



**Schulich School of Music (Graduate)**  
**Programs, Courses and University Regulations**  
**2019-2020**



This PDF excerpt of *Programs, Courses and University Regulations* is an archived snapshot of the web content on the date that appears in the footer of the PDF.

Archival copies are available at [www.mcgill.ca/study](http://www.mcgill.ca/study).

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

**1 .** McGill University reserves the right to mak

## *Publication Information*

Published by

### **Enrolment Services**

McGill University  
3415 McTavish Street  
Montreal, Quebec, H3A 0C8  
Canada

All contents copyright © 2019 by McGill University. All rights reserved, including the right to reproduce this publication, or portions thereof, in any form.

McGill University reserves the right to make changes to the information contained in this publication - including correcting errors, altering fees, schedules of admission and credit requirements, and revising or cancelling particular courses or programs - without prior notification.

Not all courses are offered every year and changes can be made after publication. Always check the Minerva Class Schedule link at [https://horizon.mcgill.ca/pban1/bwckschd.p\\_disp\\_dyn\\_sched](https://horizon.mcgill.ca/pban1/bwckschd.p_disp_dyn_sched) for the most up-to-date information on whether a course is offered.

1 Dean's Welcome, page 7

2

- 
- 12.1.17 Master of Music (M.Mus.) Performance: Early Music (Thesis) (45 credits) , page 30
  - 12.1.18 Master of Music (M.Mus.) Performance: Orchestral Instruments, Guitar (Thesis) (45 credits) , page 33
  - 12.1.19 Master of Music (M.Mus.) Performance: Collaborative Piano (Thesis) (45 credits) , page 36
  - 12.1.20 Master of Music (M.Mus.) Performance: Piano (Thesis) (45 credits) , page 38
  - 12.1.21 Master of Music (M.Mus.) Performance: Organ and Church Music (Thesis) (45 credits) , page 40
  - 12.1.22 Master of Music (M.Mus.) Performance: Conducting (Thesis) (45 credits) , page 41
  - 12.1.23 Master of Music (M.Mus.) Performance: Opera and Voice (Thesis) (45 credits) , page 43
  - 12.1.24 Graduate Certificate (Gr. Cert.) Performance Choral Conducting (15 credits) , page 46
  - 12.1.25 Graduate Diploma (Gr. Dip.) Performance (30 credits) , page 46
  - 12.1.26 Graduate Artist Diploma (Gr. Art. Dip.) Performance (30 credits) , page 48
  - 12.1.27 Doctor of Music (D.Mus.) Music: Composition , page 50
  - 12.1.28 Doctor of Music (D.Mus.) Music: Performance Studies , page 50
  - 12.1.29 Doctor of Philosophy (Ph.D.) Music (Composition, Music Education, Musicology, Music Technology,  
Sound Recording, Theory) , page 51
  - 12.1.30 Doctor of Philosophy (Ph.D.) Music: Gender and Women's Studies , page 53

---

## 1 Dean's Welcome

To Graduate Students and Postdoctoral Fellows:

Welcome to Graduate and Postdoctoral Studies (GPS) at McGill. You are joining a community of world-class researchers and more than 10,000 graduate students in over 400 programs. *GPS* is here to support you from admissions through to graduation and beyond. We take a holistic approach to graduate student success; we support not only your academic development, but also your career-planning and professional development, and your well-being and student life. I invite you to consult the website [Resources for Your Success](#), which is a one-stop-shop for the many resources and support systems in place for you across the University.

I would like to wish you all the best in your studies at McGill. We are here to make sure that you have the best possible experience.

*Josephine Nalbantoglu, Ph.D.*

*Dean, Graduate and Postdoctoral Studies*

---

## 2 Graduate and Postdoctoral Studies

---

### 2.1 Administrative Officers

#### Administrative Officers

Josephine Nalbantoglu; B.Sc., Ph.D.(McG.)

**Dean (Graduate and Postdoctoral Studies)**

Robin Beech; B.Sc.(Nott.), Ph.D.(Edin.)

**Associate Dean (Graduate and Postdoctoral Studies)**

France Bouthillier; B.Ed., C.Admin.(UQAM), M.B.S.I.(Montr.), Ph.D.(Tor.)

**Associate Dean (Graduate and Postdoctoral Studies)**

Lorraine Chalifour; B.Sc., Ph.D.(Manit.)

**Associate Dean (Graduate and Postdoctoral Studies)**

Elisa Pylkkanen; B.A., M.A.(McG.)

**Director (Graduate and Postdoctoral Studies)**

---

### 2.2 Location

James Administration Building, Room 400

845 Sherbrooke Street West

Montreal QC H3A 0G4

Website: [www.mcgill.ca/gps](http://www.mcgill.ca/gps)



**Note:** For inquiries regarding specific graduate programs, please contact the appropriate department.

---

### 2.3 Graduate and Postdoctoral Studies' Mission

The mission of Graduate and Postdoctoral Studies (GPS) is to promote university-wide academic excellence for graduate and postdoctoral education at McGill. GPS provides leadership and strategic direction across the university in close collaboration with the academic and administrative units, and the graduate and postdoctoral community.

---

## 3 Important Dates

For all dates relating to the academic year, consult [www.mcgill.ca/importantdates](http://www.mcgill.ca/importantdates).

---

---

## 4 Graduate Studies at a Glance

Please refer to [University Regulations & Resources](#) > *Graduate* > : [Graduate Studies at a Glance](#) for a list of all graduate departments and degrees currently being offered.

---

## 5 Program Requirements

Refer to [University Regulations & Resources](#) > *Graduate* > *Regulations* > : [Program Requirements](#) for graduate program requirements for the following:

- Master's Degrees
- Doctoral Degrees
- Coursework for Graduate Programs, Diplomas, and Certificates

---

## 6 Graduate Admissions and Application Procedures

Please refer to [University Regulations & Resources](#) > *Graduate* > : [Graduate Admissions and Application Procedures](#) for information on:

- Application for Admission
- Admission Requirements
- Application Procedures
- Competency in English

and other important information regarding admissions and application procedures for Graduate and Postdoctoral Studies.

---

## 7 Fellowships, Awards, and Assistantships

Please refer to [University Regulations & Resources](#) > *Graduate* > : [Fellowships, Awards, and Assistantships](#)



---

## 8.2 Guidelines and Policy for Academic Units on Postdoctoral Education

The general guidelines listed below are meant to encourage units to examine their policies and procedures to support postdoctoral education. Every unit hosting Postdocs should have explicitly stated policies and procedures for the provision of postdoctoral education as well as established means for informing Postdocs of policies, procedures, and privileges (e.g., orientation sessions, handbooks, etc.), as well as mechanisms for addressing complaints. Academic units should ensure that their policies, procedures and privileges are consistent with these guidelines and the Charter of Students' Rights. For their part, Postdocs are responsible for informing themselves of policies, procedures, and privileges.

### 1. Definition and Status

i. Postdoctoral status will be recognized by the University in accordance with Quebec provincial regulations. Persons may only be registered with postdoctoral status for a period of up to five years from the date they were awarded a Ph.D. or equivalent degree. Time allocated to parental or health leave is added to this period of time. Leaves for other reasons, including vacation leave, do not extend the term. Postdocs must do research under the supervision of a McGill professor, including Adjunct Professors, who is a member of McGill's academic staff qualified in the discipline in which training is being provided and with the abilities to fulfil responsibilities as a supervisor of the research and as a mentor for career development. They are expected to be engaged primarily in research with minimal teaching or other responsibilities.

### 2. Registration

i. Postdocs must be registered annually with the University through Enrolment Services. Initial registration will require an original or notarized copy of the Ph.D. diploma. Registration will be limited to persons who fulfil the definition above and for whom there is an assurance of appropriate funding and where the unit can provide assurance of the necessary resources to permit postdoctoral education.

ii. Upon registration, the Postdoc will be eligible for a University identity card issued by Enrolment Services.

### 3. Appointment, Pay, Agreement of Conditions

i. Appointments may not exceed your registration eligibility status.

ii. In order to be registered as a Postdoc, you must be assured of financial support other than from personal means during your stay at McGill University, equivalent to the minimal stipend requirement set by the University in accordance with guidelines issued by federal and provincial research granting agencies. There are no provisions for paid parental leave unless this is stipulated in the regulations of a funding agency outside the University.

iii. At the outset of a postdoctoral appointment, a written Letter of Agreement for Postdoctoral Education should be drawn up and signed by the Postdoc, the supervisor, and the department head or delegate (see template Letter of Agreement and supporting document—*Commitments of Postdoctoral Scholars and Supervisors*—available at [www.mcgill.ca/gps/postdocs/fellows/responsibilities](http://www.mcgill.ca/gps/postdocs/fellows/responsibilities)). This should stipulate, for example, the purpose of the postdoctoral appointment (research training and the advancement of knowledge), the duration of the fellowship/financial support, the modality of pay, the work space, travel funds, and expectations and compensation for teaching and student research supervision. Leaves from postdoctoral education must comply with the Graduate and Postdoctoral Studies Policies for Vacation, Parental/Familial, and Health Leave (see [section 8.3: Vacation Policy for Graduate Students and Postdocs](#) and [University Regulations & Resources > Graduate > Regulations > Categories of Students > : Leave of Absence Status](#)). Any breach of these conditions may result in grievance procedures or the termination of the postdoctoral appointment.

iv. Postdocs with full responsibility for teaching a course should be compensated over and above their fellowship at the standard rate paid to lecturers by their department. This applies to all postdocs, except those for whom teaching is part of the award (e.g., Mellon grantees).

v. The amount of research, teaching, or other tasks that Postdocs engage in over and above postdoctoral activities should conform to the regulations for Postdocs specified by the Canadian research council of their discipline. This applies to all Postdocs, including those whose funding does not come from the Canadian research councils.

### 4. Privileges

i. Postdocs have the same pertinent rights as the ones granted to McGill students under [www.mcgill.ca/students/srr](http://www.mcgill.ca/students/srr), and those granted by the policies listed at [www.mcgill.ca/secretariat/policies-and-regulations](http://www.mcgill.ca/secretariat/policies-and-regulations).

ii. Postdocs have full graduate student borrowing privileges in McGill libraries through their identity card.

iii. As a rule, Postdocs who are Canadian citizens or who have Permanent Resident status may take courses for credit. Admission to such courses should be sought by submitting application documents directly to the appropriate program by the Postdoc. They must be admitted by the department offering the courses as Special Studeo encourage unitsto all postdocit. Tf1 0 0 1 67.5ccial StudeoT grie1 152.107 ing or otheoT grie1 152.107 i appointment.byby the polic

x. Access to student services and athletic services are available to the Postdoc on an opt-in basis. Fees are applicable.

## 5. Responsibilities

i. Postdocs are subject to the responsibilities outlined at [www.mcgill.ca/students/srr](http://www.mcgill.ca/students/srr) and must abide by the policies listed at [www.mcgill.ca/secretariat/policies-and-regulations](http://www.mcgill.ca/secretariat/policies-and-regulations).

ii. Each academic unit hosting Postdocs should clearly identify Postdocs' needs and the means by which they will be met by the unit.

iii. Each academic unit should assess the availability of research supervision facilities, office space, and research funding before recruiting Postdocs.

iv. Some examples of responsibilities of the department are:

- to verify the Postdoc's eligibility period for registration;
- to provide Postdocs with departmental policy and procedures that pertain to them;
- to oversee the registration and appointment of Postdocs;
- to assign departmental personnel (e.g., Postdoc coordinator and Graduate Program Director) the responsibility for Postdocs;
- to oversee and sign off on the Letter of Agreement for Postdoctoral Education;
- to ensure that each Postdoc has a supervisor, lab and/or office space, access to research operating costs and necessary equipment;
- to include Postdocs in departmental career and placement opportunities;
- to refer Postdocs to the appropriate University policies and personnel for the resolution of conflict that may arise between a Postdoc and a supervisor.

v. Some examples of responsibilities of the supervisor are:

- to uphold and transmit to their Postdocs the highest professional standards of research and/or scholarship;
- to provide research guidance;
- to meet regularly with their Postdocs;
- to provide feedback on research submitted by the Postdocs;
- to clarify expectations regarding intellectual property rights in accordance with the University's policy;
- to provide mentorship for career development;
- to prepare, sign, and adhere to a Letter of Agreement for Postdoctoral Education.

vi. Some examples of responsibilities of Postdocs are:

- to inform themselves of and adhere to the University's policies and/or regulations for Postdocs for lea

department shall forward the request to Enrolment Services. See the procedure in [University Regulations & Resources](#) > *Graduate* > : *Leave of Absence Status*.

Students who have been granted such a leave will have to register for the term(s) in question and their registration will show as “leave of absence” on their record. No tuition fees will be charged for the duration of the authorized leave. Research supervisors are not obligated to remunerate students and Postdocs on leave. A summary table of various leave policies (paid or unpaid) for students and Postdocs paid from the Federal and Quebec Councils through fellowships or research grants is available at [www.mcgill.ca/gps/funding/getting-paid](http://www.mcgill.ca/gps/funding/getting-paid) under "Leave Policies and Form."

---

## 8.5 Postdoctoral Research Trainees

### Eligibility

If your situation does not conform to the Government of Quebec's definition of a Postdoctoral Fellow, you may be eligible to attend McGill as a Postdoctoral Research Trainee. While at McGill, you can perform research only (you may not register for courses or engage in clinical practice). Medical specialists who will have clinical exposure and require a training card must register through Postgraduate Medical Education of the Faculty of Medicine—not Graduate and Postdoctoral Studies.

The category of Postdoctoral Research Trainee is for:

**Category 1:** An individual who has completed requirements for the Doctoral degree or medical specialty, but whose degree/certification has not yet been awarded. An individual in this category will subsequently be eligible for registration as a Postdoctoral Fellow.

**Category 2:** An individual who is not eligible for Postdoctoral Registration according to the Government of Quebec's definition, but is a recipient of an external postdoctoral award from a recognized Canadian funding agency.

**Category 3:** An individual who holds a professional de

---

## 10 Graduate Student Services and Information

Graduate students are encouraged to refer to : [Student Services and Information](#) for information on the following topics:

- Service Point
- Student Rights & Responsibilities
- Student Services – Downtown & Macdonald Campuses
- Residential Facilities
- Athletics and Recreation
- Ombudsperson for Students
- Extra-Curricular and Co-Curricular Activities
- Bookstore
- Computer Store
- Day Care

---

## 11 Information on Research Policies and Guidelines, Patents, Postdocs, Associates, Trainees

Refer to [University Regulations & Resources](#) > *Graduate* > : [Research Policy and Guidelines](#) for information on the following:

- Regulations on Research Policy
- Regulations Concerning the Investigation of Research Misconduct
- Requirements for Research Involving Human Participants
- Policy on the Study and Care of Animals
- Policy on Intellectual Property
- Regulations Governing Conflicts of Interest
- Safety in Field Work
- Office of Sponsored Research
- Postdocs
- Research Associates

---

## 12 Browse Academic Units & Programs

The programs and courses in the following sections have been approved for the 2019–2020 session as listed. The Faculty/School reserves the right to introduce changes as may be deemed necessary or desirable at any time throughout the year.

---

### 12.1 Schulich School of Music

#### 12.1.1 Location

Schulich School of Music  
Strathcona Music Building  
555 Sherbrooke Street West  
Montreal QC H3A 1E3  
Canada  
Telephone: 514-398-4469  
Website: [www.mcgill.ca/music](http://www.mcgill.ca/music)

## 12.1.2 About Schulich School of Music

The Schulich School of Music of McGill University is internationally renowned for its leadership in combining professional conservatory-style musical training, humanities-based scholarship, and scientific-technological research at the highest levels. Its programs encourage musicians and music researchers alike to push boundaries and explore new possibilities. The School's facilities are a physical affirmation of our commitment and belief in the future of music, artists, creators, and researchers, and they encourage multimedia productions and trans-disciplinary collaborations. Among the most notable facilities are:

- a music library that houses one of the most important academic music collections in Canada;
- four concert halls;
- the Digital Composition Studio;
- sound recording studios;
- the *Centre for Interdisciplinary Research in Music, Media and Technology* (CIRMMT);
- as well as a research network that links the Faculty with other University departments and research institutes.

Nestled in the heart of the city, the School also draws on the rich cultural life of Montreal—a bilingual city with a celebrated symphony orchestra, dozens of annual festivals, and hundreds of live music venues hosting world-class concerts.

The **Master of Arts degree (M.A.)** is available as a thesis option in Music Education, Music Technology, Musicology (with an option in Gender and Women's Studies), and Theory (with an option in Gender and Women's Studies), and as a non-thesis option in Music Education, Musicology, and Theory.

The **Master of Music degree (M.Mus.)** is available in Composition, Performance, and Sound Recording. Specializations offered within the performance option are: piano, guitar, orchestral instruments (including orchestral training), organ and church music, conducting, collaborative piano, opera and voice, early music, and jazz.

The **Graduate Certificate** in Performance – Choral Conducting is designed for choral conductors wishing to perfect their technical, pedagogical, and musical skills. This flexible program allows conductors to develop their craft while maintaining their professional activities.

The **Graduate Diploma** in Performance is a one-year graduate diploma that allows excellent musicians to refine their technique and master repertoire through intensive coaching, practice, and performance projects.

The **Graduate Artist Diploma** in Performance is the uppermost diploma offered at the Schulich School of Music. It is tailored for artists wishing to achieve the highest level of artistry in their craft.

The **Doctor of Music degree (D.Mus.)** is offered in Composition and Performance Studies while the **Doctor of Philosophy degree (Ph.D.)** is available in Composition, Music – Gender and Women's Studies, Music Education, Musicology, Music Technology, Sound Recording, and Music Theory. Interdisciplinary studies are encouraged.

### Funding

The Schulich School of Music has several sources of funding for graduate students.

Entrance Excellence Scholarships for highly ranked graduate students (including Schulich Scholarships, Max Stern Fellowships, and McGill Excellence Fellowships) typically range in value from \$5,000 to \$20,000; some two- and three-year packages are available at the master's and doctoral levels, respectively (see [www.mcgill.ca/gps/funding](http://www.mcgill.ca/gps/funding)). A limited number of one-year differential fee waivers are also available for the most highly ranked incoming international students. The Scholarships and Student Aid Office offers information and options for out-of-province, American, and other international students (see [www.mcgill.ca/studentaid](http://www.mcgill.ca/studentaid)).

Returning students are eligible for a small number of in-course scholarships awarded annually to recognize excellence in academic and performance achievement.

The Schulich School of Music also has a renowned mentoring program that helps students develop applications for a wide variety of external funding for national, international, and university competitions (*CIRMMT* Research,

**section 12.1.5: Master of Music (M.Mus.) Music: Composition (Thesis) (45 credits)**

Students in the M.Mus. program develop their own individual voices through private instruction with some of Canada's most accomplished composers, all of whom have distinguished themselves through high-profile commissions, performances, recordings, and awards. The faculty members' diverse interests ensure that students will find a suitable mentor/supervisor. The resources of the Digital Composition Studios also offer students an opportunity to work with a wide range of cutting-edge approaches to music technology, including mixed works, interactive composition, gestural controllers, acousmatic works, multichannel audio, computer-assisted composition, and more. Students also benefit from international new music festivals and conferences co-sponsored by the Schulich School of Music, a visiting artist series, and high-quality performances, readings, and recordings of their works by some of the school's most esteemed ensembles (e.g., McGill Symphony Orchestra, McGill Contemporary Music Ensemble, etc.) and advanced performers. Commissioning opportunities exist through an established composer-in-residence program and through student-initiated performer-composer and interdisciplinary collaborations.

For more information, see [www.mcgill.ca/music/programs/mmus-composition](http://www.mcgill.ca/music/programs/mmus-composition).

**section 12.1.6: Master of Arts (M.A.) Music: Music Education (Thesis) (45 credits)**

This program provides an opportunity for studio- and classroom-based teachers, and music educators working in other community settings, to explore current issues in music education and to implement their own research studies. Seminars develop facility in a breadth of research methodologies and examine pertinent research developments in different fields, while simultaneously providing opportunities to link with other departments such as the faculties of Education, Cognitive Psychology, and Physiology. Ties with The Centre for Interdisciplinary Research in Music, Media, and Technology (CIRMMT), and Teaching and Learning Services provide a strong supportive network for interdisciplinary and multilingual research. Experienced faculty publishes regularly in the field's leading journals and focuses on the physiological basis of musical performance, development, technology, and global and community-based music education movements including El Sistema, among others.

For more information, see [www.mcgill.ca/music/programs/ma-music-education](http://www.mcgill.ca/music/programs/ma-music-education).

**section 12.1.7: Master of Arts (M.A.) Music: Music Technology (Thesis) (45 credits)**

The M.A. in Music Technology encourages interaction between musical creation, technology, and research, with an intensive focus on scientific research and development of advanced music technologies. Students are accepted from a wide range of musical backgrounds and have solid training in topics like math, computer science, acoustics, and experimental psychology. Core seminars include Computer Music, New Media, Musical Acoustics, Digital Signal Processing, Human-Computer Interaction, Synthesis and Gestural Control, Music Information Retrieval, and Music Perception and Cognition. Students' research is supported by state-of-the-art research laboratories and computing facilities directed by each faculty member and the multidisciplinary and multi-institutional infrastructure of The Centre for Interdisciplinary Research in Music, Media and Technology (CIRMMT), The Digital Composition Studio, and recording and acoustic environments provide opportunities to collaborate with accomplished performers and researchers in other music disciplines.

Graduates hold commercial positions related to media technologies (e.g., gaming and audio industries) and many continue their studies at the doctoral level in preparation for academic careers.

For more information, see [www.mcgill.ca/music/programs/ma-music-technology](http://www.mcgill.ca/music/programs/ma-music-technology).

**2024-25 12.1.5 12.1.6 12.1.7 12.1.8 12.1.9 12.1.10 12.1.11 12.1.12 12.1.13 12.1.14 12.1.15 12.1.16 12.1.17 12.1.18 12.1.19 12.1.20 12.1.21 12.1.22 12.1.23 12.1.24 12.1.25 12.1.26 12.1.27 12.1.28 12.1.29 12.1.30 12.1.31 12.1.32 12.1.33 12.1.34 12.1.35 12.1.36 12.1.37 12.1.38 12.1.39 12.1.40 12.1.41 12.1.42 12.1.43 12.1.44 12.1.45 12.1.46 12.1.47 12.1.48 12.1.49 12.1.50 12.1.51 12.1.52 12.1.53 12.1.54 12.1.55 12.1.56 12.1.57 12.1.58 12.1.59 12.1.60 12.1.61 12.1.62 12.1.63 12.1.64 12.1.65 12.1.66 12.1.67 12.1.68 12.1.69 12.1.70 12.1.71 12.1.72 12.1.73 12.1.74 12.1.75 12.1.76 12.1.77 12.1.78 12.1.79 12.1.80 12.1.81 12.1.82 12.1.83 12.1.84 12.1.85 12.1.86 12.1.87 12.1.88 12.1.89 12.1.90 12.1.91 12.1.92 12.1.93 12.1.94 12.1.95 12.1.96 12.1.97 12.1.98 12.1.99 12.1.100**

***section 12.1.10: Master of Music (M.Mus.) Sound Recording (Non-Thesis) (60 credits)***

facilities provide state-of-the-art equipment for research and the recording of any size of ensemble in high-resolution multichannel audio and high-definition video, and include a variety of audio recording studios equipped for surround recording. The Faculty includes prominent researchers as well as award-winning recording engineers and producers in the fields of music production, television, and film sound familiar with cutting-edge technologies and new developments. The program also has close ties with industry that facilitate opportunities for internships.

Graduates are leaders in the field working in highly respected studios around the world and winning both creative and scientific international competitions.

For more information, see [www.mcgill.ca/music/programs/mmus-sound-recording](http://www.mcgill.ca/music/programs/mmus-sound-recording).

***section 12.1.11: Master of Arts (M.A.) Music: Theory (Thesis) (45 credits)***

The M.A. in Theory is for students interested in exploring how specific pieces of music are put together and how this understanding may be generalized to relate to the way other pieces of music are composed. Music theory and elective seminars develop e

**section 12.1.17: Master of Music (M.Mus.) Performance: Early Music (Thesis) (45 credits)**

Established in 1975, this program is the longest-standing Early Music program in North America. It offers early music specialists interested in historical performance practices a rich variety of performing experiences, including 15–20 chamber ensembles, the Cappella Antica, and the Baroque Orchestra. McGill is also the only North American music faculty to produce a fully staged performance of a Baroque opera every year. Recent productions include: Handel's *Alcina*, *Agrippina*, and *Imeneo*, Lully's *Thésée*, and Purcell's *Dido and Aeneas*. Faculty members are prominently involved in Montreal's internationally acclaimed Early Music community. The Schulich School of Music also owns a large collection of early instruments that is available to students.

Graduates perform with Montreal-based early music ensembles, including, among others, *Caprice* and the *Arion Baroque Orchestra*, as well as *Tafelmusik* in Toronto, and various ensembles in Europe.

For more information, see [www.mcgill.ca/music/programs/mmus-early-music](http://www.mcgill.ca/music/programs/mmus-early-music).

**section 12.1.18: Master of Music (M.Mus.) Performance: Orchestral Instruments, Guitar (Thesis) (45 credits)**

The M.Mus. in Orchestral and Guitar Performance, Canada's premier orchestral training program, is for talented instrumental musicians and guitarists wishing to hone their artistry and skills in expression and interpretation. The program offers a flexibly designed curriculum rich in performance opportunities while its range of seminar offerings ground performance practice in the broader humanistic and scientific contexts of music and artistic research-creation. The program has a strong focus on healthy performance, individual creativity, and development of the whole musician.

Ensembles emulate professional settings and include four orchestras—the renowned McGill Symphony Orchestra, the McGill W



*section 12.1.22: Master of Music (M.Mus.) Performance: Conducting (Thesis) (45 credits)*

Students in this program specialize in instrumental or choral conducting. Enrolment is limited to outstanding candidates having highly developed musical skills in voice, instrumental, or piano performance. The program provides for concentrated podium time, interactions with world-class conductors, score study, and the dev

### ***section 12.1.27: Doctor of Music (D.Mus.) Music: Composition***

Commissioning opportunities exist through an established composer-in-residence program and through student-initiated, performer-composer and interdisciplinary collaborations.

For more information, see [www.mcgill.ca/music/programs/dmus-composition](http://www.mcgill.ca/music/programs/dmus-composition).

### ***section 12.1.28: Doctor of Music (D.Mus.) Music: Performance Studies***

This program is for the inspired artist/scholar interested in expanding horizons. Students perform at a professional or near-professional level, are curious, and have research interests linked to their artistic practice. A broad range of seminars explore performance practice in the broader humanistic and scientific contexts of music, while encouraging the critical thinking and the fertile exchange of ideas that promote new ways of engaging with music. Two performance (recital/recording) projects extend repertoire interests. Comprehensive examinations develop credentials in different areas of expertise in preparation for teaching careers, while articulating the background and critical issues surrounding students' thesis work. The latter consists of a recital and a research document that is presented in front of a panel. The artistic research may assume a variety of forms from the study of scores, works, and contextual influences through the analysis of performance itself and the creation of new works.

Students benefit from exceptional mentoring by internationally renowned coaches, the research expertise of faculty from the Department of Music Research, master classes, opportunities to collaborate with strong composition students, and the rich performance life of the Schulich School of Music and Montreal. Students win major fellowships (SSHRC, Fulbright, FRQSC, etc.) as well as major performance competitions.

For more information, see [www.mcgill.ca/music/programs/dmus-performance](http://www.mcgill.ca/music/programs/dmus-performance).

### ***section 12.1.29: Doctor of Philosophy (Ph.D.) Music (Composition, Music Education, Musicology, Music Technology, Sound Recording, Theory)***

The thesis for the Ph.D. in composition involves the creation of an original large-scale work and research that increases our understanding of music and musical processes. Students in music education investigate a broad spectrum of critical issues through a variety of quantitative and qualitative methodologies. The Musicology area adopts a humanistic orientation that bridges traditional methodologies with new critical approaches. Research in Music Technology and Sound Recording can lead to patents, among other outcomes and benefits from unlimited technological resources. Theorists engage with all repertoires and analytical methods.

For more information, see [www.mcgill.ca/music/admissions/graduate/doctoral](http://www.mcgill.ca/music/admissions/graduate/doctoral).

### ***section 12.1.30: Doctor of Philosophy (Ph.D.) Music: Gender and Women's Studies***

This program is open to doctoral students who are interested in cross-disciplinary research that focuses on issues centrally related to gender, sexuality, feminist theory, and/or women's studies. Music requirements are augmented by participation in a Research Methods course and a Graduate Feminism Symposium that engages with a diverse array of critical and empirical perspectives. The program draws on the resources of the McGill Institute for Gender, Sexuality, and Feminist Studies that includes faculty and graduate students from across the University. Supporting music faculty has interests in Opera, film studies, aesthetics, theory of performance, and popular/jazz studies.

For more information, see [www.mcgill.ca/music/admissions/graduate/doctoral](http://www.mcgill.ca/music/admissions/graduate/doctoral).

## **12.1.3 Schulich School of Music Admission Requirements and Application Procedures**

### **12.1.3.1 Admission Requirements**

#### **Master's Degrees**

Applicants for the master's degree must hold a bachelor's degree or its equivalent (as determined by McGill University), typically with a Major in music, including considerable work done in the area of specialization.

Applicants found to be deficient in their background preparation may be required to take certain additional undergraduate courses.

All applicants (e



#### 12.1.4 Schulich School of Music Faculty

##### Dean, Schulich School of Music

Brenda Ravenscroft

##### Associate Dean, Graduate Studies

Lena Weman

##### Chairs

Stéphane Lemelin – *Department of Performance*

Chris Paul Harman – *of P*

**Associate Professors**

Sean Ferguson; B.Mus.(Alta.), M.Mus., D.Mus.(McG.)  
 Ichiro Fujinaga; B.Mus., B.Sc.(Alta.), M.A., Ph.D.(McG.)  
 Matt Haimovitz; B.A.(Harv.)  
 Patrick Hansen; B.Mus.(Simpson), M.Mus.(Missouri)  
 Chris Paul Harman; Ph.D.(Birm.)  
 Robert Hasegawa; B.A.(Bard Coll.), M.A.(Calif.), Ph.D.(Harv.)  
 Alexis Hauser; Diplom(Konservatorium der Stadt, Wien)  
 John Hollenbeck; B.Mus., M.Mus.(Eastman Sch. of Music)  
 Melissa Hui; B.Mus.(Br. Col.), M.F.A.(Calif. Inst. of Arts), D.M.A./M.M.A.(Yale)  
 Timothy Hutchins; Dip. L.G.S.M.(Guildhall), B.A.Hons.Mus.(Dal.), Principal Flute, Montreal Symphony  
 Richard King; B.Mus.(Dal.), M.Mus.(McG.)  
 Hank Knox; B.Mus., M.Mus.(McG.)  
 Roe-Min Kok; B.Mus.(Texas), M.A.(Duke), Ph.D.(Harv.)  
 Sara Laimon; B.Mus.(Br. Col.), M.Mus.(Yale), D.M.A.(SUNY Stony Brook)  
 Jacqueline Leclair; B.Mus.(Eastman Sch. of Music), M.Mus., D.M.A.(SUNY Stony Brook)  
 Philippe Leroux; Premier Prix(Conservatoire National Supérieur de Musique et de Danse de Paris)  
 Jean Lesage; Concours, Diplôme d'études supérieures(Cons. de Montréal)  
 Fabrice Marandola; Premier Prix(Cons. de Paris), M.Mus., Ph.D.(Sorbonne)  
 George Massenburg  
 Michael McMahon; B.Mus.(McG.), Graduate, Hochschule für Musik(Vienna)  
 Douglas McNabney; B.Mus.(Tor.), M.M.(W. Ont.), D.Mus.(Montr.)  
 Marina Mdivani; Post-graduate Dip.(Moscow Cons.)  
 Violaine Melançon; Premier Prix(CMQQ/Curtis Inst.)  
 Christoph Neidhöfer; Graduate, Hochschule für Musik(Basel), Ph.D.(Harv.)  
 Jean-Michel Pile  
 Ilya Poletaev; B.Mus.(Tor.), M.Mus., M.A., D.M.A.(Yale)  
 André Roy; B.Mus.(Curtis)  
 Gary Scavone; B.Sc., B.A.(Syrac.), M.Sc., Ph.D.(Stan.)  
 Richard Stoelzel; B.Mus.(S. Miss.), M.Mus.(Conn.)  
 Axel Strauss; Dipl.(Musikhochschule Rostock), Prof. Studies Cert.(Juilliard)  
 Joe Sullivan; B.A.(Ott.), M.M.(New England Cons.)  
 Lena Weman; M.A.(Uppsala), Ph.D.(Luleå)  
 André White; B.A.(C' dia), M.Mus.(McG.)  
 Lloyd Whitesell; B.A.(Minn.), M.A., Ph.D.(SUNY Stony Brook)  
 Jonathan Wild; B.Mus., M.A.(McG.), Ph.D.(Harv.)

**Assistant Professors**

Simon Aldrich; B.Mus., L.Mus.(McG.)  
 Guillaume Bourgogne; Premier Prix(CNSMDP)  
 James Box; B.M.(Southern Methodist U.), M.M.(Cleve. Inst. of Music), Principal Trombone, Montreal Symphony  
 Jinjoo Cho; B.M., M.M., P.S.(Cleve. Inst. of Music)  
 Alain Desgagné; Premier Prix(Cons. de Québec), M.Mus.(N'western)

**Assistant Professors**

Russell DeVuyst; B.Mus.Ed.(Boston Cons.), M.M.(New England Cons.)

MUCO 622D1	(3)	Composition Tutorial
MUCO 622D2	(3)	Composition Tutorial

**Complementary Courses (6 credits)**

6 credits selected from the following courses:

MUCO 631	(3)	Seminar in Composition 1
MUCO 632	(3)	Seminar in Composition 2
MUCO 633	(3)	Seminar in Composition 3
MUCO 634	(3)	Seminar in Composition 4
MUCO 635	(3)	Seminar in Composition 5
MUCO 636	(3)	Seminar in Composition 6

**Elective Courses (6 credits)**

6 credits of graduate seminars, at the 500, 600, or 700 level, approved by the Department.

**12.1.6 Master of Arts (M.A.) Music: Music Education (Thesis) (45 credits)**

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

**Thesis Courses (30 credits)**

The candidate will undertake supervised research leading to a thesis that will be an in-depth investigation in some specialized field of Music Education.

MUGS 683	(3)	Master's Thesis Research 1
MUGS 684	(6)	Master's Thesis Research 2
MUGS 685	(9)	Master's Thesis Research 3
MUGS 686	(12)	Master's Thesis Research 4

**Complementary Courses (15 credits)**

15 credits of graduate seminars at the 500, 600, or 700 level, approved by the Department. Normally 9 credits will be seminars in Music Education selected from the following:

MUGT 610	(3)	Seminar - Music Education 1
MUGT 611	(3)	Seminar - Music Education 2
MUGT 612	(3)	Seminar - Music Education 3
MUGT 613	(3)	Seminar - Music Education 4

**12.1.7 Master of Arts (M.A.) Music: Music Technology (Thesis) (45 credits)**

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

**Thesis Courses (30 credits)**

The candidate will undertake supervised research leading to a thesis that will utilize or investigate an aspect of musical science and technology.

MUGS 683	(3)	Master's Thesis Research 1
MUGS 684	(6)	Master's Thesis Research 2
MUGS 685	(9)	Master's Thesis Research 3
MUGS 686	(12)	Master's Thesis Research 4

### **Complementary Courses (15 credits)**

15 credits of graduate seminars at the 500, 600, or 700 level approved by the Department, 9 credits of which must be Music Technology seminars with the prefix MUMT.

### **12.1.8 Master of Arts (M.A.) Music: Musicology (Thesis) (45 credits)**

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

#### **Thesis Courses (30 credits)**

The candidate will undertake supervised research leading to a thesis that will be an in-depth investigation in some specialized field of Musicology.

MUGS 683	(3)	Master's Thesis Research 1
MUGS 684	(6)	Master's Thesis Research 2
MUGS 685	(9)	Master's Thesis Research 3
MUGS 686	(12)	Master's Thesis Research 4

#### **Required Course (3 credits)**

MUHL 529	(3)	Proseminar in Musicology
----------	-----	--------------------------

#### **Complementary Courses (12 credits)**

12 credits of graduate seminars at the 500, 600, or 700 level, approved by the Department. Normally 6 credits will be in Seminars in Musicology selected from the following:

MUHL 680	(3)	Seminar in Musicology 1
MUHL 681	(3)	Seminar in Musicology 2
MUHL 682	(3)	Seminar in Musicology 3
MUHL 683	(3)	Seminar in Musicology 4
MUHL 684	(3)	Seminar in Musicology 5
MUHL 685	(3)	Seminar in Musicology 6



### **Complementary Courses (12 credits)**

9 credits of graduate seminars at the 500, 600, or 700 level, approved by the Department. Normally, 6 credits will be seminars in Musicology selected from the following:

MUHL 680	(3)	Seminar in Musicology 1
MUHL 681	(3)	Seminar in Musicology 2
MUHL 682	(3)	Seminar in Musicology 3
MUHL 683	(3)	Seminar in Musicology 4
MUHL 684	(3)	Seminar in Musicology 5
MUHL 685	(3)	Seminar in Musicology 6
MUHL 692	(3)	Seminar in Music Literature 1

3 credits of:

WMST 602	(3)	Feminist Research Symposium
----------	-----	-----------------------------

Or 3 credits of a graduate seminar at the 500, 600, or 700 level, on gender/women's issues, may be selected from within or outside of the Department. The selection must be approved by the Department.

### **12.1.10 Master of Music (M.Mus.) Sound Recording (Non-Thesis) (60 credits)**

#### **Program Prerequisites (27 credits)**

Required Courses (21 credits)

MUCO 260	(3)	Instruments of the Orchestra
MUMT 250	(3)	Music Perception and Cognition
MUSR 232	(3)	Introduction to Electronics
MUSR 300D1	(3)	Introduction to Music Recording
MUSR 300D2	(3)	Introduction to Music Recording
MUSR 339	(3)	Introduction to Electroacoustics
PHYS 224	(3)	Physics of Music

Complementary Music

**Required Courses (51 credits)**

MUSR 629D1	(2)	Technical Ear Training
MUSR 629D2	(2)	Technical Ear Training
MUSR 667	(3)	Digital Studio Technology
MUSR 668	(3)	Digital/Analog Audio Editing
MUSR 669D1	(1.5)	Topics: Classical Music Recording
MUSR 669D2	(1.5)	Topics: Classical Music Recording
MUSR 670D1	(5)	Recording Theory and Practice 1
MUSR 670D2	(5)	Recording Theory and Practice 1
MUSR 671D1	(5)	Recording Theory and Practice 2
MUSR 671D2	(5)	Recording Theory and Practice 2
MUSR 672D1	(3)	Analysis of Recordings
MUSR 672D2	(3)	Analysis of Recordings
MUSR 674	(3)	Electronic and Electroacoustic Measurement
MUSR 677D1	(3)	Audio for Video Post-Production
MUSR 677D2	(3)	Audio for Video Post-Production
MUSR 678	(3)	Advanced Digital Editing and Post-Production

**Electives Courses (9 credits)**

Three 3-credit graduate course electives, approved by the Department.

**12.1.11 Master of Arts (M.A.) Music: Theory (Thesis) (45 credits)**





MUJZ 441	(2)	Advanced Jazz Composition 2
MUJZ 461D1	(2)	Advanced Jazz Arranging
MUJZ 461D2	(2)	Advanced Jazz Arranging
MUJZ 493	(3)	Jazz Performance Practice

**Required Courses (12 credits)**

MUIN 626	(3)	Jazz Performance/Composition Tutorial 1
MUIN 627	(3)	Jazz Performance/Composition Tutorial 2
		MUIN 627

MUJZ 641	(2)	Jazz Composition & Arranging 2
MUJZ 644	(2)	Jazz Repertoire Project 1
MUJZ 645	(2)	Jazz Repertoire Project 2

18 credits from:

MUPG 651	(9)	Performance/Composition Recital Project
MUPG 652	(9)	Jazz Ensemble Recital Project

3 credits of graduate seminars at the 600 level, approved by the Department.

8 credits of ensemble courses, at the 500 level or above, with the prefix MUEN (4 credits must be in jazz related ensembles). MUPG 572D1/D2 can be substituted for 1 credit of Jazz ensemble.

### 12.1.17 Master of Music (M.Mus.) Performance: Early Music (Thesis) (45 credits)

Voice, Baroque Flute, Recorder, Baroque Oboe, Baroque Bassoon, Baroque Violin, Baroque Viola, Baroque Cello, Early Music Clarinet, Viola da Gamba, Organ, Harpsichord, Lute, Early Brass, Fortepiano

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisites may be assigned as additional required courses on the basis of transcript review:

MUPD 560	(1)	Introduction 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
----------	-----	---------------------------

Harpsichord students:

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:

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

### Thesis Performance (27 credits)

18 credits:

MUIN 620	(3)	Performance Tutorial 1
MUIN 621	(3)	Performance Tutorial 2
MUIN 622**	(3)	Performance Tutorial 3
MUIN 622D1**	(1.5)	Performance Tutorial 3
MUIN 622D2**	(1.5)	Performance Tutorial 3
MUPG 600*	(9)	Recital Project 1

\* Solo Recital only

\*\* Student may take either MUIN 622 or MUIN 622D1 and MUIN 622D2.

9 credits from:

MUPG 601	(9)	Recital Project 2
MUPG 602	(6)	Recital Project 3
MUPG 603	(3)	Recital Project 4
MUPG 604	(6)	Chamber Music Recital
MUPG 605	(3)	Recording Project
MUPG 606**	(3)	Interdisciplinary Project 1
MUPG 607**	(6)	Interdisciplinary Project 2
MUPG 614*	(3)	Quick Study

\* Voice Only

\*\* Students may take either MUPG 606 or MUGP 607

### Required Course

MUGS 605	(0)	Graduate Performance Colloquium
----------	-----	---------------------------------

### Complementary Seminars (9 credits)

3 credits from the following:

MUPG 590*	(3)	Vocal Styles and Conventions
MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3
MUPP 693	(3)	Performance Practice Seminar 4

MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

3 credits from the following:

MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography
MUPG 575D1**	(1.5)	Liturgical Organ Playing
MUPG 575D2**	(1.5)	Liturgical Organ Playing
MUPG 590*	(3)	Vocal Styles and Conventions
MUPG 691	(3)	Vocal Ornamentation
MUTH 602	(3)	Keyboard Modal Counterpoint

or one graduate 3-credit seminar approved by the Department.

\* If not already taken

\*\* May be repeated once

**Complementary Performance (9 credits)**

Instruments:

3 terms of:

MUEN 580	(1)	Early Music Ensemble
----------	-----	----------------------

6 credits from (may be taken more than once):

MUEN 569	(1)	Tabla Ensemble
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra

OR

Voice:

2 credits of:

MUEN 580	(1)	Early Music Ensemble
----------	-----	----------------------

3 credits:

MUIN 610	(1)	Vocal Coaching 1
MUIN 611	(1)	Vocal Coaching 2
MUIN 612	(1)	Vocal Coaching 3

4 credits from (may be taken more than once):

MUEN 569	(1)	Tabla Ensemble
MUEN 572	(2)	Cappella Antica
MUEN 579	(1)	Song Interpretation 2



MUEN 580	(1)	Early Music Ensemble
MUEN 696	(2)	Opera Theatre

### 12.1.18 Master of Music (M.Mus.) Performance: Orchestral Instruments, Guitar (Thesis) (45 credits)

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisite may be assigned as an additional required course on the basis of transcript review:

MUPD 560	(1)	Introduction to Research Methods in Music
----------	-----	---

#### Thesis Performance (27 credits)

18 credits:

MUIN 620	(3)	Performance Tutorial 1
MUIN 621	(3)	Performance Tutorial 2
MUIN 622*	(3)	Performance Tutorial 3
MUIN 622D1*	(1.5)	Performance Tutorial 3
MUIN 622D2*	(1.5)	Performance Tutorial 3
MUPG 600	(9)	Recital Project 1

\* Students may take MUIN 622 or MUIN 622D1 and MUIN 622D2.

9 credits from the following:

MUPG 601	(9)	Recital Project 2
MUPG 602	(6)	Recital Project 3
MUPG 603	(3)	Recital Project 4
MUPG 604	(6)	Chamber Music Recital
MUPG 605	(3)	Recording Project
MUPG 606*	(3)	Interdisciplinary Project 1
MUPG 607*	(6)	Interdisciplinary Project 2
MUPG 608**	(3)	Orchestral Repertoire Examination 1
MUPG 609**	(6)	Orchestral Repertoire Examination 2
MUPG 610**	(9)	Orchestral Repertoire Examination 3

\* May take MUPG 606 or MUPG 607.

\*\* May take MUPG 608 or MUPG 609 or MUPG 610.

#### Required Course

MUGS 605	(0)	Graduate Performance Colloquium
----------	-----	---------------------------------

#### Complementary Seminars (9 credits)

One of the following:

MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3

MUPP 693	(3)	Performance Practice Seminar 4
MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

One additional graduate 3-credit seminar approved by the Department.

**Complementary Performance (9 credits)**

Orchestral Instruments:

6 credits from the following (may be taken more than once):

MUEN 573	(2)	Baroque Orchestra
MUEN 590	(2)	McGill Wind Orchestra
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 597	(2)	McGill Symphony Orchestra

Strings:

Two terms of:

MUEN 560**	(1)	Chamber Music Ensemble
------------	-----	------------------------

1 credit of:

MUEN 540	(.5)	Chamber Music Project 1
MUEN 541	(.5)	Chamber Music Project 2
MUEN 560**	(1)	Chamber Music Ensemble
MUEN 561**	(1)	2nd Chamber Music Ensemble
MUEN 568**	(1)	Multiple Ensemble 1
MUEN 569*	(1)	Tabla Ensemble
MUEN 599	(1)	Jazz Studio Orchestra
MUPG 571	(1)	Free Improvisation 1
MUPG 572D1	(.5)	Free Improvisation 2
MUPG 572D2	(.5)	Free Improvisation 2

Winds/Brass:

2 credits from the following (may be taken more than once):

MUEN 589	(1)	Woodwind Ensembles
MUEN 591	(1)	Brass Consort

1 credit from:

MUEN 540	(.5)	Chamber Music Project 1
MUEN 541	(.5)	Chamber Music Project 2
MUEN 560**	(1)	Chamber Music Ensemble

MUEN 568**	(1)	Multiple Ensemble 1
MUEN 569	(1)	Tabla Ensemble
MUEN 589	(1)	Woodwind Ensembles
MUEN 591	(1)	Brass Consort
MUEN 599	(1)	Jazz Studio Orchestra
MUPG 571	(1)	Free Improvisation 1
MUPG 572D1	(.5)	Free Improvisation 2
MUPG 572D2	(.5)	Free Improvisation 2

Percussion:

3 credits from (may be taken more than once unless otherwise indicated):

MUEN 540	(.5)	Chamber Music Project 1
MUEN 541	(.5)	Chamber Music Project 2
MUEN 560**	(1)	Chamber Music Ensemble
MUEN 568**	(1)	Multiple Ensemble 1
MUEN 569**	(1)	Tabla Ensemble
MUEN 598	(1)	Percussion Ensembles
MUPG 571	(1)	Free Improvisation 1
MUPG 572D1	(.5)	Free Improvisation 2
MUPG 572D2	(.5)	Free Improvisation 2

Harp:

3 credits from (may be taken more than once unless otherwise indicated):

MUEN 540	(.5)	Chamber Music Project 1
MUEN 541	(.5)	Chamber Music Project 2
MUEN 560**	(1)	Chamber Music Ensemble
MUEN 561**	(1)	2nd Chamber Music Ensemble
MUEN 568**	(1)	Multiple Ensemble 1
MUEN 569**	(1)	Tabla Ensemble
MUPG 571	(1)	Free Improvisation 1
MUPG 572D1	(.5)	Free Improvisation 2
MUPG 572D2	(.5)	Free Improvisation 2

OR

Guitar:

Three terms of:

MUEN 562	(1)	Guitar Ensemble
----------	-----	-----------------

6 credits from the following:

MUEN 540	(.5)	Chamber Music Project 1
MUEN 541	(.5)	Chamber Music Project 2

MUEN 560**	(1)	Chamber Music Ensemble
MUEN 561**	(1)	2nd Chamber Music Ensemble
MUEN 568**	(1)	Multiple Ensemble 1
MUEN 569**	(1)	Tabla Ensemble
MUPG 571	(1)	Free Improvisation 1
MUPG 572D1	(.5)	Free Improvisation 2 visation 2

\*\* Students may take MUIN 622 or MUIN 622D1 and MUIN 622D2.

9 credits from the following:

MUPG 601*	(9)	Recital Project 2
MUPG 602	(6)	Recital Project 3
MUPG 605	(3)	Recording Project
MUPG 606	(3)	Interdisciplinary Project 1
MUPG 614	(3)	Quick Study
MUPG 653*	(9)	Opera Coach Project
MUPG 654	(6)	Opera Coach Performance

\* Students may take either MUPG 653 (if not already taken) or MUPG 601 (if MUPG 600 not already taken).

### Required Courses (3 credits)

MUGS 605	(0)	Graduate Performance Colloquium
MUPG 687	(1)	Collaborative Piano Repertoire 1: Song
MUPG 688	(1)	Collaborative Piano Repertoire 2: Instrumental
MUPG 689	(1)	Collaborative Piano Rep.3: Orch. Reduction, Opera, Oratorio

### Complementary Seminars (9 credits)

3 credits from the following:

MUPG 590	(3)	Vocal Styles and Conventions
MUPG 691	(3)	Vocal Ornamentation
MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3
MUPP 693	(3)	Performance Practice Seminar 4
MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

One additional graduate 3-credit seminar approved by the Department.

### Complementary Performance (6 credits)

Two terms of:

MUEN 584	(1)	Studio Accompanying
----------	-----	---------------------

4 credits from the following (may be repeated unless otherwise noted):

MUEN 540	(.5)	Chamber Music Project 1
MUEN 541	(.5)	Chamber Music Project 2
MUEN 560	(1)	Chamber Music Ensemble
MUEN 561	(1)	2nd Chamber Music Ensemble
MUEN 569	(1)	Tabla Ensemble

MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 584	(1)	Studio Accompanying
MUEN 585	(1)	Sonata Masterclass
MUEN 596	(2)	Opera Repetiteur
MUPG 670*	(2)	Advanced Continuo 1
MUPG 671*	(2)	Advanced Continuo 2

\* MUPG 670 and MUPG 671 may not be repeated.

**12.1.20 Master of Music (M.Mus.) Performance: Piano (Thesis) (45 credits)**

One of the following:

MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3
MUPP 693	(3)	Performance Practice Seminar 4
MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6

One approv

MUEN 597	(2)	McGill Symphony Orchestra
MUEN 688	(2)	Multiple Ensembles

**12.1.21 Master of Music (M.Mus.) Performance: Organ and Church Music (Thesis) (45 credits)**

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisites may be assigned as additional required courses based on transcript review:

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

**Thesis Performance (27 credits)**

18 credits:

MUIN 620	(3)	Performance Tutorial 1
MUIN 621	(3)	Performance Tutorial 2
MUIN 622*	(3)	Performance Tutorial 3
MUIN 622D1*	(1.5)	Performance Tutorial 3
MUIN 622D2*	(1.5)	Performance Tutorial 3
MUPG 600	(9)	Recital Project 1

\* Students can take MUIN 622 or MUIN 622D1 and MUIN 622D2.

9 credits from:

MUPG 601	(9)	Recital Project 2
MUPG 602	(6)	Recital Project 3
MUPG 603	(3)	Recital Project 4
MUPG 605	(3)	Recording Project
MUPG 606	(3)	Interdisciplinary Project 1
MUPG 607	(6)	Interdisciplinary Project 2
MUPG 676	(9)	Special Project in Church Music

**Required Course**

MUGS 605	(0)	Graduate Performance Colloquium
----------	-----	---------------------------------

**Complementary Seminars (9 credits)**

3 credits from the following:

MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3
MUPP 693	(3)	Performance Practice Seminar 4
MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6



One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

3 credits from the following:

MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography
MUTH 602	(3)	Keyboard Modal Counterpoint
MUTH 604	(3)	Keyboard Tonal Counterpoint

or one graduate 3-credit seminar approved by the Department.

**Complementary Performance (9 credits)**

9 credits from the following:

MUEN 540	(.5)	Chamber Music Project 1
MUEN 541	(.5)	Chamber Music Project 2
MUEN 560*	(1)	Chamber Music Ensemble
MUEN 561*	(1)	2nd Chamber Music Ensemble
MUEN 569*	(1)	Tabla Ensemble
MUEN 573*	(2)	Baroque Orchestra
MUEN 580*	(1)	Early Music Ensemble
MUEN 593*	(2)	Choral Ensembles
MUEN 594*	(2)	Contemporary Music Ensemble
MUEN 597*	(2)	McGill Symphony Orchestra
MUHL 591D1**	(1.5)	Paleography
MUHL 591D2**	(1.5)	Paleography
MUPG 575D1*	(1.5)	Liturgical Organ Playing
MUPG 575D2*	(1.5)	Liturgical Organ Playing
MUPG 674	(3)	Project in Choral Conducting

MUCO 261	(3)	Orchestration 1
MUPG 210*	(2)	Italian Diction
MUPG 211*	(2)	French Diction
MUPG 212*	(2)	English Diction
MUPG 213*	(2)	German Diction

\* Students take either MUPG 210, MUPG 211, MUPG 212 or MUPG 213

OR

Instrumental Conducting:

3 credits of:

MUCO 261	(3)	Orchestration 1
MUCO 360	(3)	Orchestration 2

**Thesis Performance (27 credits)**

18 credits:

MUIN 630	(3)	Conducting Tutorial 1
MUIN 631	(3)	Conducting Tutorial 2
MUIN 632	(3)	Conducting Tutorial 3
MUPG 600	(9)	Recital Project 1

9 credits from the following:

MUPG 601	(9)	Recital Project 2
MUPG 602	(6)	Recital Project 3
MUPG 605	(3)	Recording Project

**Required Courses**

3 credits in:

Students are required to take MUGS 605

MUGS 605	(0)	Graduate Performance Colloquium
MUPG 580	(1.5)	Rehearsal Techniques for Conductors

**Complementary Courses (15 credits)**

Seminars:

3 credits from the following:

MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3
MUPP 693	(3)	Performance Practice Seminar 4
MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6

3 credits of a graduate seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

One additional graduate 3-credit seminar approved by the Department.

**Complementary Performance (6 credits)**

MUIN 622D1*	(1.5)	Performance Tutorial 3
MUIN 622D2*	(1.5)	Performance Tutorial 3

And

**Opera Perf**

**Complementary Seminars (9 credits)**

3 credits from the following:

MUPG 590*	(3)	Vocal Styles and Conventions
MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3
MUPP 693	(3)	Performance Practice Seminar 4
MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

3 credits from the following:

MUPG 590*	(3)	Vocal Styles and Conventions
MUPG 691	(3)	Vocal Ornamentation
MUPG 693	(3)	Vocal Treatises and Methods
MUPG 694	(3)	Vocal Physiology for Singers

\* If not already taken.

**Complementary Performance (6 credits)**

Opera:

Two terms of:

MUEN 696	(1)	Opera Theatre
----------	-----	---------------

2 credits of:

MUEN 696	(1)	Opera Theatre
----------	-----	---------------

OR

Two terms of:

MUEN 579	(1)	Song Interpretation 2
----------	-----	-----------------------

Or

Voice:

6 credits from (may be taken more than once):

MUEN 540	(.5)	Chamber Music Project 1
MUEN 541	(.5)	Chamber Music Project 2
MUEN 553	(1)	Vocal Chamber Ensemble
MUEN 554	(2)	Opera Excerpts
MUEN 560	(1)	Chamber Music Ensemble
MUEN 572	(2)	Cappella Antica
MUEN 579	(1)	Song Interpretation 2

MUEN 580	(1)	Early Music Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 696	(1)	Opera Theatre

**12.1.24 Graduate Certificate (Gr. Cert.) Performance Choral Conducting (15 credits)**

\*\* NEW PROGRAM \*\*

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

### Required Courses (16 credits)

MUIN 634	(8)	Graduate Diploma Tutorial 1
MUIN 635	(8)	Graduate Diploma Tutorial 2

### Complementary Courses (14 credits)

8 credits from the following:

MUPG 640	(4)	Graduate Diploma Performance Project 1
MUPG 641	(4)	Graduate Diploma Performance Project 2
MUPG 642	(8)	Graduate Diploma Performance Project 3
MUPG 643	(4)	Graduate Diploma Interdisciplinary Project
MUPG 644	(4)	Graduate Diploma Concerto Performance
MUPG 645	(4)	Graduate Diploma Recording Project

6 credits of Performance courses with departmental approval from:

Any ensemble course with the prefix MUEN at the 500 or 600 level.

MUPG 571*	(1)	Free Improvisation 1
MUPG 572D1**	(.5)	Free Improvisation 2
MUPG 572D2**	(.5)	Free Improvisation 2

\* may only be taken once (not open to Jazz students)

\*\* may only be taken once

and the additional courses from the following list for these areas:

#### Voice

MUIN 610*	(1)	Vocal Coaching 1
MUIN 611*	(1)	Vocal Coaching 2
MUPG 590**	(3)	Vocal Styles and Conventions

\* may be taken only once per diploma

\*\* if not already taken

#### Piano

MUPG 670*	(2)	Advanced Continuo 1
MUPG 671*	(2)	Advanced Continuo 2
MUPG 683	(1.5)	Piano Seminar 1
MUPG 684	(1.5)	Piano Seminar 2
MUPG 687**	(1)	Collaborative Piano Repertoire 1: Song
MUPG 688**	(1)	Collaborative Piano Repertoire 2: Instrumental
		Collaborative Piano Rep.3: Orch. Reduction, Opera, Oratorio

\* if not already taken

\*\* may be repeated with the permission of the instructor

#### Chamber Music

MUIN 500\* (1) Practical Instruction 1

\* may be repeated only once per program

#### Organ

MUPG 575D1 (1.5) Liturgical Organ Playing

MUPG 575D2 (1.5) Liturgical Organ Playing

MUPG 670\* (2) Advanced Continuo 1

MUPG 671\* (2) Advanced Continuo 2

One 3-credit seminar at the 500 or 600 level approved by the Department

\* if not already taken

#### Early Music

MUPG 670\* (2) Advanced Continuo 1

MUPG 671\* (2) Advanced Continuo 2

\* if not already taken

#### Jazz

MUJZ 640\* (2) Jazz Composition & Arranging 1

MUJZ 641\* (2) Jazz Composition & Arranging 2

One 3-credit seminar starting with MUPG\*

\* if not already taken

### 12.1.26 Graduate Artist Diploma (Gr. Art. Dip.) Performance (30 credits)

A one-year graduate performance diploma that allows excellent musicians to refine their technique and master repertoire through intensive coaching, practice, and performance projects. Designed as a polishing diploma, the program prepares musicians for professional careers as soloists, opera singers, collaborative pianists, chamber, jazz, and orchestral musicians or for further graduate studies in performance. Program requirements are flexible, with a range of performance project options including solo, chamber, recording, orchestral auditions, and creative collaborations. Admission is by audition, with candidates having previously completed a B.Mus., a Licentiate, or M.Mus.

#### Co-requisite Courses

For Harpsichord students:

MUPG 272D1 (2) Continuo

MUPG 272D2 (2) Continuo

MUPG 372D1 (1) Continuo

MUPG 372D2 (1) Continuo

#### Required Courses (16 credits)

MUIN 710 (8) Graduate Artist Diploma Tutorial 1

MUIN 711 (8) Graduate Artist Diploma Tutorial 2



**Complementary Courses (14 credits)**

MUPG 575D1	(1.5)	Liturgical Organ Playing
MUPG 575D2	(1.5)	Liturgical Organ Playing
MUPG 670*	(2)	Advanced Continuo 1
MUPG 671*	(2)	Advanced Continuo 2

One 3-credit seminar at the 500 or 600 level approved by the Department

\* if not already taken.

#### Early Music

MUPG 670*	(2)	Advanced Continuo 1
MUPG 671*	(2)	Advanced Continuo 2

\* if not already taken.

### 12.1.27 Doctor of Music (D.Mus.) Music: Composition

A minimum of two years' residence is required beyond the M.Mus. in Composition, or its equivalent. Details concerning the comprehensive examinations, composition performance, thesis, and academic regulations are available from the Graduate Coordinator, Schulich School of Music or from the Music Graduate Handbook (<http://www.mcgill.ca/music/current-students/graduate/graduate-music-handbook>).

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

#### Thesis

The thesis is a musical composition of major dimensions together with a written analysis of the work. The thesis must be defended in an oral examination.

#### Required Courses (12 credits)

MUGS 701	(0)	Comprehensive Examinations
MUGS 702	(0)	Comprehensive Examination Part 2

12 credits (two years) of:

MUCO 722D1	(3)	Doctoral Composition Tutorial
MUCO 722D2	(3)	Doctoral Composition Tutorial

#### Elective Courses (12 credits)

Four approved 3-credit graduate electives or the equivalent.

#### Composition Performance

The candidate must present a concert of his/her compositions. With the permission of the Composition Area Committee, the compositions may be presented as parts of two or three concerts, or as a list of national and international performances since the student began his/her residency.

### 12.1.28 Doctor of Music (D.Mus.) Music: Performance Studies

A minimum of two years' residence is required beyond the M.Mus. in Performance, or its equivalent.

Details concerning the comprehensive examinations, composition performance, thesis and academic regulations are available from the Graduate Studies website (<http://www.mcgill.ca/music>).

#### Thesis

#### Recitals (36 credits)

MUPG 760	(12)	Doctoral Recital 1
MUPG 767	(12)	Doctoral Recital 2

MUPG 771 (12) Doctoral Final Project

### Required Courses (27 credits)

MUGS 701 (0) Comprehensive Examinations  
MUGS 711 (0) Performance Doctoral Colloquium 1  
MUGS 712 (0) Performance Doctoral Colloquium 2  
MUPD 650 (3) Research Methods in Music

### Performance Tutorials

one hour per week.

MUIN 720 (4) D.Mus. Performance Tutorial 1  
MUIN 721 (4) D.Mus. Performance Tutorial 2  
MUIN 722 (4) D.Mus. Performance Tutorial 3  
MUIN 723 (4) D.Mus. Performance Tutorial 4  
MUIN 724 (4) D.Mus. Performance Tutorial 5  
MUIN 725 (4) D.Mus. Performance Tutorial 6

OR

one and a half (1.5) hours per week

MUIN 730 (6) D.Mus. Performance Tutorial 8  
MUIN 731 (6) D.Mus. Performance Tutorial 9  
MUIN 732 (6) D.Mus. Performance Tutorial 10  
MUIN 733 (6) D.Mus. Performance Tutorial 11

### Complementary Courses

9-17 credits

9 credits at the 500 level or higher, to be chosen from the Schulich School of Music's seminar offerings; 3 of the 9 credits may be replaced with a supervised special project approved by the advisory committee, departmental chair and the Associate Dean of Graduate Studies in Music.

0-8 credits from (Voice Candidates only: Vocal Repertoire Coaching):

MUIN 700 (2) Doctoral Repertoire Coaching 1  
MUIN 701 (2) Doctoral Repertoire Coaching 2  
MUIN 702 (2) Doctoral Repertoire Coaching 3  
MUIN 703 (2) Doctoral Repertoire Coaching 4

## 12.1.29 Doctor of Philosophy (Ph.D.) Music (Composition, Music Education, Musicology, Music Technology, Sound Recording, Theory)

(Composition, Music Education, Musicology, Music Technology, Sound Recording, Theory)

The Ph.D. requires a minimum of three years of full-time resident study (six full-time terms) beyond a bachelor's degree. A candidate who holds a master's degree in the area of specialization may, on the recommendation of the Department, be permitted to count the work done for the master's degree as the first year of resident study.

Details concerning the comprehensive examinations, thesis, and academic re



MUTH 659 (3) History of Music Theory 2

### Doctoral Colloquium

Required attendance for four terms of the Doctoral Colloquium:

Note: Regular attendance and at least one presentation on his/her thesis research in the colloquium during the course of their doctoral studies is required.

MUGS 705 (0) Colloquium

### Composition Performance

Composition applicants only:

The candidate must present a concert of his/her compositions. With the permission of the Composition Area Committee, the compositions may be presented as parts of two or three concerts, or as a list of national and international performances since the student began his/her residency.

## 12.1.30 Doctor of Philosophy (Ph.D.) Music: Gender and Women's Studies

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

### Thesis

A thesis for the doctoral degree must constitute original scholarship and must be a distinct contribution to knowledge. It must show familiarity with previous work in the field and must demonstrate ability to plan and carry out research, organize results, and defend the approach and conclusions in a scholarly manner. The research presented must meet current standards of the discipline; as well, the thesis must clearly demonstrate how the research advances knowledge in the field. Finally, the thesis must be written in compliance with norms for academic and scholarly expression and for publication in the public domain.

### Language Reading Requirements

Two foreign languages required (one foreign language for students in composition, music education; none required for students in sound recording and music technology).

Normally, one of these will be German and the other related to the candidate's field of research.

A third language may be required if considered necessary for the candidate's research.

Students whose mother tongue is French are exempt from the French Language Reading examination. Note: The language reading examinations must be passed before a candidate will be permitted to sit the comprehensive examinations.

### Required Courses (6 credits)

WMST 601 (3) Feminist Theories and Methods

WMST 602 (3) Feminist Research Symposium

### Comprehensive examination

MUGS 701 (0) Comprehensive Examinations

MUGS 702 (0) Comprehensive Examination Part 2

### Doctoral Colloquium

Note: Regular attendance and at least one presentation of their thesis research in the Colloquium during the course of their doctoral studies is required.

MUGS 705 (0) Colloquium

### Complementary Courses (12-27 credits)

12-27 credits of graduate courses at the 500 level or higher, approved by the Department (3 of the 27 credits must be in gender/women's studies, taken in the Department or outside and approved by the Department).

Applicants who have completed an M.A. degree in music (or equivalent) before entering the Ph.D. program will be required to complete at least 12 credits of courses at the 500, 600, or 700 level approved by the Department beyond the M.A. requirements (3 of the 12 credits must be in gender/women's studies, taken in the Department or outside and approved by the Department).

