



Schulich School of Music
Programs, Courses and University Regulations
2014-2015

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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 univ

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

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

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

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.(Cornell); Associate Professor; Fortepiano, History and Literature
Born, Georgina; B.Sc., Ph.D.(Univ. Coll. Lond.); Schulich Distinguished Visiting Professor; Anthropology, Musicology
Brackett, David; B.A.(Calif.-Santa Cruz), M.M.(New England Cons.), D.M.A.(Cornell); 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

3.1.7 Sound Recording Area

Sound Recording

Bech, Soren; M.Sc., Ph.D.(Technical Univ. of Denmark); Senior Technology Specialist, Bang & Olufsen; Adjunct Professor; Sound Recording
Begault, Durand; B.A.(Calif.-Santa Cruz), M.F.A.(Mills College), Ph.D.(Calif.-San Diego); Human Factors Research and Technology Division, NASA Ames Research Center; Adjunct Professor; Sound Recording
Braasch, Jonas; Dipl. Physics(Dortmund), Doct-Eng, Ph.D.(Bochum); Adjunct Professor; Sound Recording
de Francisco, Martha; Diplom-Tonmeister(Detmold); Associate Professor; Sound Recording
Epstein, Steven; Senior Executive Producer, Sony Classical; Adjunct Professor; Sound Recording
King, Richard; B.Mus.(Dal.), M.Mus.(McG.); Associate Professor; Sound Recording Area Chair; Sound Recording
Martens, William; B.A.(Miami), Ph.D.(N'western); Adjunct Professor; Sound Recording
Massenburg, George; President and Owner, GML Inc.; Associate Professor; Sound Recording
Waltl, Herbert; mediaHYPERIUM, Inc.; Adjunct Professor
Woszczyk, Wieslaw; M.A., Ph.D.(F. Chopin Academy of Music, Warsaw); Professor; Director, Recording Studio; Sound Recording (*James McGill Professor*)

Associate MembersNm(yfes Tm-c312 Tm(s)Tj70.7.642 Tm(Pr)Tj11 Tf1 0 0 1 501.849 29.rod74.029 11 0 0 1 501.849 2 2 2 2 2 2 .nOJ

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, Andrerchestra;

3.2.3 Ensembles

Ensembles

Bourgogne, Guillaume; Premier Prix(CNSMDP); Assistant Professor; Contemporary Music Ensemble

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

Di Lauro, Ron; B.Mus.(McG.); Instructor; Jazz Orchestra 2

Hauser, Alexis; Diplom(Konservatorium der Stadt, W

Jazz Saxophone

Kennedy

Piano

Gavrilova, Julia; M.Mus., D.Mus.(McG.); Instructor

Hashimoto, Kyoko; B.Mus.(Toho-Gakuen, 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

Azar, Andrée; B.Mus., M.Mus.(Ind.); Instructor

Fewer, Mark; B.Mus.(Tor.); Associate Professor; String Area Chair

Lupien, Denise; B.M., M.M.(Juilliard); Concertmaster, Orchestre Métropolitain; Assistant Professor

Mallette, Marcelle; Premier Prix(Conservatoire du Québec), Artist Dip.(Ind.); Instructor

Read, Alexander; B.Mus., Gr.Dip.(McG.), M.Mus.(Yale); Instructor

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

Strauss, Axel; Dipl.(Musikhochschule Rostock), Prof. Studies Cert.(Juilliard); Associate Professor; String Area Chair

Wan, Andrew; Concertmaster, Montreal Symphony Orchestra; Instructor

Viola

Chen, Jun-Yuan (Lambert); B.Mus.(Johns Hop0 8.1 Tf11Sert); B.Mus.9d1 s67 396.281 Tmw Engl(xa(w Cons.s., D.Mus.(McG.); Instructor)Tj1 0 0 1 70.538210.564 T

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

Kutan, Aline; Instructor

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

Saxophone

Freeman, Peter; L.Mus., B.Mus., M.Mus.(McG.); Instructor

Kestenberg, Abe; Associate Professor

4 About the Schulich School of Music (Undergraduate)

McGill's Schulich School of Music is the largest university-based school for professional musical training and music research in Canada. The school is renowned for its orchestral, choral, opera, jazz, chamber, contemporary, and early music programs, and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording, and music technology. Pollack Hall (capacity: 600), Redpath Hall (capacity: 300 and housing the University organ) and Tanna Schulich Hall (capacity: 187) are among the busiest and best concert venues in Montreal. The intimate Clara Lichtenstein Hall (capacity: 80) is scheduled for renovation this year. 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 interfaculty, inter-university, international consortium of scholars that brings together researchers in music, sound recording, music technology, psychology, neuroscience, engineering, and medicine (www.cirmmt.mcgill.ca).

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

4.1 Location

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

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

4.2 Faculty Administrative Officers

4.2.1 Dean's Office

Dean'

Kennedy Kanyang'onda; B.Eng.(McG.)

Elise Quinn; B.A.(McG.) (*on leave*)

Jieni Zhu; B.S. Comp.Sci.(SWUST), MF(USF) (

Faculty Research Account Administrator

Senior Accounting Clerk

Senior Accounting Clerk

4.2.2 Associate Deans' Office

Associate Deans' Office

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

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

Alain erriault**Graduate Studies4.2.3**

Associate Dean (Resear Administration)

Administrativ

LAN Manager

Hélène Drouin

Michel Cayer

Senior Administrati e and Student Affairs Coordinator

Student Affairs Coordinator

4.2.4 Academic Affairs

Academic Affairs

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

Stéphane Lemelin; B.Mus., M.Mus.(Peabody), D.M.A.(Yale)

Tracy Roach; B.Mus.(McG.)

Ania Loboda; B.Com.(C'dia)

Jennifer Stephenson; B.A.(McG.)

Rebecca Woodmass; M.Mus., A.Dip.(McG.)

Kerry .T.

Christopher Smythe; B.Mus., M.Mus.(McG.)

Chair, Department of Music Research

Chair, Department of Performance

Administrativ Assistant

Student Affairs Coordinator, Performance and Music Research

Timetable and Scheduling Coordinator

Ensemble Resource Supervisor

Piano Maintenance Super

Shop Coordinator

4.2.5 Admissions

Admissions

Patrick O'Neill; B.A.(McG.)

Mary Di Stefano

Pia D'Amico

Danuta Pietrzak

Melanie Collins; B.A.(C'dia)

Janet Edwards; B.A.(C'dia)

Admissions and Recruitment Officer

Admissions and Registration Clerk, Graduate

Admissions and Registration Clerk, Undergraduate

Admissions Secretary

Recruitment and Admissions Administrator

Marketing and Web Administrator

4.2.6 Student Affairs

Student Affairs

Academic

4.2.10 Gertrude Whitley Performance Library

Telephone: 514-398-4553

Gertrude Whitley Performance Library

Erika Kirsch; B.Mus.(Southern Methodist Univ.), M.Mus.(Eastman)

Senior Specialized Cataloging Editor and Acquisitions Assistant

4.2.11 Opera McGill

Telephone: 514-398-4535, ext. 0489

Opera McGill

TBA

Principal Conductor

Patrick Hansen; B.Mus.(Simpson), M.Mus.(Missouri)

Executive Director

4.2.12 Digital Composition Studio

Telephone: 514-398-4552

Digital Composition Studio

j1 0 0 1 321.5 449.123 or1189...(elephone: 71 321.5 449.1 0 0 1 70.52 544.602 Tm(P)TJ

4.2.16 Distributed Digital Music Archives and Libraries Laboratory (DDMAL)

Telephone: 514-398-4535, ext. 0300

Distributed Digital Music Archives and Libraries Laboratory

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

Director

4.2.17 Sound Processing and Control Laboratory (SPCL)

Telephone: 514-398-4535, ext. 00271

Sound Processing and Control Laboratory

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

Co-Director

Centre for Interdisciplinary Research in Music Media & Technology

Yves Méthot; B.Eng.(E.T.S.)

Electronics Coordinator

Julien Boissinot

Systems Manager

Fabrice Marandola; Ph.D.(Sorbonne)

Associate Director, Artistic Research

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

Associate Director, Scientific and Technological Research

4.2.22 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.) **Director**

McGill Univer

5.1.7 Licentiate in Music (L.Mus.)

The Licentiate in Music is offered in Performance and is designed for advanced instrumentalists, singers, and jazz performers who wish to concentrate on their practical subject while limiting their theoretical studies to basic areas in Music History, Theory, and Musicianship. This program normally requires three years of study. For more information, please see: [section 8.2.9: Licentiate in Music \(L.Mus.\) - Major Performance Piano \(93 credits\)](#); [section 8.2.10: Licentiate in Music \(L.Mus.\) - Major Performance \(All Instruments except Piano, Voice and Jazz\) \(93 credits\)](#); [section 8.2.11: Licentiate in Music \(L.Mus.\) - Major Performance Voice \(105 credits\)](#); and [section 8.2.12: Licentiate in Music \(L.Mus.\) - Major Performance Jazz \(100 credits\)](#).

5.1.8 Artist Diploma

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

5.1.9 Graduate Diploma in Professional Performance

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

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

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

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

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

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

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

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

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

For details of the master's and doctoral programs, please consult the [eCalendar](#) for Graduate and Postdoctoral Studies.

5.2 Orchestral Training

Orchestral Training at McGill includes all students in the B.Mus., L.Mus., Artist Diploma, M.Mus., and D.Mus. degrees and diplomas whose major is one of the orchestral instruments. Many of its graduates are now members of professional orchestras throughout North America, Europe, and the rest of the world. Led by full-time conductors in residence and supported by a number of full-time staff as well as many members of the top professional orchestras in and around Montreal, Orchestral Training at McGill provides for r5.12. Tm(orld.prchestraul)Tj0 5rae equif as well pl Performancn is m(or moluitar)Tj1 0 064 599.9hes

award and must register for full-time studies during the subsequent year, unless fewer credits are needed to complete the program. Students whose records contain outstanding incompletes or deferrals will not be considered. No application is required.

5.4 Summer Studies

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

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

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

5.5 Music Credit Options for Students in Other Faculties

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

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

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

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

For further details on these courses, please see the *eCalendar* under *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.

5.6 McGill Conservatory

The McGill Conservatory, Community Program of the Schulich School of Music, offers instruction in piano, guitar, 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 and youth choirs; chamber music ensembles; a summer day camp; and a variety of jazz courses: improvisation, theory, history, and combos.

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

The McGill Conservatory also welcomes adult students (at any level) and encourages their participation not only in instrumental instruction but also in choir, orchestra, instrumental ensembles, and Theory and Ear Training courses.

For more information, contact the McGill Conservatory:

Downtown: 514-398-4543

Macdonald campus: 514-398-4543

Camp: 514-398-5505

Website: www.mcgill.ca/conservatory

6 Admission

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

6.1 Application Procedure

All inquiries regarding admission should be directed to:

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

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

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

Application information should include detailed descriptions of the applicant's musical background, training, and statement of intent including diplomas, certificates, and/or transcripts. All applicants must arrange to have a Music Evaluation form submitted on their behalf. All supporting documents for undergraduate applications can be submitted online via Minerva; see www.mcgill.ca/applying/submitting-your-documents/uploadingdocuments for guidelines on how to upload documents. Once an admission decision is made, official transcripts may be required to complete the admission file. All screening and audition recordings should be submitted electronically directly to the Schulich School of Music: www.mcgill.ca/music/future-students/undergraduate.

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

6.2 Music Entrance Requirements

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

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

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

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

All applicants in female voice and in all jazz instruments will be required to submit screening material (audio) for preselection by January 15. Following a review of these recordings, selected applicants will be invited to attend a live audition. No live audition will be scheduled in female voice or in any jazz instrument until recordings have been received and reviewed. All applicants must perform an audition of approximately 15 minutes' duration. The student should choose material that will represent different musical periods and reveal musicianship and technical proficiency to best advantage. Applicants for the Artist Diploma program must prepare an audition of recital material lasting approximately 60 minutes.

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

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

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

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

All screening, m(gr)Tj1 0 0 fi fr,outling, m(gr)T samples should be submitted electronically to the Schulich School of Musi(. Please consult the Musi.)Tj1 0 0 1 67.52 7

of non-Canadian students whose mother tongue is not English. It is the applicant's responsibility to make the necessary arrangements with the examining board to write the test in the country of residence.

6.3.2 CEGEP Applicants

Students are expected to obtain the Quebec Diploma of Collegial Studies (*Diplôme d'études collégiales*) in the Music Concentration or equivalent. Applicants with a DCS/DEC in a field other than Music must have the equivalent Music prerequisites. The minimum overall average required is 75%. CEGEP graduates are considered for admission to a three-year or a four-year program.

6.3.3 Canadian High School (excluding Quebec) Applicants

Applicants are expected to obtain a high school graduation diploma that leads to university admission in the student's home province. Ontario high school students are normally expected to have obtained a minimum of six pre-university (4U, 4M) courses; at least four of the six must have been taken at the 4U level. There are no specific non-Music prerequisite courses required, and the minimum overall average should be 75%. Canadian high school graduates are admitted to a four-year program.

6.3.4 U.S. High School Applicants

Applicants are expected to obtain a high school graduation diploma that meets the requirements for university/college admission in the U.S. The minimum overall average required is B+. There are no specific non-Music prerequisite courses, or SAT and Achievement Test results required. Some credit will be granted for Advanced Placement Examinations in appropriate subjects. U.S. high school graduates are admitted to a four-year program.

6.3.5 International Applicants

In general, applicants must be eligible for admission to university in their country of origin and have above-average grades. Students who have completed

6.4 Diploma Programs

6.4.1 L.Mus. (All Applicants)

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

6.4.2 Artist Diploma (All Applicants)

For admission to the Artist Diploma program, the applicant must have a Bachelor of Music degree in Performance, the Licentiate in Music of the McGill Schulich School of Music, or the equivalent, and must pass a performance audition. This program is normally two years in length.

6.5 Music Placement Examinations

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

First-year students enrolled in the Bachelor of Music program who have completed the Quebec Diploma of Collegial Studies (*Diplôme d'études collégiales*) in a Music concentration or equivalent, or students transferring from other universities or colleges, and who have completed a course in the history of Western music and/or a course in the history of Jazz will be reviewed for exemption from the first-year Western Musical Traditions requirement (MUHL 186) and/or the first-year Jazz History Survey requirement (MUJZ 187).

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

6.6 Keyboard Proficiency Test (MUSP 170)

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

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

The requirements of the Keyboard Proficiency Test are as follows:

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

Students will not be allowed to proceed with higher-level Musicianship or Theory studies until these requirements are met. Exact test dates are determined by the Department of Music Research.

6.7 Readmission

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

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

6.8 Tuition Fees

General information on *Tuition* and *Other Fees* can be found in the [eCalendar](#) under *University Regulations and Resources > Undergraduate > Fees > : Tuition Fees*. The University reserves the right to make changes without notice in the published scale of fees.

Individual practical instruction on a main instrument or voice as indicated in the various degree and diploma programs (see [section 5.1: Degrees and Diplomas Offered](#)) is included at the per-credit rate and the practical instruction fee of \$513 per term only while the student is full-time, and for a maximum number of years according to the following table:

Table 1: Lesson Entitlement

Maximum Years of Practical Instruction at the per-credit rate, 1 hour per week		
Category of Student (based on academic entrance qualifications)	B.Mus. (Perf. or Jazz Perf.)	B.Mus. (non-perf. Concentration*)
High School graduates (Gr.12) [Canadian, except Quebec; United States; Overseas]	5 years	3 years
CEGEP graduates [Holders of DEC or DCS in Music or a non-Music specialization]	4 years	2 years
Transfer students [from other colleges, universities, or McGill faculties] or degree holders	4 years	2 years
Mature Students [without above academic qualifications but who are 21 years old as of Sept. 1]	4 years	2 years

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

L.Mus. students are entitled to practical instruction at the per-credit rate for a maximum of four years, 1 hour per week; Artist Diploma students, two years, 1.5 hours per week.

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

Note: Part-time students in the B.Mus. and L.Mus. programs and those who have exhausted the above-listed maxima will be charged \$805.41 per term (\$1,610.82 per year) for practical instruction in addition to the per-credit fees and the practical instruction fee of \$513. (Artist Diploma students: \$1,205.55 per term or \$2,411.10 per year.)

Special

For each program's Large and Small ensemble requirements, a student should refer to the appropriate section of the Undergraduate *eCalendar* (all Undergraduate, Licentiate, and Artist Diploma requirements are found under *section 8.2: Department of Performance*; graduate programs are in the Graduate and Postdoctoral Studies *eCalendar*).

In cases where a student studying an orchestral instrument (see *section 7.1.2: Large Ensemble Training and Small Ensembles*) is registered for additional academic sessions, he/she must also register for a Large ensemble for each additional session. (For exemptions, see *section 7.1.11: Exemption from a Required Ensemble*.)

Small 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 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.

7.1.2 Large Ensemble Training and Small Ensembles

For ensemble purposes, the orchestral instruments include flute, oboe, clarinet, bassoon, saxophone, french horn, trumpet, trombone, tuba, percussion, harp, violin, viola, cello, and double bass. Voice majors may choose from a group of vocal and choral ensembles appropriate to the level of their development.

In all programs which specify Small ensembles, the following are considered Small ensembles:



Note: Beethoven Orchestra (MUEN 567) does not count toward Small ensemble credits.

Small Ensembles

MUEN 556	Introduction to Collaborative Piano 1
MUEN 557	Introduction to Collaborative Piano 2
MUEN 560	Chamber Music Ensemble
MUEN 562	Guitar Ensemble
MUEN 570	Jazz Combo
MUEN 578	Song Interpretation 1
MUEN 579	Song Interpretation 2
MUEN 580	Early Music Ensemble
MUEN 581	Piano Ensemble Seminar 1
MUEN 582	Piano Ensemble Seminar 2
MUEN 584	Studio Accompanying
MUEN 585	Sonata Masterclass
MUEN 589	Woodwind Ensembles
MUEN 598	Percussion Ensembles

7.1.3 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 ensembles that match their particular interest.

7.1.4 Assignment and Auditions

All students registered as full-time or part-time students in the Department of Performance must audition for a Large 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 and Small ensembles are mandatory. Information on all auditions for ensembles can be found on the ensembles website: www.mcgill.ca/music/current-students/undergraduate/all-students/ensembles.

A student who cannot take the ensemble auditions at the times indicated on the website must contact the Ensemble Resource Manager at least two (2) weeks before the date of the audition. The student must submit, in writing, the reason for his/her lack of availability and, if applicable, submit a recording of his/her audition materials prior to the day of the auditions. If a student misses an audition with an accepted reason, but does not deliver the audition materials to the Department, or if a student misses an audition for reasons unacceptable to the Performance Department, that student will not be allowed to audition and his/her assignment will be left entirely to the discretion of the Performance Department.

Assignments for Large and Small ensembles are posted on the ensemble notice boards located in the main hallway of the Strathcona Music Building, as well as on the ensembles website. Reassignments may be made from time to time during a term and will be communicated to students. A student registered in a Performance Department who is not assigned a Large ensemble following the ensemble placement auditions should take a choral ensemble as their Large Ensemble.

7.1.5 Commitment

Ensembles are courses. Each student who has registered for an ensemble, or who has been assigned to an ensemble, has made a commitment to the ensemble and is required to be available to attend all rehearsals, concerts, performances, field trips, recordings, and other acti

Reason for Absence	Actions Required
 Important Note: Permission will be given for no more than three (3) rehearsals.	3. Submit proof of support by your practical teacher and the Area Chair via email or in hard copy to the office of the Ensemble Resource Manager (E-110).
<ul style="list-style-type: none"> • Family emergency or an especially important family occasion (e.g., weddings, funerals) 	<ol style="list-style-type: none"> 1. Submit online form as soon as you learn of the event, a minimum of eight (8) days before the rehearsal to be missed. 2. Submit proof of support by your practical teacher and the Area Chair via email or in hard copy to the office of the Ensemble Resource Manager (E-110). 3. Submit a note from a senior family member confirming the occasion via email or in hard copy to the office of the Ensemble Resource Manager (E-110).
<ul style="list-style-type: none"> • A conflict between a scheduled ensemble rehearsal and a previous important commitment made by the student • A field trip for another ensemble or class 	<ol style="list-style-type: none"> 1. Submit online form as soon as you learn of the opportunity, a minimum of eight (8) days before the rehearsal to be missed. 2. Submit proof of the conflict with date via email or in hard copy to the office of the Ensemble Resource Manager (E-110).
<ul style="list-style-type: none"> • An authorized McGill function • A religious holiday 	<ol style="list-style-type: none"> 1. Submit online form as soon as you learn of the opportunity, a minimum of eight (8) days before the rehearsal to be missed.

7.1.8 Preparation

If the Director of an ensemble is not satisfied with the quality of preparation that a student has been making for the ensemble, the Director shall first warn the student. This warning shall be communicated by the Director to the Ensemble Resource Administrator and Area Chair, who shall inform the student in writing. If, in the Director's opinion, this lack of preparation continues, further action will be taken to remedy the situation.

For any particular performance, if—after a written warning to the student(s) at least two (2) weeks prior to the performance, with copies to the Ensemble Resource Administrator, practical instruction teacher, Area Chair, and Department Chair—the Director, in consultation with his/her coaches, feels that the performance of a student or group of students will not meet a certain minimum standard established by the Director, the Director may cancel a student's participation in a performance.

7.1.9 Discipline

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

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

7.1.10 Withdrawal

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

7.1.11 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.

7.1.12 Substitution of an Ensemble

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

7.1.13 Rotation in Large (Basic) Ensembles

When possible, and to help ensure equal opportunity and experience for students in the large instrumental ensembles, the seating of students in these ensembles may be rotated periodically throughout the term or year. The Director of the ensemble, along with the guidance of the Area Chairs and/or practical instruction teachers, will determine whether or not rotation is possible.

7.1.14 Transfer Credits

The previous ensemble participation of students coming to McGill from other universities will be recognized if their ensemble experience was similar to that required by the Schulich School of Music; determination of this experience will be approved by the Area Chair and the Department Chair. In general, transfer credit is made on a term-for-term basis (not by credits) and usually does not exceed two (2) terms. Students are normally not permitted to reduce the Large ensemble training requirements of their McGill program to less than the number of terms required for them to complete the rest of their program. In such cases, transfer credit may be given as Music and/or Free Elective credit for students in non-performance programs. Students in performance may apply a maximum of four credits as Complementary Performance Courses.

7.1.15 Extra Large (Basic) Ensemble Credits

Large 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 ensembles implies that the same policies will apply.

7.1.16 Performance Library

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

7.2 Accompanying

Music students registered for practical instruction (including elective study) in one of the eligible instruments may request Accompanist Funding up to a maximum number of hours. Further details are available from the Department of Performance Office (performance.music@mcgill.ca).

7.3 Academic Category

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

Academic Categories

Major: B.Mus. candidates may choose one or more of several majors as described under [section 8: Programs of Study](#).

Faculty Program: A general B.Mus. program (see [section 8.1.4: Bachelor of Music \(B.Mus.\) - Faculty Program Music \(123 credits\)](#)).

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.

- **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**, consult the eCalendar under *University Regulations and Resources > Undergraduate > Registration > : [Course Withdrawal](#)*.

7.10 Incompletes

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

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

7.11 Deferrals

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

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

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

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

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

7.12 Supplementals

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

7.13 Rereading of Examinations

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

7.14 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' Fall TGPA. Therefore, Academic Standings for the Fall term are designated as "interim" and should be interpreted as advisory; moreover, interim Standings will not appear on external transcripts. **Interim Standing decisions are mentioned below only if the rules for them differ from those for regular Standing decisions.**

7.14.1 Satisfactory/Interim Satisfactory Standing

Students in Satisfactory Standing may continue in their program.

- New students are admitted to Satisfactory Standing.
- Students with a CGPA of 2.00 or greater are in Satisfactory Standing.

7.14.2 Probationary/Interim Probationary Standing

Students in Probationary Standing may continue in their program, but must carry a reduced load (maximum 14 credits per term) and raise their TGPA and CGPA to return to Satisfactory Standing. They should see their departmental adviser to discuss their course selection.

Students in Interim Probationary Standing may continue in their program, but should evaluate their course load and reduce it as appropriate. They are strongly advised to consult their departmental adviser, before the withdraw

Students whose Standing changes to Unsatisfactory and who wish to ask for permission to continue in their program must make a request to the Associate Dean (Student Affairs) as soon as they are placed in Unsatisfactory Standing. Readmission will be considered only when proof of extenuating circumstances that affected academic performance can be provided (e.g., medical or other documentation).

Students whose Standing is still Incomplete by the end of the Course Change period should immediately consult with the Music Student Affairs Office.

7.15 Graduation Requirements

1. Completion of all courses and proficiency requirements specified in the candidate's program. Students registered in two programs must fulfil all requirements for both programs. A minimum grade of C (or higher, depending on the program) must be achieved in all required courses, all complementary courses specified by course number, and in those courses which are prerequisites or corequisites. A grade of D (non-continuation pass) is acceptable only in elective courses or complementary courses that are not specified by course number.
2. Minimum cumulative grade point average of 2.00.
3. Completion of a minimum of credits in residence at McGill University (B.Mus.: 60 credits, L.Mus.: 48 credits, Artist Dip.: 32 credits).

For more information on applying to graduate, see www.mcgill.ca/student-records/graduation/graduation-info.

7.16 Graduation Honours

For information on the designation of Dean's Honour List awarded at graduation, see the [eCalendar](#) under *University Regulations and Resources > Undergraduate > Graduation > : Dean's Honour List*.

For information on the designation of Distinction awarded at graduation, see the [eCalendar](#) under *University Regulations and Resources > Undergraduate > Graduation > : Distinction*.

Departments may recommend to the Faculty that students be awarded Outstanding Achievement in recognition of superior performance on an instrument or in an academic discipline.

8 Programs of Study

The Department of Music Research offers undergraduate degrees in Composition, Music Education, Music History, Theory, and the Faculty Program. The Department also offers Minors in Music History, Composition, Music Education, Music Theory, and two Minors in the area of Music Technology.

The Department of Performance offers undergraduate degrees in Performance, Early Music Performance, and Jazz Performance; diploma programs in L.Mus. and the Artist Diploma; and a Minor in Early Music Performance.

8.1 Department of Music Research: Composition; Music Education; Music History; Theory; Faculty Program

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

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

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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)

Bac

MUHL .0iD2

(1.5)

Paleography

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

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

Program Prerequisites - Freshman Program (33 credits)

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

23 credits of Prerequisite Courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, select all of the courses below:

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

Performance

6 credits

MUIH 280 (3) BMus Practical Lessons 3

MUIH 281 (3) BMus Practical Lessons 4

MUIH 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
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 (9 credits)

Free Electives (18 credits)

8.1.4 Bachelor of Music (B.Mus.) - Faculty Program Music (123 credits)

The Bachelor of Music (B.Mus.) - Faculty Program Music requires 123 credits and 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 major 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 and faculties.

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 (22 credits)

22 credits of the required courses are selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

6 credits of Performance

Theory

9 credits

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

Musicianship

4 credits

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

Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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Performance

6 credits

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

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

6 credits

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

Musicianship

2 credits from:

MUSP 324	(2)	Musicianship for Strings
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

MUSP 124 (2) Jazz Ear Training 2

Required Courses (25 credits)

25 credits of the required courses are selected as follows:

12 credits of Theory

4 credits of Musicianship

3 credits of Music History

6 credits of Performance

Theory

12 credits

MUJZ 262	(3)	Applied Jazz Theory
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2
MUTH 250	(3)	Theory and Analysis 3

Musicianship

4 credits

MUJZ 213	(2)	Non-Performance Jazz Improvisation 1
MUJZ 214	(2)	Non-Performance Jazz Improvisation 2

Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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Performance

6 credits

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

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

6 credits

(Courses with a MUHL or MUPP prefix.)

Musicianship

2 credits from:

MUJZ 323	(2)	Advanced Jazz Ear Training
MUSP 324	(2)	Musicianship for Strings
MUSP 330	(2)	Musicianship for Woodwinds
MUSP 335	(2)	Musicianship for Brass
MUSP 346	(2)	Post-Tonal Musicianship

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.

8.1.9 Minor Music History (18 credits)

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.

8.1.10 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

8.1.11 Minor Musical Applications of Technology (18 credits)

The goal of this Minor is to provide instruction in practical and creative applications of technology for musical purposes. This program will help prepare students for production-oriented jobs in the creative arts.

This program is open to students from any discipline and has no prerequisites other than familiarity with computers. Application forms will be available from the Department of Music Research (research.music@mcgill.ca; Room A726A) in the Schulich School of Music from February 1 and must be completed and returned to the Department of Music Research by June 1. Late applications will not be accepted and no students will be admitted to the Minor in January. Successful applicants will be notified by June 20. Registration will be limited to available lab space.

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.

Advising for the Minor is available from the Area Chair for the Music Technology Program. Further information on this program is available on the Music Technology website at: http://www.music.mcgill.ca/musictech/programmes_and_admissions.

Required Courses (12 credits)

12 credits, select all of the following:

MUMT 202	(3)	Fundamentals of New Media
MUMT 250	(3)	Music Perception and Cognition
MUMT 302	(3)	New Media Production 1
PHYS 224	(3)	Physics of Music

Complementary Courses (6 credits)

6 credits selected from:

Note: Students select MUSR 300D1 and MUSR 300D2 together.

MUHL 342	(3)	History of Electroacoustic Music
MUMT 301	(3)	Music and the Internet
MUMT 303	(3)	New Media Production 2
MUSR 300D1	(3)	Introduction to Music Recording
MUSR 300D2	(3)	Introduction to Music Recording

8.1.12 Minor Musical Science and Technology (18 credits)

This Minor focuses on interdisciplinary topics in science and technology as applied to music. The goal of the program is to help prepare students for commercial

8.2 Department of Performance

The Department offers undergraduate and graduate degree programs leading to the B.Mus., M.Mus., and D.Mus., and diploma programs leading to the L.Mus. and Artist Diploma in all areas of musical performance and a Graduate Diploma in Professional Performance. Programs include regular practical instruction available on all instruments and a highly developed ensemble program. The programs offer a number of major options including Orchestral Training, Solo, Jazz, and Early Music. The Orchestral 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 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], at the Hometown Festival in Barbados, in Mexico, and throughout the United States and Canada. 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, Guitar, Harp, Flute, Oboe, Clarinet, Saxophone, Bassoon, Horn, Trumpet, Trombone, Euphonium, Tuba, Percussion, Piano, Fortepiano, Organ, Harpsichord, Voice, and Baroque Instruments (Violin, Viola, Cello, Viola da Gamba, Recorder, Flute, Lute, Oboe, Bassoon).

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

8.2.1 Bachelor of Music (B.Mus.) - Major Performance Piano (125 credits)

The Bachelor of Music (B.Mus.) - Major Performance Piano 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)

28 credits - Required Performance

14 credits - Complementary Performance

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

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

21 credits - Free Electives

3 credits - Non-Music 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 1 107.66.1983m3 Tm(23 ci4 579.1 Tm(uba1 105.cSj-0.0722Tw1 0 0 1 67.52 632.66401 105.Note: Sdents) who c Prdemotruce Diroughou aution, a

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 (28 credits)

28 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 333	(0)	Piano Techniques 2
MUIN 369	(0)	Concerto
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 433	(0)	Piano Techniques 3
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3
MUPG 350	(2)	Introduction to Piano Pedagogy
MUPG 356	(2)	Piano Repertoire Studies 1
MUPG 357	(2)	Piano Repertoire Studies 2
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 of complementary performance 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

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

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

Required Courses (16 credits)

16 credits of required courses selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

Theory

9 credits

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

Musicianship

4 credits

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

Music History

3 credits

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

2 credits from:

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

Music History, Literature or Performance Practice (6 credits)

3 credits from:

MUHL 366	(3)	The Era of the Fortepiano
MUHL 395	(3)	Keyboard Literature before 1750
MUHL 396	(3)	Era of the Modern Piano

3 credits from courses with a MUHL or MUPP prefix

Free Electives (21 credits)

(May not include courses with a MUEN prefix.)

Non-Music Electives (3 credits)

8.2.2 Bachelor of Music (B.Mus.) - Major Performance (Organ, Harpsichord, Guitar) (125 credits)

The Bachelor of Music (B.Mus.) - Major Performance (Organ, Harpsichord, Guitar) program requires 90 credits (plus 38 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

18 credits - Complementary Performance

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

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

9 credits - Music Electives

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

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

Required Performance (18 credits)

18 credits, select all the courses below:

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

Complementary Performance (18 credits)

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

18 credits of complementary performance selected as follows:

12 credits from:

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

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

6 credits (1 credit per term) from:

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

Required Courses (16 credits)

16 credits of required courses selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

Theory

9 credits

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

Musicianship

4 credits

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

Music History

3 credits

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

Musicianship

2 credits from:

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

Music History, Literature or Performance Practice

6 credits

(Courses with a MUHL or MUPP prefix)

Music Electives

Guitars: 9 credits of Music Electives

Harpichord majors must include the following:

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

Plus 3 credits of Music Electives

Organ majors must include the following:

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

Plus 5 credits of Music Electives

Non-Music Electives (3 credits)

Free Electives (18 credits)

(May not include courses with a MUEN prefix)

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

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

123 credits are selected as follows:

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

18 credits - Required Performance

21 credits - Complementary Performance

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

8 credits - Complementary Musicianship and History/Literature

3 credits - Non-Music Electives

15 credits - Free Electives

Special Requirements:

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

Program Prerequisites - Freshman Program (33 credits)

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

23 credits of Prerequisite Courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

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

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 300	(2)	Music Performance Strategies
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

(3) Critical Thinking About Music

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

6 credits (1 credit per term) from:

MUEN 560	(1)	Chamber Music Ensemble
MUEN 580	(1)	Early Music Ensemble
MUEN 585	(1)	Sonata Masterclass
MUEN 589	(1)	Woodwind Ensembles
MUEN 598	(1)	Percussion Ensembles

9 credits from:

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

MUIN 269	(1)	Classical Concerto Exam
MUPG 224	(2)	Orchestral Excerpts Strings 1
MUPG 229	(1)	Traditional Drumming 1: Rudiments
MUPG 230	(2)	Orchestral Excerpts Woodwind 1
MUPG 235	(2)	Orchestral Excerpts Brass 1
MUPG 300	(2)	Music Performance Strategies
MUPG 324	(2)	Orchestral Excerpts Strings 2
MUPG 325	(2)	Improvisation for String Players
MUPG 326	(2)	Introduction to String Pedagogy
MUPG 328	(1)	Introduction to Percussion Pedagogy
MUPG 329	(1)	Traditional Drumming 2: Hand Drumming
MUPG 330	(2)	Orchestral Excerpts Woodwind 2
MUPG 331	(2)	Introduction to Woodwind Pedagogy
MUPG 335	(2)	Orchestral Excerpts Brass 2
MUPG 336	(2)	Introduction to Brass Pedagogy
MUPG 424	(2)	Orchestral Excerpts Strings 3
MUPG 425	(2)	Extended Techniques - Strings
MUPG 429	(2)	Percussion Seminar

MUPG 430	(2)	Orchestral Excerpts Woodwind 3
MUPG 431	(2)	Extended Techniques - Woodwinds
MUPG 435	(2)	Extended Techniques - Brass
MUPG 473	(1)	Special Project in Performance
MUPG 474	(2)	Special Project in Performance
MUPG 475	(3)	Special Project in Performance

Required Courses (16 credits)

16 credits of required courses selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

Theory

9 credits

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

Musicianship

4 credits

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

Music History

3 credits

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

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 330	(2)	Musicianship for Woodwinds
MUSP 335	(2)	Musicianship for Brass
MUSP 346	(2)	Post-Tonal Musicianship
MUSP 355	(2)	Musicianship for Percussion

Music History, Literature, or Performance Practice

6 credits

(Courses with a MUHL or MUPP prefix)

Percussionists must include:

MUHL 392	(3)	Music since 1945
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Non-Music Electives (3 credits)

Free Electives (18 credits)

(May not include courses with a MUEN prefix.)

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

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

125 credits selected as follows:

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

18 credits - Required Performance

24 credits - Complementary Performance

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

5(Theory

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 evduring evduVry term of enrol 0 1789(ormance (24 credits))1h 3

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

Musicianship T

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
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 (31 credits)

31 credits are selected as follows:

12 credits - Theory

4 credits - Musicianship

6 credits - Music History, Literature, or Performance Practice

9 credits - Diction

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 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:

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

3 credits from:

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)

* Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed e Electives* (18 credit4Vn0e

8.2.7 Bachelor of Music (B.Mus.) - Major Performance (126 credits)

Piano, Guitar, Bass, Voice)

The Bachelor of Music (B.Mus.) - Major Jazz Performance (Saxophone, Trumpet, Trombone) (plus 35 credits for the Freshman requirement for out-of-province students).

126 credits are selected as follows:

B.Mus.85 Tw0 Tc-0.285 16874o57 Tmws:35 credits -0 1 169.216 662.7625 Tm5oB.Mus.)must 1 ie6.588 687.06239.19625 Tm5oInstruction/Exa3 68.7,rdmg

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)

8.2.8 Minor Early Music Performance (18 credits)

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

Required Courses (3 credits)

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

Complementary Courses (15 credits)

6 credits from the following:

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

* must be taken by Harpsichord students

3 credits from the following:

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

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

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

OR

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

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

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

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

Special Requirements:

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

*8 110 L.Mus. Practical Instruction 1

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

8.2.10 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 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

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

6 credits from:

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

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

Complementary Musicianship

2 credits from:

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

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

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

Special Requirements:

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

Required Performance (48 credits)

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

Complementary Performance (21 credits)

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

12 credits from:

MUEN 496	(2)	Opera Studio
MUEN 554	(2)	Opera Excerpts
MUEN 563	(2)	Jazz Vocal Workshop

MUEN 572	(2)	Cappella Antica
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 587	(2)	Cappella McGill
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble

9 credits from:

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

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

Complementary Musicianship (2 credits)

2 credits from:

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

Required Courses (34 credits)

Diction (9 credits)

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

Theory (9 credits)

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

Musicianship (10 credits)

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

History (6 credits)

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

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

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

Special Requirements:

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

Required Performance (48 credits)

All of the following courses:

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

Complementary Performance (18 credits)

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

18 credits selected as follows:

12 credits from:

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

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

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

Artist Diploma - Major Performance Voice (65 credits)

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 T

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

Music History, Literature, or Performance

6 credits selected from:

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

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

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

Ensemble Requirement:

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

Special Requirements:

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

Note: Courses taken as credit toward a B.Mus. or L.Mus. may not be applied to the Artist Diploma requirements except for the required courses in 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)**8.2.15 Special Prerequisite Courses for M.Mus. in Performance****Master of Music (M.Mus.); Performance: Early Music (Thesis)**

MUPD 560 (1) Intro to Research Methods in Music

3 credits from the following:

MUHL 377 (3) Baroque Opera
 MUHL 380 (3) Medieval Music
 MUHL 381 (3) Renaissance Music
 MUHL 382 (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
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Master of Music (M.Mus.); Performance: Opera and Voice (Thesis)

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

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

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

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

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

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

MUHL 393	(3)	History of Jazz
MUJZ 440D1	(2)	Advanced Jazz Composition
MUJZ 440D2	(2)	Advanced Jazz Composition

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

8.3 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
	(2)	Contemporary Music Ensemble

9 credits selected from:

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

Category C

6 credits selected from:

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

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

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

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

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

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

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

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

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

Required Courses (9 credits)

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

Complementary Courses (9 credits)

3 credits:

MGCR 271*	(3)	Business Statistics
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6 credits selected from:

MRKT 357	(3)	Marketing Planning 1
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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 avoid overlapping Statistics courses.

9 Practical Subjects

All returning students must submit a Lesson Assignment Request and/or Voice Coaching Assignment Request to the Performance Department by April 30 of each year they wish to register for lessons.

Students taking practical instruction, but who are registered for less than 12 credits per term, will be charged \$805.41 in addition to the practical instruction fee (\$513.00) and per

9.2 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.

9.2.1 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 (MUIIN 283).

The sequence would normally be:

Concentration Study Sequence

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

Examination:

BMus Concentration Final Examination (MUIIN 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.

9.2.2 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.

9.2.2.1 B.Mus. Major in Performance, Major in Early Music Performance, and Major in Jazz Performance

The sequence would normally be:

Major Study Sequence

MUIIN 180	BMus Practical Lessons 1
MUIIN 181	BMus Practical Lessons 2
MUIIN 280	BMus Practical Lessons 3
MUIIN 281	BMus Practical Lessons 4
MUIIN 282	BMus Performance Examination 1
MUIIN 380	BMus Practical Lessons 5
MUIIN 333	Piano Techniques 2 (pianists only)
MUIIN 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)

Examinations:

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 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.

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MUIN 450	L.Mus. Practical Instruction 5
MUIN 433	Piano Techniques 3 (pianists only)
MUIN 451	L.Mus. Practical Instruction 6
MUIN 452	L.Mus. Performance 3 Examination

MUIN 369	Concerto (mandatory test for pianists)
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Examinations:

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.

MUIN 563	Artist Diploma Recital 3 (guitar and organ only)
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In addition, the Artist Diploma program in orchestral instruments, piano, and voice requires the candidate to present two concertos:

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

Recitals and Concertos:

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.

9.2.5 Elective Study

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

10 Practical Examinations

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

10.1 Application for Examination

Examinations and recitals must be presented in one of the examination periods. When a student and his/her teacher agree to present a required practical examination, **the student must make an application by the deadline specified below**. Permission to withdraw from a practical examination will normally be granted only in the case of illness. A medical certificate must be submitted to the Department of Performance Office within seven days after the withdrawal request has been received. Withdrawal from a practical examination on other than medical grounds must be authorized by the Chair of the Department of Performance.

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

Examination Period	Application Deadline*	Withdrawal Deadlines
September 6–10, 2014**	June 1***	August 1
Specific dates for the Fall Examination Period are available at www.mcgill.ca/importantdates	October 6	November 15
Specific dates for the Winter Examination Period are available at www.mcgill.ca/importantdates	February 3	March 3

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

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

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

Applications received after these deadlines will only be accepted with special permission from the Chair of the Department of Performance, and on payment of a \$50 late application fee.

10.2 Examination Marking

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