



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.

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 for the most up-to-date information on whether a course is offered.

- 1 About the School, page 11
- 2 History of the School, page 11
- 3 Academic Staff, page 11
 - 3.1 Department of Music Research, page 11
 - 3.1.1 Composition Area, page 11
 - 3.1.2 Music Education Area, page 12
 - 3.1.3 Music Theory Area, page 12
 - 3.1.4 Music Technology Area, page 12
 - 3.1.5 Musicianship Area, page 12
 - 3.1.6 Musicology Area, page 13
 - 3.1.7 Sound Recording Area, page 13
 - 3.1.8 Associate Members, page 13
 - 3.2 Department of Performance, page 13
 - 3.2.1 Brass Area, page 13
 - 3.2.2 Early Music, page 14
 - 3.2.3 Ensembles & Conducting, page 14
 - 3.2.4 Jazz Area, page 15
 - 3.2.5 Organ Area, page 16
 - 3.2.6 Percussion Area, page 16
 - 3.2.7 Piano Area, page 16
 - 3.2.8 String Area, page 17
 - 3.2.9 Voice Area, page 17
 - 3.2.10 Woodwind Area, page 18
- 4 About the Schulich School of Music (Undergraduate), page 18
 - 4.1 Location, page 19
 - 4.2 School Administrative Officers, page 19
 - 4.2.1 Dean's Office, page 19
 - 4.2.2 Associate Deans' Office, page 20
 - 4.2.3 Graduate Studies, page 20
 - 4.2.4 Academic Affairs, page 20
 - 4.2.5 Admissions, page 20
 - 4.2.6 Student Affairs, page 20
 - 4.2.7 Building Management, page 21
 - 4.2.8 Communications and Production, page 21
 - 4.2.9 Marvin Duchow Music Library, page 21
 - 4.2.10 Gertrude Whitley Music Library, page 21

-
- 4.2.15 Computational Acoustic Modeling Laboratory (CAML), page 22
 - 4.2.16 Distributed Digital Music Archives and Libraries Laboratory (DDMAL), page 22
 - 4.2.17 Sound Processing and Control Laboratory (SPCL), page 23
 - 4.2.18 Input Devices and Music Interaction Laboratory (IDMIL), page 23
 - 4.2.19 Music Perception and Cognition Laboratory (MPCL), page 23
 - 4.2.20 Centre for Interdisciplinary Research in Music Media & Technology (CIRMMT), page 23
 - 4.2.21 McGill Conservatory, Community Program of the Schulich School of Music of McGill University, page 23
- 5 Overview of Programs, page 24
- 5.1 Degrees and Diplomas Offered, page 24
 - 5.1.1 Bachelor of Music (B.Mus.), page 24
 - 5.1.2 Faculty Programs, page 24
 - 5.1.3 B.A. Major Concentration in Music, page 24
 - 5.1.4 Minor Programs, page 25
 - 5.1.5 Master of Music (M.Mus.), page 25
 - 5.1.6 M.Mus. Performance (Prerequisite courses), page 25
 - 5.1.7 M.Mus. Sound Recording (Prerequisite courses), page 25
 - 5.1.8 Master of Arts (M.A.), page 26
 - 5.1.9 Licentiate in Music (L.Mus.), page 26
 - 5.1.10 Graduate Certificate in Performance Choral Conducting, page 26
 - 5.1.10.1 Graduate Diploma in Performance, page 26
 - 5.1.11 Graduate Artist Diploma, page 26
 - 5.1.12 Doctor of Music (D.Mus.), page 26
 - 5.1.13 Doctor of Philosophy (Ph.D.), page 26
 - 5.2 Scholarships and Financial Aid, page 26
 - 5.3 Summer Studies, page 27
 - 5.4 Music Credit Options for Students in Other Faculties, page 27
 - 5.5 McGill Conservatory, page 27
- 6 Admission, page 27
- 6.1 Application Procedures, page 28
 - 6.2 Music Entrance Requirements, page 28
 - 6.3 Academic Entrance Requirements, page 29
 - 6.3.1 Bachelor of Music, page 29
 - 6.3.2 CEGEP Applicants, page 29
 - 6.3.3 Canadian High School (excluding Quebec) Applicants, page 29
 - 6.3.4 U.S. High School Applicants, page 29
 - 6.3.5 International Applicants, page 29
 - 6.3.6 Transfer Students, page 29
 - 6.3.7 Mature Students, page 29
 - 6.3.8 Special Students, page 29
 - 6.3.9 Visiting Students, page 29

-
- 6.4 Diploma Programs, page 30
 - 6.4.1 L.Mus. (All Applicants), page 30
 - 6.5 Music Placement Examinations, page 30
 - 6.6 Readmission, page 30
 - 6.6.1 Re-auditioning, page 31
 - 6.7 Tuition Fees, Practical Instruction Fees, and Lesson Quotas, page 31
 - 7 Academic Policies, page 32
 - 7.1 General Academic Information, page 32
 - 7.2 Academic Requirements by Program, page 32
 - 7.3 Academic Standing, page 33
 - 7.4 Ensemble Policy and Regulations, page 34
 - 7.4.1 Preamble, page 34
 - 7.4.2 Large Ensembles and Small Ensembles, page 34
 - 7.4.3 Additional Ensembles, page 35
 - 7.4.4 Assignments and Auditions, page 35
 - 7.4.5 Commitment, page 36
 - 7.4.6 Failing Grade, page 36
 - 7.4.7 Request to be Excused from a Rehearsal, page 36
 - 7.4.8 Preparation, page 37
 - 7.4.9 Discipline, page 37
 - 7.4.10 Withdrawal, page 37
 - 7.4.11 Exemption from a Required Ensemble, page 37
 - 7.4.12 Rotation in Large Ensembles, page 37
 - 7.4.13 Transfer Credits, page 38
 - 7.4.14 Large Ensemble Extra Credits, page 38
 - 7.4.15 Performance Library, page 38
 - 7.5 Accompanying, page 38
 - 7.6 Academic Category, page 38
 - 7.7 Auditing, page 38
 - 7.8 Electives, page 38
 - 7.8.1 Free/Music Electives, page 38
 - 7.8.2 Non-Music Electives, page 39
 - 7.9 Distance Education (Online) Courses, page 39
 - 7.10 Course Changes & Withdrawal, page 39
 - 7.11 Incompletes, page 39
 - 7.12 Examinations, page 40
 - 7.12.1 Deferrals, page 40
 - 7.12.2 Supplementals, page 40
 - 7.12.3 Reassessments and Rereads, page 40
 - 7.13 Graduation Requirements, page 40

-
- 7.13.1 Graduation Honours, page 41
 - 8 Browse Academic Units & Programs, page 41
 - 8.1 Department of Music Research: Composition; Music Education; Music History; Theory; Faculty Program, page 41
 - 8.1.1 Bachelor of Music (B.Mus.) - Major Composition (124 credits) , page 41
 - 8.1.2 Bachelor of Music (B.Mus.) - Major Music History (124 credits) , page 44
 - 8.1.3 Bachelor of Music (B.Mus.) - Major Theory (124 credits) , page 47
 - 8.1.4 Bachelor of Music (B.Mus.) - Faculty Program Music (123 credits) , page 49
 - 8.1.5 Bachelor of Music (B.Mus.) - Faculty Program Music - Jazz (123 credits) , page 51
 - 8.1.6 Special Prerequisite Courses for M.Mus. in Sound Recording, page 53
 - 8.1.7 Bachelor of Music (B.Mus.) - Minor Composition (18 credits) , page 54
 - 8.1.8 Bachelor of Music (B.Mus.) - Minor Music Education (18 credits) , page 54
 - 8.1.9 Bachelor of Music (B.Mus.) - Minor Music Entrepreneurship (18 credits) , page 55
 - 8.1.10 Bachelor of Music (B.Mus.) - Minor Music History (18 credits) , page 56
 - 8.1.11 Bachelor of Music (B.Mus.) - Minor Music Theory (18 credits) , page 56
 - 8.1.12 Bachelor of Music (B.Mus.) - Minor Musical Applications of Technology (18 credits) , page 57
 - 8.1.13 Bachelor of Music (B.Mus.) - Minor Musical Science and Technology (18 credits) , page 57
 - 8.2 Department of Performance, page 58
 - 8.2.1 Bachelor of Music (B.Mus.) - Major Performance Piano (125 credits) , page 58
 - 8.2.2 Bachelor of Music (B.Mus.) - Major Performance (Organ, Harpsichord, Guitar) (125 credits) , page 61
 - 8.2.3 Bachelor of Music (B.Mus.) - Major Performance Voice (123 credits) , page 64
 - 8.2.4 Bachelor of Music (B.Mus.) - Major Performance (Orchestral Instruments) (125 credits) , page 67
 - 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) , page 70
 - 8.2.6 Bachelor of Music (B.Mus.) - Major Early Music Performance (Voice) (126 credits) , page 73
 - 8.2.7 Bachelor of Music (B.Mus.) - Major Performance Jazz (Saxophone, Trumpet, Trombone, Drums, Piano, Guitar, Bass, Voice) (126 credits) , page 76
 - 8.2.8 Bachelor of Music (B.Mus.) - Minor Conducting (18 credits) , page 79
 - 8.2.9 Bachelor of Music (B.Mus.) - Minor Early Music Performance (18 credits) , page 81
 - 8.2.10 Bachelor of Music (B.Mus.) - Minor Jazz Arranging and Composition (18 credits) , page 82
 - 8.2.11 Bachelor of Music (B.Mus.) - Minor Jazz Performance (18 credits) , page 82
 - 8.2.12 Licentiate in Music (L.Mus.) - Major Performance Piano (93 credits) , page 82
 - 8.2.13 Licentiate in Music (L.Mus.) - Major Performance (All Instruments except Piano, Voice and Jazz) (93 credits) , page 84
 - 8.2.14 Licentiate in Music (L.Mus.) - Major Performance Voice (105 credits) , page 86
 - 8.2.15 Special Prerequisite Courses for M.Mus. in Performance, page 88
 - 8.3 B.Mus./B.Ed. Bachelor of Music and Bachelor of Education Concurrent Program, page 90
 - 8.3.1 Concurrent Bachelor of Music (B.Mus.) - Major Music Education and Bachelor of Education (B.Ed.) - Music Elementary and Secondary (137 credits) , page 90
 - 8.4 Management Minor Programs, page 94
 - 9 Practical Subjects, page 95

-
- 9.1 Practical Assignment and Lessons, page 95
 - 9.1.1 Registration/Withdrawal, page 95
 - 9.1.2 Assignment of Teachers, page 95
 - 9.2 Examinations and Goals in Practical Subjects, page 95
 - 9.2.1 Concentration Study, page 96
 - 9.2.2 Major Study, page 96
 - 9.2.2.1 B.Mus. Major in Performance, Major in Early Music Performance, and Major in Jazz Performance, page 96
 - 9.2.3 Licentiate Study, page 97
 - 9.2.3.1 L.Mus. Performance, page 97
 - 9.2.4 Postgraduate Study, page 98
 - 9.2.5 Elective Study, page 98
 - 10 Practical Examinations, page 98
 - 10.1 Application for Examination, page 99
 - 10.2 Examination Marking, page 99

1 About the School

McGill's Schulich School of Music is the largest university-based school for professional musical training and music research in Canada.

McGill's Schulich School of Music is renowned for its orchestral, choral, opera, jazz, chamber, contemporary, and early music programs, and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording, and music technology.

- *Pollack Hall* (capacity: 600), *Redpath Hall* (capacity: 300 and housing the University organ) and *Tanna Schulich Hall* (capacity: 170) are among the busiest and best concert venues in Montreal;
- The intimate *Clara Lichtenstein Hall* (capacity: 50) was renovated in 2014;
- Facilities also 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;
- The *Gertrude Whitley Performance Library* has performing parts for over 6,000 titles;
- The [Centre for Interdisciplinary Research in Music Media and Technology](#) (CIRMMT) is an inter-faculty, inter-university, international consortium of scholars that brings together researchers in music, sound recording, music technology, psychology, neuroscience, engineering, and medicine.

The 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.

Current student enrolment is approximately 550 at the undergraduate level and approximately 300 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 600 concerts and events annually, as well as master classes, lectures, and symposia, all enhanced by active music student societies, a booking office, and engaged administrative and support staff.

2 History of the School

Founded as the Conservatorium of Music in 1904, and incorporated as a Faculty in 1920, the School moved to its current location in the impressive and historic Strathcona Music Building (formerly the main section of Royal Victoria College) in 1972. It was renamed the Schulich School of Music in 2005 in honour of benefactor Seymour Schulich. During the 2004–2005 centennial season, the School added the eight-story Elizabeth Wirth Music Building (named in 2015), which houses the Marvin Duchow Music Library, Gertrude Whitley Performance Library, Tanna Schulich Hall, CIRMMT (the Centre for Interdisciplinary Research in Music Media and Technology), the MMR (Multimedia Room), the Wirth Opera Studio, and administrative offices.

3 Academic Staff

3.1 Department of Music Research

Chair

Harman, Chris Paul; Ph.D.(Birm.); Associate Professor

3.1.1 Composition Area

3.1.6 Musicology Area

Musicology

Barg, Lisa; B.A.(Antioch), M.A., Ph.D.(SUNY, Stony Brook); Associate Professor
 Brackett, David; B.A.(Calif.-Santa Cruz), M.M.(New England Cons.), D.M.A.(Cornell); Professor
 Cumming, Julie; B.A.(Col.), M.A., Ph.D.(Calif., Berk.); Associate Professor
 Huebner, Steven; B.A., B.Mus., L.Mus.(McG.), M.F.A., Ph.D.(Princ.); Professor (*James McGill Professor*); Musicology Area Chair
 Kok, Roe-Min; B.Mus.(Texas), M.A.(Duke), Ph.D.(Harv.); Associate Professor
 Whitesell, Lloyd; B.A.(Minn.), M.A., Ph.D.(SUNY, Stony Brook); Associate Professor

3.1.7 Sound Recording Area

Sound Recording

Braasch, Jonas; Dipl. Physics(Dortmund), Doct-Eng, Ph.D.(Bochum); Adjunct Professor
 de Francisco, Martha; Diplom-Tonmeister(Detmold); Associate Professor
 Epstein, Steven; Senior Executive Producer, Sony Classical; Adjunct Professor
 King, Richard; B.Mus.(Dal.), M.Mus.(McG.); Associate Professor; Sound Recording Area Chair
 Massenbourg, George; President and Owner, GML Inc.; Associate Professor
 Woszczyk, Wieslaw; M.A., Ph.D.(F. Chopin Academy of Music, Warsaw); Professor; Director, Recording Studio (*James McGill Professor*)

3.1.8 Associate Members

Associate Members

Guastavino, Catherine; *School of Information Studies*
 Levitin, Daniel; *Dept. of Psychology*
 Palmer, Caroline; *Dept. of Psychology*
 Sterne, Jonathan; *Dept. of Art History and Communication Studies*

3.2 Department of Performance

Chair

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

3.2.1 Brass Area

French Horn

Côté, Nadia; L.Mus.(McG.); Instructor
 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; Brass Area Chair
 Turner, Catherine; Instructor

Trumpet

DeVuyst, Russell; B.Mus.Ed.(Boston Cons.), M.M.(New England Cons.); Assistant Professor
 Merkelo, Paul; B.Mus.(Eastman); Principal Trumpet, Montreal Symphony Orchestra; Instructor

Trumpet

Stoelzel, Richard; B.Mus.(South. Miss.), M.Mus.(Conn.); Associate Professor

Trombone

Beaudry, Pierre; Montreal Symphony Orchestra; Instructor

Box, James; M.M.(S. Methodist), M.M.(Cleveland Inst. Music); Principal Trombone, Montreal Symphony Orchestra; Assistant Professor

Dix, Trevor; B.Mus.(W. Laur.), M.Mus.(McG.); Instructor

Richer, Patrice; Instructor

Tuba/Euphonium

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

Dix, Trevor; B.Mus.(W.Laurier), M.Mus.(McG.); Instructor

Howle, Austin; B.Mus.(Flor. St.), M.Mus.(Rice); Principal Tuba, Montreal Symphony Orchestra; Instructor

Johnson, Sasha; B.Mus.(T

Ensembles

McNabney, Douglas; B.Mus.(Tor.), M.M.(W. Ont.), D.Mus.(Montr.); Associate Professor; Chamber Music Coordinator

Sullivan, Joe; B.A.(Ott.), M.M.(New England Cons.); Associate Professor; Chamber Jazz Ensemble, Jazz Orchestra 1

Vallée, Jean-Sébastien; B.Mus.(Laval), Grad.Dip.(Sher.), M.Mus.(Calif.-Santa Cruz), D.M.A.(Ill.-Urbana-Champaign); Assistant Professor; Choral Ensembles

3.2.4 Jazz Area**Jazz Bass**

Hollins, Fraser; Instructor

LeBlanc, Remi-Jean; B.Mus.(Montr.), M.Mus.(McG.); Instructor

Vedady, Adrian; BFA(C'dia); Instructor

Walkington, Alexander; B.Mus., M.Mus.(McG.); Instructor

Jazz Drums

Doxas, Jim; B.Mus.(McG.); Instructor

Hollenbeck, John; B.Mus., M.Mus.(Eastman); Associate Professor; Jazz Area Chair

Laing, David; B.A.(McG.); Instructor

Lambert, Michel; Instructor

McCann, Chris; Instructor

White, André; B.A.(C'dia), M.Mus.(McG.); Associate Professor

Jazz Flute

Gossage, Dave; Instructor

Jazz Guitar

Amirault, Greg; B.Mus.(McG.); Instructor

Bibace, Kenneth; B.Mus., M.Mus.(McG.); Instructor

Clayton, Greg; Instructor

Gauthier, Michael; Instructor

Jimenez, Carlos; B.Mus., M.Mus.(McG.); Instructor

Jazz Piano

Pilc, Jean-Michel; Associate Professor

Suh, Min Jung; B.Mus., M.Mus.(McG.); Instructor

White, André; B.A.(C'dia), M.Mus.(McG.); Associate Professor

Jazz Saxophone

Bolduc, Rémi; Associate Professor

Hove, Erik; B.Mus., M.Mus.(McG.); Instructor

Jensen, Christine; B.Mus., M.Mus.(McG.); Instructor

Kennedy, Donny; B.Mus., M.Mus.(McG.); Instructor

Lozano, Frank; Instructor

McLean, Allan; Instructor

Jazz Trombone

Grott, David; Instructor

Jazz Trumpet

Couture, Jocelyn; B.Mus.(UQAM), M.Mus.(McG.); Instructor
 Dean, Kevin; B.M.E.(Iowa), M.Mus.(Miami); Professor
 Di Lauro, Ron; B.Mus., M.Mus.(McG.); Instructor
 Mahar, Bill; B.Mus.(McG.); Instructor
 Sullivan, Joe; B.A.(Ott.), M.M.(New England Cons.); Associate Professor

Jazz Violin

Tremblay, Lisanne; B.Mus.(McG.); Instructor

Jazz Vibraphone

TBA

Jazz Voice

Dahlen, Sienna; B.Mus.(McG.); Instructor
 Lee, Rane; Instructor
 Novak, Bohdanna; B.Mus.(McG.); Instructor

3.2.5 Organ Area**Organ**

Ericsson, Hans-Ola; Mus. Dir. Exam(Royal Swedish Academy of Music), Graduate(Hochschule für Musik, Freiburg); Professor; Organ Area Chair; University Organist
 Foster, Adrian; B.Mus.(Georgia), M.Mus.(Eastman Sch. of Music), D.Mus.(McG.); Instructor

3.2.6 Percussion Area**Percussion**

Ibrahim, Kristie; B.Mus.(Dal.), M.Mus.(McG.); Instructor
 Marandola, Fabrice; Premier Prix(Conservatoire de Paris); M.Mus., Ph.D.(Sorbonne); Associate Professor; Percussion Area Chair
 Mativetsky, Shawn; B.Mus., M.Mus.(McG.); Instructor
 Reimer, Benjamin; B.Mus., D.Mus.(McG.), M.Mus.(SUNY, Stony Brook); Instructor

3.2.7 Piano Area**Piano**

Gavrilova, Julia; M.Mus., D.Mus.(McG.); Instructor
 Harboyan, Patil; B.Mus., M.Mus.(McG.), D.M.A.(Stony Brook); Instructor
 Hashimoto, Kyoko; B.Mus.(Toho-Gakuen, Tokyo), Professional Studies(Juilliard); Professor; Piano Area Chair
 Karlicek, Martin; B.Mus., M.Mus.(HAMU, Prague), D.Mus.(McG.); Instructor
 Laimon, Sara; B.Mus.(Br. Col.), M.Mus.(Yale), D.M.A.(SUNY, Stony Brook); Associate Professor
 Lemelin, Stéphane; B.Mus., M.Mus.(Peabody), D.M.A.(Yale); Professor
 Marchand, Jean; Premier Prix(Conservatoire de Montréal); Instructor
 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); Associate Professor

Piano

Zuk, Luba; L.Mus.(McG.), Graduate, Conservatoire de musique du Québec; Ph.D.(Ukrainian Free University, Munich); Associate Professor

3.2.8 String Area**Violin**

Cho, Jinjoo; B.M., M.M., P.S.(Cleve. Inst. of Music); Assistant Professor

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

Melançon, Violaine; Premier Prix(CMQQ/Curtis Inst.); Associate Professor

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; Assistant Professor

Viola

Fournelle-Blaine, Victor; A.Dip.(McG.); Instructor

Lambert, Frédéric; B.Mus., M.Mus., D.Mus.(McG.); Instructor

Roy, André; B.Mus.(Curtis); Associate Professor

Cello

Dolin, Elizabeth; B.Mus.(Tor.), Artist Dip.(Ind.); Assistant Professor

Dyachkov, Yegor; Instructor

Haimovitz, Matt; B.A.(Harv.); Associate Professor

Manker, Brian; Principal Cello, Montreal Symphony Orchestra; Assistant Professor

Double Bass

Chappell, Eric; B.Mus.(McG.); Montreal Symphony Orchestra; Instructor

Feltham, Scott; B.Mus.(McG.); Montreal Symphony Orchestra; Instructor

Robinson, Brian; B.Mus.(Tor.); Montreal Symphony Orchestra; Assistant Professor

Yazdanfar, Ali; B.A.(Johns Hop.); Principal Bass, Montreal Symphony Orchestra; Assistant Professor

Guitar

Dobby, Timothy; B.Mus.(USC), M.Mus.(McG.); Instructor

Ducharme, Jérôme; Prix Grande Distinction(Conservatoire de Montréal); Instructor

Harp

Swartz, Jennifer; Dip.(Curtis); Principal Harp, Montreal Symphony Orchestra; Assistant Professor

3.2.9 Voice Area**Voice**

Algieri, Stefano; B.Mus., M.Mus.(Manhattan School of Music); Associate Professor

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

Kutan, Aline; Instructor

Labelle, Dominique; L.Mus.(McG.), Artist Dip.(Boston); Assistant Professor; Voice Area Chair

MacMaster, John; L.Mus.(McG.); Assistant Professor

Polegato, Brett; Instructor

Voice

Popescu, Annamaria; A.Dip.(Acad. of Vocal Arts); Assistant Professor

Smith-Bessette, Tracy; B.Mus.(Calg.), A.Dip.(Tor.), M.Mus., D.Mus.(McG.); Instructor

Watson, Nathaniel; Instructor

Vocal Repetiteurs and Coaches

Godin, Olivier

Gonthier, Esther

Nigrim, Dana

Pelletier, Louise; B.Ed., M.Mus.(UQAM), M.Mus.(Montr.)

Scarfone, Marie-Eve

3.2.10 Woodwind Area**Flute**

Brouwer, Albert; Instructor

Christie, Carolyn; B.Mus.(McG.); Associate Professor

Howes, Heather; B.Mus., M.Mus.(McG.); Instructor

Hutchins, Timothy; Dip. L.G.S.M.(Guildhall), B.A.Hons.Mus.(Dal.); Principal Flute, Montreal Symphony Orchestra; Associate Professor

Roy, Jocelyne; Prix Grande Distinction(Conservatoire de Montréal); Instructor

Shuter, Cindy; B.Mus.(Tor.); Instructor

Oboe

Baskin, Theodore; B.Mus.(Curtis), M.Mus.(Auck.); Principal Oboe, Montreal Symphony Orchestra; Associate Professor

Leclair, Jacqueline; B.Mus.(Eastman), M.Mus., D.M.A.(SUNY, Stony Brook); Associate Professor; Woodwind Area Chair

Clarinet

Aldrich, Simon; B.Mus., L.Mus.(McG.); Assistant Professor

Cope, Todd; B.Mus.(Cinc.); Instructor

Desgagné, Alain; Premier Prix(Conservatoire du Québec), M.Mus.(N'western); Assistant Professor

Dumouchel, Michael; B.Mus.(Eastman); Montreal Symphony Orchestra; Instructor

Normand, Jean-François; Instructor

Bassoon

Lévesque, Stéphane; Premier Prix(Conservatoire de Montréal); M.Mus.(Yale); Principal Bassoon, Montreal Symphony Orchestra; Assistant Professor

Mangrum, Martin; Montreal Symphony Orchestra; Instructor

Saxophone

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

Leclair, Marie-Chantal; B.Mus., M.Mus.(Montr.); Instructor

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.

McGill's Schulich School of Music is renowned for its orchestral, choral, opera, jazz, chamber, contemporary, and early music programs, and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording, and music technology.

- *Pollack Hall* (capacity: 600), *Redpath Hall* (capacity: 300 and housing the University organ) and *Tanna Schulich Hall* (capacity: 170) are among the busiest and best concert venues in Montreal;
- The intimate *Clara Lichtenstein Hall* (capacity: 50) was renovated in 2014;
- Facilities also 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;
- The *Gertrude Whitley Performance Library* has performing parts for over 6,000 titles;
- The *Centre for Interdisciplinary Research in Music Media and Technology* (CIRMMT) is an inter-faculty, inter-university, international consortium of scholars that brings together researchers in music, sound recording, music technology, psychology, neuroscience, engineering, and medicine.

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.

Current student enrolment is approximately 550 at the undergraduate level and approximately 300 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 600 concerts and events annually, as well as master classes, lectures, and symposia, all enhanced by active music student societies, a booking office, and engaged 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 School Administrative Officers

4.2.1 Dean's Office

Dean's Office

Brenda Ravenscroft; M.Mus.(King's, Lond.), Ph.D.(Br. Col.)	Dean
Tracy Roach; B.Mus.(McG.)	Faculty Administrator
Anne-Marie Fook Chong; B.A.(C'dia), Gr. Dip.(McG.)	HR Administrator
Genevieve St-Arnault; Cert.(C'dia)	Assistant to the Dean
Linda Mannix; B.A.(C'dia)	Secretary
Kelly Rice; B.Mus., M.A.(McG.)	Director, University Advancement
Brant Hinkey	University Advancement Officer
Catherine Doyle; B.Com(C'dia)	University Advancement Officer
Elin Soderstrom; B.Mus.(McG.), M.Mus.(Montr.)	University Advancement Officer
Irene Baczynsky	Administrative Coordinator
Henry Tin; B.Eng., M.Eng., M.Sc.(McG.)	Manager, Finance
	Research Finance

4.2.2 Associate Deans' Office

Associate Deans' Office

Douglas McNabney; D.Mus.(Montr.)	Associate Dean (Academic and Student Affairs)
Lloyd Whitesell; B.A.(Minn.), M.A., Ph.D.(SUNY, Stony Brook)	Associate Dean (Research and Administration)
Diana Toni Dutz; B.Mus.(UWO), Gr. Dip.(C'dia)	Administrative Coordinator to the Associate Deans
Alain Terriault	LAN Manager
Paulo Lopes	Project Manager

4.2.3 Graduate Studies

Graduate Studies

Lena Weman-Eriksson; M.A.(Uppsala), Ph.D.(Lulea)	Associate Dean, Graduate Studies
Hélène Drouin	Senior Administrative and Student Affairs Coordinator
Michel Cayer	Student Affairs Coordinator

4.2.4 Academic Affairs

Academic Affairs

Chris Paul Harman; Ph.D.(Birm.)	Chair, Department of Music Research
Stéphane Lemelin; B.Mus., M.Mus.(Peabody), D.M.A.(Yale)	Chair, Department of Performance
Isabel Zamora; Bachelor of Business Mgt.(ITESO)	Administrative Officer
Ania Loboda; B.Com.(C'dia)	Student Affairs Coordinator, Performance and Music Research
Jennifer Stephenson; B.A.(McG.)	Timetable and Scheduling Coordinator
Christa Emerson; B.A.(Mich.), M.Mus.(Cinc.), M.Mus.(Wisc.), D.Mus.(McG.)	Ensemble Resource Supervisor
David Menzies; D.Mus.(McGill)	Booking Office Supervisor
Kerry Wagner; C.T.T.	Piano Maintenance Supervisor
Christopher Smythe; B.Mus., M.Mus.(McG.)	Shop Coordinator

4.2.5 Admissions

Admissions

Patrick O'Neill; B.A.(McG.)	Admissions and Recruitment Officer
Mary Di Stefano	Music Graduate Admissions Representative
Pia D'Amico	Admissions and Registration Clerk, Undergraduate
Melanie Collins; B.A.(C'dia)	Recruitment and Admissions Administrator

4.2.6 Student Affairs

Student Affairs

Adelina Lameiras; B.Com.(McG.)	Program Adviser
Egidia De Michele	Senior Administrative and Student Affairs Coordinator
Danuta Pietrzak	Student Affairs Secretary

4.2.7 Building Management

Building Management

Peter Wightman; L.Mus., B.Mus., M.Mus.(McG.)

Building Supervisor

Katherine Simons; B.Mus.(W. Laur.)

Associate Building Director

4.2.8 Communications and Production

Box Office (weekdays: 12:00 to 18:00): 514-398-4547

Concert Information: 514-398-4547 or 514-398-5145

Bookings: 514-398-8993

Communications and Production

Annie Saumier; B.Mus.(Montr.), M.M.E.C., M.B.A.(HEC)

Managing Director

Jesse Luimes

Senior Communications and Publication Coordinator

Christopher Maskell; M.Mus. in Jazz Performance.(McGill)

Senior Communications and Publication Coordinator

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

Marketing and Web Administrator

Johanne Froncioni

Production Supervisor

Maureen Leaman

Administrative Coordinator

Devon Wilkinson; M.Mus. in Voice Performance.(McGill)

Production and Event Administrator

Serge Filiatrault

Operations and Stage Manager

Robert A. Doucet; B.A.(C'dia)

Stage Manager (Redpath Hall)

Michel Maher

Stage Manager (Tanna Schulich Hall)

Danielle-Ariel Caddell-Malenfant; DEC III-Professional Theatre (Tech)(John Abbott)

Assistant Stage Manager (Pollack Hall)

Keegan Boulineau

Assistant Stage Manager (Tanna Schulich Hall)

Daniel Duguay; B.Mus.(McG.)

Assistant Stage Manager (Pollack Hall)

4.2.9 Marvin Duchow Music Library

Telephone: 514-398-4695

Marvin Duchow Music Library

Houman Behzadi; B.Mus, M.Mus(UWO), M.L.I.S.(McG.)

Head Music Librarian

Cathy Martin; B.Mus.(UQAM), M.L.I.S.(McG.)

Music Liaison Librarian and Coordinator, Music Library Access Services

David Curtis; B.Sc.(McG.)

Senior Reference Assistant and Cataloguing Editor

Joel Natanblut; B.Mus., M.Mus.(McG.)

Senior Reference Assistant and Cataloguing Editor

Kimberly White

Senior Document Technician (print collection)

Gail Youster

Documentation Technician (serials)

Gabrielle Kern; B.Mus.(Qu.)

Senior Documentation Technician (audiovisual and computing technology)

Melissa Pipe; B.F.A., M.A.(Individualized Program Fine Arts)(C'dia)

Documentation Technician (audiovisual archives)

Melanie Preuss

Head Library Clerk

4.2.10 Gertrude Whitley Performance Library

Telephone: 514-398-4553

Gertrude Whitley Performance Library

Julie Lefebvre; B.Mus., M.Mus.(Montr.)

Senior Specialized Cataloguing Editor and Acquisitions Assistant

4.2.11 Opera McGill

Telephone: 514-398-4535, ext. 0489

Opera McGill

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

Executive Director

4.2.12 Digital Composition Studios

Telephone: 514-398-4552

Digital Composition Studios

Sean Ferguson

Co-Director

Philippe Leroux; Premier Prix (Conservatoire national supérieur de musique **Co-Director**

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)

Director

4.2.18 Input Devices and Music Interaction Laboratory (IDMIL)

Telephone: 514-398-4535, ext. 094916

Input Devices and Music Interaction Laboratory

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

Director

4.2.19 Music Perception and Cognition Laboratory (MPCL)

Telephone: 514-398-4535, ext. 094812

Music Perception and Cognition Laboratory

Stephen McAdams; B.Sc.(McG.), Ph.D.(Stan.), D.Sc.(Paris V)

Director

Bennett Smith

Technical Manager

4.2.20 Centre for Interdisciplinary Research in Music Media & Technology (CIRMMT)

Telephone: 514-398-8793

Fax: 514-398-7414

Centre for Interdisciplinary Research in Music Media & Technology

Isabelle Cossette; Premier Prix.(CMQM), M.Mus.(McG.), D.Mus.(Montr.)

Director

Jacqueline Bednar; B.Mus.(Sur.)

Office Administrator

Yves Méthot; B.Eng.(ÉTS)

Electronics Coordinator

Julien Boissinot; B.Sc.(McG.), Ph.D.(McG.), M.Mus.(McG.), D.Mus.(Montr.)

Systems Manager

Telephone: 514-398-8793; Fax: 514-398-7414; Email: jboissin@ircam.uqam.ca

McGill Conservatory, Community Program of the Schulich School of Music of McGill University

Henry Tin; B.Eng., M.Eng., M.Sc.(McG.)

Associate Director

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

Administrative Assistant

Frank Mutya; B.Sc.(Manit.), B.Mus.(Tor.), M.Mus.(McG.)

Examination Coordinator

Elaine Lam; B.Mus.(McG.)

Registration Coordinator

5 Overview of Programs

The Schulich School of Music offers degree programs leading to a Bachelor of Music (B.Mus.), and diploma programs leading to a Licentiate in Music (L.Mus.).

- The **Department of Music Research** offers Minors in Music Composition, Music Education, Music Entrepreneurship, Music History, Music Theory, Musical Applications of Technology and Music Science and Technology.
- The **Department of Performance** offers Minors in Conducting, Early Music Performance, Jazz Arranging and Composition, and Jazz Performance

The Schulich School of Music of McGill University also offers the opportunity to pursue courses that reflect your multiple interests through collaboration

5.1.4 Minor Programs

The following programs are available to students enrolled in a bachelor program. Courses in these minors may be applied as music/free electives in a Bachelor of Music program. A few of these minors have program restrictions. Please refer to each program's description for exceptions and further details.

- *section 8.1.7: Bachelor of Music (B.Mus.) - Minor Composition (18 credits)*
- *section 8.2.8: Bachelor of Music (B.Mus.) - Minor Conducting (18 credits)*
- *section 8.2.9: Bachelor of Music (B.Mus.) - Minor Early Music Performance (18 credits)*
- *section 8.2.10: Bachelor of Music (B.Mus.) - Minor Jazz Arranging and Composition (18 credits)*
- *section 8.2.11: Bachelor of Music (B.Mus.) - Minor Jazz Performance (18 credits)*
- *section 8.1.8: Bachelor of Music (B.Mus.) - Minor Music Education (18 credits)*
- *section 8.1.9: Bachelor of Music (B.Mus.) - Minor Music Entrepreneurship (18 credits)*
- *section 8.1.10: Bachelor of Music (B.Mus.) - Minor Music History (18 credits)*
- *section 8.1.11: Bachelor of Music (B.Mus.) - Minor Music Theory (18 credits)*
- *section 8.1.12: Bachelor of Music (B.Mus.) - Minor Musical Applications of Technology (18 credits)*

5.1.8 Master of Arts (M.A.)

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.

5.1.9 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, Music Theory, and Musicianship. This program normally requires three years of study. For more information, please see:

- [*section 8.2.12: Licentiate in Music \(L.Mus.\) - Major Performance Piano \(93 credits\);*](#)
- [*section 8.2.13: Licentiate in Music \(L.Mus.\) - Major Performance \(All Instruments except Piano, Voice and Jazz\) \(93 credits\);*](#)
- [*section 8.2.14: Licentiate in Music \(L.Mus.\) - Major Performance Voice \(105 credits\).*](#)

5.1.10 Graduate Certificate in Performance Choral Conducting

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 program includes group tutorial instruction in conducting, ensemble participation, and complementary courses offering the opportunity to focus on conducting technique, rehearsal pedagogy, or performance practice. Enrolment is limited.

5.1.10.1 Graduate Diploma in Performance

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.

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. Flexible program requirements enable a range of performance options including solo, chamber, recording, orchestral auditions, and creative collaborations.

5.1.11 Graduate Artist Diploma

The Graduate Artist Diploma is the uppermost diploma offered at the Schulich School of Music.

This program is tailored for artist performers wishing to achieve the highest level of artistry in their craft through intensi

6.1 Application Procedures

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
Telephone: 514-398-4546
Fax: 514-398-8873
Email: undergradadmissions.music@mcgill.ca

Full information, including access to the web-based application form, is available at www.mcgill.ca/music/admissions.

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

1. **Application information** should include detailed descriptions of the applicant's musical background, training, and statement of intent including diplomas, certificates, and/or transcripts;
2. All applicants must arrange to have a **Letter of Recommendation** submitted on their behalf;
3. All **supporting documents** for undergraduate applications can be submitted online via Minerva; see www.mcgill.ca/applying/nextsteps/documents for guidelines on how to upload documents;
4. Once an admission decision is made, **official transcripts** may be required to complete the admission file;
5. All **screening and audition recordings** should be submitted electronically directly to the Schulich School of Music: www.mcgill.ca/music/admissions/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 **classical voice (voice types: mezzo and soprano)** and in all **jazz instruments** will be required to submit screening material (video) 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 classical voice (voice types: mezzo and soprano) 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.

Consult the Music Admissions website at www.mcgill.ca/music/admissions/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 their suitability for teaching.

All screening, audition recordings, and composition samples should be submitted electronically to the Schulich School of Music. Please consult the Music Admissions website for instructions on how to submit this material: www.mcgill.ca/music/admissions/undergraduate.

6.3 Academic Entrance Requirements

6.3.1 Bachelor of Music

An applicant's entrance audition and academic record are considered when making an admission decision. As a limit is placed upon the number of students admitted to study a particular instrument, fulfilment of the minimum entrance requirements does not guarantee acceptance. TOEFL may be required 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* [DEC]) 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, SAT, or 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 an International Baccalaureate, a French Baccalaureate, or a minimum of three GCE "A" (Advanced) Level examinations are considered for admission into a three-year program. Normally, applicants with five GCE "O" (Ordinary) Level results, plus one year of schooling beyond the Ordinary Level, are admitted to a four-year program. Applicants with qualifications from other systems will be considered for either a three-year or a four-year program.

6.3.6 Transfer Students

Transfer students are considered on the basis of both their university or college work and preglal program. Normally

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.

6.5 Music Placement Examinations

In order to determine their course levels, all new students, including students from other faculties who are interested in pursuing a music minor or major

- **Winter session** – November 15
- **Summer session** – April 1
- **Fall session** – January 15 (students who must re-audition); or June 1 (no audition)

6.6.1 Re-auditioning

Students who *have not* completed their required practical examinations 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 Music Student Affairs Office at studentaffairs.music@mcgill.ca.

6.7 Tuition Fees, Practical Instruction Fees, and Lesson Quotas



Note: The information in this section was updated in July 2019. A list of current music fees for the 2019-2020 year is also available on the [Student Accounts Website](#).

General information on *Tuition* and *Other Fees* can be found in [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 \$586.72 per term only while the student is full-time, and for a maximum number of years according to the following table:

Table 1: Practical Instruction 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. Major*)
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

* B.Mus. Non-Performance Majors include Music Composition, Music Education, Music History, Music Theory, Faculty Program, and Faculty Program-Jazz concentration.

L.Mus. students are entitled to practical instruction at the per-credit rate plus the music practical instruction fee for a maximum of four years, 1 hour 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 a supplemental private lesson fee of \$921.15 per term in addition to the per-credit fee and the music practical instruction fee of \$586.72 per term.

Special or part-time Visiting Students who are permitted to enrol for practical instruction will also be charged a supplemental private lesson fee of \$921.15 per term, in addition to the per-credit fee and the music practical instruction fee of \$586.72 per term, as will all other students taking instruction in a **second practical subject**.

Voice Coaching (MUIIN 300, MUIIN 301) is avv

7 Academic Policies

This section contains information on the following academic topics:

- [section 7.1: General Academic Information](#)
- [section 7.2: Academic Requirements by Program](#)
- [section 7.3: Academic Standing](#)
- [section 7.4: Ensemble Policy and Regulations](#)
- [section 7.5: Accompanying](#)
- [section 7.6: Academic Category](#)
- [section 7.7: Auditing](#)
- [section 7.8: Electives](#)
- [section 7.8.2: Non-Music Electives](#)
- [section 7.9: Distance Education \(Online\) Courses](#)
- [section 7.10: Course Changes & Withdrawal](#)
- [section 7.11: Incompletes](#)
- [section 7.12: Examinations](#)
- [section 7.12.2: Supplementals](#)
- [section 7.12.3: Reassessments and Rereads](#)
- [section 7.13: Graduation Requirements](#)
- [section 7.13.1: Graduation Honours](#)

7.1 General Academic Information

Students are required to be punctual at all classes and lessons. Grades in academic subjects are calculated on the basis of class work, examinations, and other course-related tasks as described in the class syllabus. Students risk failure in the subject concerned if they miss examinations or class work without a valid excuse provided in a timely manner.

We strongly recommend that students follow the sample course sequence published on their respective program's website (www.mcgill.ca/music/programs) so they can complete program requirements within the standard 4-year time frame (B.Mus. students) or 3-year time frame (L.Mus. students). It is particularly important for students to pass the required Core Courses in a timely manner and in strict sequence, as they provide structured training in the professional competencies crucial to your success in our programs and in the field of music. Students risk delaying their graduation if they fail to complete the required courses in the recommended program sequence.

7.2 Academic Requirements by Program

B.Mus. Composition

All B.Mus. Composition students must attain a minimum grade of "B-" in all courses with MUCO prefixes in order to continue in the program.

The Composition Area may recommend students to transfer to another B.Mus. program if they fail to meet this requirement. Students may consult with a Program Adviser to determine their eligibility to transfer to another B.Mus. program.

B.Mus. Performance

Students in all B.Mus. Performance programs must attain a minimum grade of "B-" in all practical instruction/exams and ensembles to continue in the program.

The faculty will issue students an academic warning if they fail to meet this requirement. Students having received a warning are permitted to continue in their admitted program providing they do not get another grade lower than "B-" in a practical instruction/exam and/or ensemble in subsequent terms. Students failing to meet these requirements will be asked to transfer to the B.Mus. Faculty program. Students may also consult with a Program Adviser to determine their eligibility to transfer to another B.Mus. program offered by the Department of Music Research.

B.Mus. Jazz Performance

All B.Mus. Jazz Performance students must attain a minimum grade of "B" in all jazz courses (with MUJZ and MUSP prefixes), as well as in all practical instruction/exams and ensembles to continue in the program.

The faculty will issue students an academic warning if they fail to meet these requirements. Students having received a warning are permitted to continue in the admitted program as long as they abide by the probationary conditions. Students failing to meet the probationary condition will be asked to transfer to the B.Mus. Faculty Jazz concentration program. They may also consult with a Program Advisor to determine their eligibility to transfer to another B.Mus. program offered by the Department of Music Research.

L.Mus. Programs

Students in all L.Mus. Performance programs must attain a minimum grade of "A-" in all practical instruction/exams and ensembles to continue in the program.

The faculty will issue students an academic warning if they fail to meet this requirement. Students having received a warning are permitted to continue in their admitted program providing they do not get another grade lower than "A-" in a practical instruction/exam and/or ensemble in subsequent terms. Students failing to meet these requirements will be asked to withdraw from the licentiate program.

7.3 Academic Standing

In addition to meeting the program-specific academic conditions stipulated above, students are expected to maintain satisfactory academic standing to allow for program continuation.

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, 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.*

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.

Probationary/Interim Probationary Standing

Students in Probationary Standing may continue in their program, but must carry a reduced load (maximum 12 credits per term) and raise their TGPA and CGPA to return to Satisfactory Standing. They should see their Program Advisor to review their course options.

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 meet with a Program Advisor to review their program status before the add/drop deadline in each semester.

- Students who were previously in Satisfactory Standing will be placed in Probationary Standing if their CGPA falls between 1.50 and 1.99.
- Students who were previously in Probationary Standing will remain in Probationary Standing if their CGPA falls between 1.50 and 1.99 and their TGPA is 2.50 or higher, although the TGPA requirement will not apply to the Summer term.
- Students who were previously in Interim Unsatisfactory Standing will be placed in Probationary Standing if their CGPA falls between 1.50 and 1.99 and their TGPA is 2.50 or higher.
- Students who were previously in Unsatisfactory Standing and who were readmitted to the Faculty by the Associate Dean (Academic and Student Affairs) will be placed in Probationary Standing if their CGPA is less than 2.00, but if they satisfy relevant conditions specified in their letter of readmission.

Readmitted Unsatisfactory Standing

Students who were previously in Unsatisfactory Standing and who were readmitted to the Faculty by the Associate Dean (Academic and Student Affairs) will have their Standing changed to readmitted Unsatisfactory Standing. Their course load is specified in their letter of readmission, as are the conditions they must meet to be allowed to continue in their program. They should see a Program Advisor to discuss their course selection.

Unsatisfactory/Interim Unsatisfactory Standing

Students in Interim Unsatisfactory Standing may continue in their program, but should evaluate their course load and reduce it as appropriate. They are strongly advised to meet with a Program Advisor to review their program status before the add/drop deadline in each semester.

Students in Unsatisfactory Standing who have failed to meet the minimum standards set by the Faculty may not continue in their program and their registration will be cancelled.

Appeals for readmission by students in Unsatisfactory Standing should be addressed to the Associate Dean (Academic and Student Affairs) no later than July 15 for readmission to the Fall term and November 15 for the Winter term. Readmission will be considered only when proof of extenuating circumstances that affected academic performance can be provided (e.g., medical or other documentation). Students in Unsatisfactory Standing for the second time must withdraw permanently.

Normally, supplemental examinations are not permitted; however, students in Unsatisfactory Standing may appeal to the Associate Dean (Academic and Student Affairs) for permission to write a supplemental examination, clearly stating the reasons for special consideration and providing proof as appropriate.

- Students will be placed in Unsatisfactory Standing (Winter or Summer term) or Interim Unsatisfactory Standing (Fall term) if their CGPA falls or remains below 1.50.
- For the Fall and Winter terms, students who were previously in Probationary, Readmitted Unsatisfactory, or Interim Unsatisfactory Standing will be placed in Unsatisfactory Standing if their TGPA falls below 2.50 and their CGPA is below 2.00.
- Students who were previously in Unsatisfactory Standing and who were readmitted to the Faculty by the Associate Dean (Academic and Student Affairs) who have not at least satisfied the conditions to attain Probationary Standing that were specified in the letter of readmission will be placed in Unsatisfactory Standing.

Incomplete Standings

Standing awaits deferred exam; must clear Ks, Ls, or Supplementals.

Students with Incomplete Standings in the Winter or Summer term may register for the Fall term, but their Standing must be resolved by the end of the Course Change Period for that term. Students whose Incomplete Standing changes to Satisfactory or Probationary may continue in their program. Students whose Standing changes to Unsatisfactory Standing may not continue in their program.

Students whose Standing changes to Unsatisfactory and who wish to ask for permission to continue in their program must make a request to the AssociateFal4d36 Tm(a

- tuba;
- percussion;
- harp;
- violin;
- viola;
- cello;
- 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 540	Chamber Music Project 1
MUEN 541	Chamber Music Project 2
MUEN 553	Vocal Chamber Ensemble
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 574	Afro-Cuban / Brazilian Jazz Combo
MUEN 578	Song Interpretation 1
MUEN 579	Song Interpretation 2
MUEN 580	Early Music Ensemble
MUEN 581	Introduction to Ensemble Playing for Pianists
MUEN 582	Piano Ensembles
MUEN 584	Studio Accompanying
MUEN 585	Sonata Masterclass
MUEN 591	Brass Consort
MUEN 598	Percussion Ensembles

7.4.3 Additional Ensembles

Additional ensembles chosen by students in non-performance programs to reflect their particular interests may, with departmental approval

Assignments for large and small ensembles are posted on the [Ensemble Resource Office website](#). Reassignments may be made from time to time during a term and will be communicated to students. Students registered in an instrumental program who are not assigned a large ensemble following the ensemble placement auditions should take a choral ensemble as their large ensemble.

7.4.5 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 activities, which constitute the course requirements of that ensemble. If rehearsals outside of class meeting times occur, advance notice will be given. These additional rehearsals will be avoided when possible.

7.4.6 Failing Grade

A failing grade in any of the ensembles (large, small, complementary, or elective) obliges the student to make up the credit during a later semester. A subsequent failure in the same course may result in the student being required to withdraw from the program.

7.4.7 Request to be Excused from a Rehearsal

Students who cannot attend a rehearsal for a large ensemble are required to fill out an [Absence Request Form](#) as soon as they learn of their conflict. The students may be required to find a replacement for the rehearsal, in collaboration with the director.



Note: For Opera McGill policies, please contact opera.music@mcgill.ca.

How to submit a request to be absent from a rehearsal

Important: No permission is given to be excused from a rehearsal in the week (7 days) before a concert, including the dress rehearsal and the concert itself.

Absences or tardiness without an approved Absence Request Form (available at sites.music.mcgill.ca/ensembles/absencerequest) will result in a final grade deduction as follows:

- Excused absences = no loss of grade
- Tardy to rehearsal, without appro

Reason for Absence	Actions Required
	<ol style="list-style-type: none"> 3. Submit a note from a senior family member confirming the event. An email should be sent directly to the office of the <i>Ensemble Resource Supervisor</i>.
<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 schedule conflict. 2. Submit proof of the conflict with date via email to the office of the <i>Ensemble Resource Supervisor</i>.
<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 schedule conflict.

7.4.8 Preparation

If the director of an ensemble is not satisfied with the quality of the student's preparation for rehearsals, the director shall first warn the student. This warning shall be communicated by the director to the Ensemble Resource Supervisor 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) with copies to the Ensemble Resource Supervisor, practical instruction teacher, Area Chair, and Department Chair—the director, in consultation with his/her sectional 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.

7.4.9 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).

7.4.10 Withdrawal

Withdrawal for an

7.4.13 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.

7.4.14 Large Ensemble Extra 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.

7.4.15 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.

7.5 Accompanying

Music students registered for practical instruction (including elective study) in one of the eligible instruments may request Accompanist Funding up to a

7.8.2 Non-Music Electives

7.12 Examinations

The following information pertains to examinations for students in the Schulich School of Music.

7.12.1 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* in *Minerva*.
- Students requesting a deferred examination in a **practical music examination** must contact the *Performance Department* directly to re-schedule the exam.

Supporting evidence such as an appropriate medical note is required. The supporting documents must be submitted to the *Music Student Affairs Office* no later than five business days from the date of the final exam. . For all exam deferral requests except for practical music examination, an L (deferred) will appear in place of a grade if the request is approved. The grade obtained in the deferred examination will replace the grade of L (deferred) on the official transcript.

Deferred examinations in academic courses without a final exam during the official exam period 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 academic courses are normally held during the March study break for Fall term deferrals and in August for Winter Term deferrals. See the *Exams website* for more information. **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 early May makes the student ineligible for in-course 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.

7.12.2 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. Students are subject to a supplemental exam fee if the request is approved. See the Exams website www.mcgill.ca/exams/dates/supdefer for more information.

7.12.3 Reassessments and Rereads

Students may request reassessments of term work or rereads of final exams. In either case, students should first consult the instructor for clarification on an assessment and to request a possible grade adjustment if deemed eligible. If a satisfactory conclusion cannot be reached, students may contact the Student Affairs Office (studentaffairs.music@mcgill.ca) in writing to apply for a reassessment. A formal re-evaluation will be conducted by a qualified and impartial evaluator. A fee may be charged for a reread or reassessment.

Students are subject to the following rules when applying for a reassessment or reread:

- Grades may either be raised or lowered as a result of a reread/reassessment; the final course grade following a reread/reassessment takes precedence, whether it is higher or lower.
- If the resulting grade remains the same or is lowered, a fee will be charged; consult the *Student Accounts website* for fee details.
- If the reread/reassessment leads to a higher grade, no fee will be charged.

Students must submit a reread/reassessment request by the following deadlines:

- March 31 of the subsequent year for fall courses
- July 31 of the same year for winter courses
- November 30 of the same year for summer courses

Note: No late applications for rereads/reassessments will be accepted.ember 30 of the same year for assFcedence,

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).

For more information on applying to graduate, see www.mcgill.ca/graduation/applying.

7.13.1 Graduation Honours

For information on the designation of Dean's Honour List awarded at graduation, see [University Regulations and Resources](#) > *UndergraduateuP1 0 0 1 501.819 G0*

20 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 235	(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

Required Courses (60 credits)

60 credits selected as follows:

39 credits of Composition

6 credits of Theory

6 credits of Musicianship

3 credits of Music History

6 credits of Performance

Composition

MUCO 241	(3)	Tonal Composition 1A
MUCO 242	(3)	Tonal Composition 1B
MUCO 245	(2)	Composition 1A
MUCO 246	(3)	Composition 1B
MUCO 261	(3)	Orchestration 1
MUCO 340D1	(2)	Composition 2
MUCO 340D2	(2)	Composition 2
MUCO 341	(3)	Digital Studio Composition 1
MUCO 342	(3)	Digital Studio Composition 2
MUCO 360	(3)	Orchestration 2
MUCO 440D1	(2)	Composition 3
MUCO 440D2	(2)	Composition 3
MUCO 460	(2)	Orchestration 3
MUCO 541	(3)	Advanced Digital Studio Composition 1
MUCO 575	(3)	Topics in Composition

Theory

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
----------	-----	-------------------------------

Performance/practical lessons

MUIN 280	(2.5)	BMus Practical Lessons 3
MUIN 281	(2.5)	BMus Practical Lessons 4
MUIN 283	(1)	BMus Concentration Final Examination

Complementary Courses (13 credits)

13 credits selected as follows:

3 credits from Music Theory

6 credits from Music History

4 credits from Performance

Music Theory

3 credits from the following:

MUTH 202	(3)	Modal Counterpoint 1
MUTH 204	(3)	Tonal Counterpoint 1

Music History

6 credits from the following:

MUHL 385	(3)	Early Twentieth-Century Music
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945

Performance/ensemble

4 credits from the following:

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 Wind Orchestra
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)	McGill Symphony Orchestra

Non-Music Electives (3 credits)

Free Electives (18 credits)

Recommended courses:

MUCO 462	(3)	Advanced Tonal Writing
MUCO 542	(3)	Advanced Digital Studio Composition 2
MUHL 388	(3)	Opera After 1900
MUTH 302	(3)	Modal Counterpoint 2
MUTH 304	(3)	Tonal Counterpoint 2
MUTH 322	(3)	Topics in Post-Tonal Analysis
MUTH 528	(3)	Schenkerian Theory and Analysis
MUTH 538	(3)	Mathematical Models for Musical Analysis
MUTH 539	(3)	Topics in Advanced Writing Techniques

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

The Bachelor of Music (B.Mus.) - Major Music History program requires 91 credits (plus 33 credits for the Freshman requirement for out-of-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, 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 235	(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 History (3 credits)

MUHL 286	(3)	Critical Thinking About Music
----------	-----	-------------------------------

Complementary History (27 credits)

27 credits selected from Group I, II, and III, with a minimum of 6 credits from each group.

Group I

MUHL 377	(3)	Baroque Opera
MUHL 380	(3)	Medieval Music
MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750
MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography
MUPP 381	(3)	Topics in Performance Practice
MUTH 426	(3)	Topics in Early Music Analysis

Group II

MUHL 366	(3)	The Era of the Fortepiano
MUHL 372	(3)	Solo Song Outside Germany and Austria
MUHL 384	(3)	Romantic Music
MUHL 385	(3)	Early Twentieth-Century Music
MUHL 386	(3)	Chamber Music Literature
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Opera After 1900
MUHL 389	(3)	Orchestral Literature
MUHL 390	(3)	The German Lied
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945
MUHL 396	(3)	Era of the Modern Piano
MUHL 397	(3)	Choral Literature after 1750

W

Theory

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

Musicianship

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

Performance

MUIN 280	(2.5)	BMus Practical Lessons 3
MUIN 281	(2.5)	BMus Practical Lessons 4
MUIN 283	(1)	BMus Concentration Final Examination

Complementary Courses (9 credits)

3 credits from Theory

2 credits from Musicianship

4 credits from Performance

Theory

3 credits of MUTH courses at the 200 or 300 level.

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

Basic Ensemble

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 Wind Orchestra
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)	McGill Symphony Orchestra

Non-Music Electives (9 credits)

Free Electives (24 credits)

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 235	(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

MUIN 280	(2.5)	BMus Practical Lessons 3
MUIN 281	(2.5)	BMus Practical Lessons 4
MUIN 283	(1)	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:

Advanced Tonal Writing

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
----------	-----	-------------------------------

Performance

6 credits

MUIN 280	(2.5)	BMus Practical Lessons 3
MUIN 281	(2.5)	BMus Practical Lessons 4
MUIN 283	(1)	BMus Concentration Final Examination

Complementary Courses (12 credits)

Music History

6 credits

(Courses at 300-level or higher with a MUHL or MUPP prefix).

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 Wind Orchestra
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)	McGill Symphony Orchestra

Music Electives (20 credits)

Non-Music Electives (3 credits)

Free Electives (33 credits)

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

The Bachelor of Music (B.Mus.); Faculty Program in Music; Jazz requires 123 credits and has been designed to accommodate students who trained as jazz musicians and 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 re

MUJZ 161	(3)	Jazz Materials 2
MUJZ 170	(1)	Jazz Keyboard Proficiency 1
MUJZ 171	(1)	Jazz Keyboard Proficiency 2
MUJZ 187	(3)	Jazz History Survey
MUPD 135	(1)	Music as a Profession 1
MUPD 235	(1)	Music as a Profession 2
MUSP 123	(2)	Jazz Ear Training 1
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)	Fundamentals of Jazz Improvisation 1
MUJZ 214	(2)	Fundamentals of Jazz Improvisation 2

Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
----------	-----	-------------------------------

Performance

6 credits

MUIN 280	(2.5)	BMus Practical Lessons 3
MUIN 281	(2.5)	BMus Practical Lessons 4
MUIN 283	(1)	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
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 Wind Orchestra
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)	McGill Symphony Orchestra

Music Electives (20 credits)**Non-Music Electives (3 credits)****Free Electives (30 credits)****8.1.6 Special Prerequisite Courses for M.Mus. in Sound Recording**

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

Special Prerequisite Courses for M.Mus. Sound Recording

Schulich School of Music – Required Courses		Credits (18)
MUCO 260	Instruments of the Orchestra	3
MUMT 250	Music Perception and Cognition	3
MUSR 232	Introduction to Electronics	3
MUSR 300D1/D2	Introduction to Music Recording	6
MUSR 339	Introduction to Electroacoustics	3
Faculty of Science – Required Course		Credits (3)
PHYS 224	Physics of Music	3

Special Prerequisite Courses for M.Mus. Sound Recording

One of the following:		Credits (3)
MUMT 202	Fundamentals of New Media	3
MUMT 203	Introduction to Digital Audio	3
One of the following:		Credits (3)
MUMT 302	New Media Production 1	3
	Music and	3

MUGT 358 (3) General Music for Adults and Teenagers

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

Stream II: Elementary Music

6 credits selected from:

MUCT 235 (3) Vocal Techniques

MUCT 315 (3) Choral Conducting 1

MUMT 301	(3)	Music and the Internet
MUPD 200	(3)	Introduction to Music Marketing
MUPD 201	(3)	Business Fundamentals for Musicians
MUPD 475*	(3)	Special Project: Professional Development 3
MUPD 499*	(3)	Internship: Music Professional Development
MUSR 200	(3)	Audio Recording Essentials
MUSR 201	(3)	Audio Production Essentials

* To be counted towards the Minor in Music Entrepreneurship, the internship placement or project must be approved as having an entrepreneurial focus.

0-3 credits chosen from the following:

BUSA 465	(3)	Technological Entrepreneurship
MGPO 364	(3)	Entrepreneurship in Practice
MGPO 438	(3)	Social Entrepreneurship and Innovation
PSYC 471	(3)	Human Motivation

8.1.10 Bachelor of Music (B.Mus.) - 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.

8.1.11 Bachelor of Music (B.Mus.) - 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 tak

MUTH 538	(3)	Mathematical Models for Musical Analysis
MUTH 539	(3)	Topics in Advanced Writing Techniques
MUTH 541	(3)	Topics in Popular Music Analysis

8.1.12 Bachelor of Music (B.Mus.) - 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. Applications will only be considered for fall admission. Late applications will not be accepted and no students will be admitted to the Minor in January. Registration will be limited to available lab space. To apply, submit an online application through the Music website: www.mcgill.ca/music/programs/minor/mat.

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 200	(3)	Audio Recording Essentials
MUSR 300D1	(3)	Introduction to Music Recording
MUSR 300D2	(3)	Introduction to Music Recording

8.1.13 Bachelor of Music (B.Mus.) - 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 jobs in the audio technology sector and/or for subsequent graduate research study. This Minor is designed to serve students who already have a good background in the sciences and prior experience with Math and Computer Science courses.

Applications will only be considered for fall admission. Late applications will not be accepted and no students will be admitted to the Minor in January. Registration will be limited to available lab space. Selection is based on previous experience in math, computer programming, and related sciences, expressed interest in the program, and Cumulative Grade Point Average. To apply, submit an online application through the Music website: www.mcgill.ca/music/programs/minor/mst.

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 (15 credits)

15 credits, select all of the following:

MUMT 203	(3)	Introduction to Digital Audio
MUMT 250	(3)	Music Perception and Cognition

MUMT 306	(3)	Music and Audio Computing 1
MUMT 307	(3)	Music and Audio Computing 2
MUMT 501	(3)	Digital Audio Signal Processing

Complementary Courses (3 credits)

3 credits selected from:

MUMT 402	(3)	Advanced Multimedia Development
MUMT 502	(3)	Senior Project: Music Technology
PHYS 224	(3)	Physics of Music

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., Graduate Diploma in Performance, and Graduate Artist Diploma. Programs include regular practical instruction available on all instruments, a comprehensive range of lar

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 235	(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 (28 credits)

28 credits, select all the courses below:

MUIN 280	(2.5)	BMus Practical Lessons 3
MUIN 281	(2.5)	BMus Practical Lessons 4
MUIN 282	(1)	BMus Performance Examination 1
MUIN 333	(0)	Piano Techniques 2
MUIN 369	(0)	Concerto
MUIN 380	(2.5)	BMus Practical Lessons 5
MUIN 381	(2.5)	BMus Practical Lessons 6
MUIN 382	(1)	BMus Performance Examination 2
MUIN 433	(0)	Piano Techniques 3
MUIN 480	(2)	BMus Practical Lessons 7
MUIN 481	(2)	BMus Practical Lessons 8
MUIN 482	(2)	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 Wind Orchestra

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)	McGill Symphony Orchestra

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

6 credits from:

MUEN 540	(.5)	Chamber Music Project 1
MUEN 541	(.5)	Chamber Music Project 2
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)	Introduction to Ensemble Playing for Pianists
MUEN 582	(1)	Piano Ensembles
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
----------	-----	-------------------------------

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 35 credits for the Freshman requirement for out-of-province students).

125 credits are selected as follows:

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

18 credits - Required Performance

18 credits - Complementary Performance

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

8 credits - Complementary (Musicianship and Music History)

MUPD 135	(1)	Music as a Profession 1
MUPD 235	(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	(2.5)	BMus Practical Lessons 3
MUIN 281	(2.5)	BMus Practical Lessons 4
MUIN 282	(1)	BMus Performance Examination 1
MUIN 380	(2.5)	BMus Practical Lessons 5
MUIN 381	(2.5)	BMus Practical Lessons 6
MUIN 382	(1)	BMus Performance Examination 2
MUIN 480	(2)	BMus Practical Lessons 7
MUIN 481	(2)	BMus Practical Lessons 8
MUIN 482	(2)	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 540	(.5)	Chamber Music Project 1
MUEN 541	(.5)	Chamber Music Project 2
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
----------	-----	-------------------------------

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

Harpsichord 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.

Required Performance (18 credits)

MUIN 280	(2.5)	BMus Practical Lessons 3
MUIN 281	(2.5)	BMus Practical Lessons 4
MUIN 282	(1)	BMus Performance Examination 1
MUIN 380	(2.5)	BMus Practical Lessons 5
MUIN 381	(2.5)	BMus Practical Lessons 6
MUIN 382	(1)	BMus Performance Examination 2
MUIN 480	(2)	BMus Practical Lessons 7
MUIN 481	(2)	BMus Practical Lessons 8
MUIN 482	(2)	BMus Performance Examination 3

Complementary Performance (21 credits)

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

12 credits of complementary performance selected from:

MUEN 496	(2)	Opera Studio
MUEN 554	(2)	Opera Excerpts
MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 587	(2)	Cappella McGill
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble

9 credits of complementary performance selected from:

MUIN 300	(2)	Voice Coaching 1
MUIN 301	(2)	Voice Coaching 2
MUPG 296	(1)	Acting for Voice
MUPG 297	(1)	Movement for Voice
MUPG 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

MUHL 286	(3)	Critical Thinking About Music
----------	-----	-------------------------------

Diction

9 credits

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

Complementary Courses (8 credits)

Musicianship

2 credits from:

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

History/Literature

6 credits from:

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

Electives (18 credits)

3 credits of non-Music Electives

15 credits of Free Electives (may not include courses with a MUEN prefix)

Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed English Second Language courses, ITAL 205D1/ITAL 205D2, GERM 202, and FRSL 207, or their equivalent. This language requirement may be fulfilled by appropriate high school or CEGEP courses, or as part of the non-music and/or free elective requirements above, or by extra university courses.

8.2.4 Bachelor of Music (B.Mus.) - Major Performance (Orchestral Instruments) (125 credits)

The Bachelor of Music (B.Mus.) - Major Performance (Orchestral Instruments) program requires 90 credits (plus 35 credits for the Freshman requirement for out-of-province students).

125 credits are selected as follows:

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

18 credits - Required Performance

27 credits - Complementary Performance

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

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

18 credits - Free Electives

3 credits - Non-Music Electives

Ensemble Requirements:

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

Special Requirements:

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

Program Prerequisites - Freshman Program (35 credits)

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

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 235	(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	(2.5)	BMus Practical Lessons 3
MUIN 281	(2.5)	BMus Practical Lessons 4
MUIN 282	(1)	BMus Performance Examination 1
MUIN 380	(2.5)	BMus Practical Lessons 5
MUIN 381	(2.5)	BMus Practical Lessons 6
MUIN 382	(1)	BMus Performance Examination 2
MUIN 480	(2)	BMus Practical Lessons 7
MUIN 481	(2)	BMus Practical Lessons 8
MUIN 482	(2)	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 565	(2)	String Quartet Seminar
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
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)	McGill Symphony Orchestra

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

6 credits (1 credit per term) from:

MUEN 540	(.5)	Chamber Music Project 1
MUEN 541	(.5)	Chamber Music Project 2
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 229	(1)	Traditional Drumming 1: Rudiments
MUPG 300	(2)	Music Performance Strategies
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 331	(2)	Introduction to Woodwind Pedagogy
MUPG 336	(2)	Introduction to Brass Pedagogy
MUPG 410	(1)	Violin Orchestral Excerpts
MUPG 411	(1)	Viola Orchestral Excerpts
MUPG 412	(1)	Cello Orchestral Excerpts
MUPG 413	(1)	Double Bass Orchestral Excerpts
MUPG 414	(1)	Woodwinds Orchestral Excerpts
MUPG 415	(1)	Brass Orchestral Excerpts
MUPG 416	(1)	Percussion Orchestral Excerpts
MUPG 425	(2)	Extended Techniques - Strings
MUPG 429	(2)	Percussion Seminar
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
MUPG 571	(1)	Free Improvisation 1
MUPG 572D1	(.5)	Free Improvisation 2
MUPG 572D2	(.5)	Free Improvisation 2

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

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

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 credits - Complementary

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

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

Program Prerequisites - Freshman Program (35 credits)

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

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

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

6 credits (1 credit x 6 semesters) of:

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

6 credits from:

Baroque

MUEN prefix - maximum 4 credits

MUPG 473	(1)	Special Project in Performance
----------	-----	--------------------------------

MUPG 474	(2)	Special Project in Performance
----------	-----	--------------------------------

MUPG 475	(3)	Special Project in Performance
----------	-----	--------------------------------

Harpsichord

MUPG 272D1	(2)	Continuo
------------	-----	----------

MUPG 272D2	(2)	Continuo
------------	-----	----------

MUPG 372D1	(1)	Continuo
------------	-----	----------

MUPG 372D2	(1)	Continuo
------------	-----	----------

Organ

MUEN prefix - maximum 2 credits

MUPG 272D1	(2)	Continuo
------------	-----	----------

MUPG 272D2	(2)	Continuo
------------	-----	----------

MUPG 473	(1)	Special Project in Performance
----------	-----	--------------------------------

MUPG 474	(2)	Special Project in Performance
----------	-----	--------------------------------

MUPG 475	(3)	Special Project in Performance
----------	-----	--------------------------------

Required Courses (22 credits)

22 credits are selected as follows:

12 credits - Theory

4 credits - Musicianship

6 credits - Music History, Literature, or Performance Practice

Theory

12 credits

MUTH 250	(3)	Theory and Analysis 3
----------	-----	-----------------------

MUTH 251	(3)	Theory and Analysis 4
----------	-----	-----------------------

MUTH 350	(3)	Theory and Analysis 5
----------	-----	-----------------------

MUTH 426	(3)	Topics in Early Music Analysis
----------	-----	--------------------------------

Musicianship

4 credits

MUSP 240	(2)	Musicianship Training 3
----------	-----	-------------------------

MUSP 241 (2) Musicianship Training 4

Music History, Literature, or Performance Practice

6 credits

MUHL 286 (3) Critical Thinking About Music

MUPP 381 (3) Topics in Performance Practice

Complementary Courses (5 credits)

Musicianship

2 credits from:

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

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)

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

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

(Non-Music Electives) 126 credits selected as follows:

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

22 credits - Required Performance MUHL 380

Program Prerequisites - Freshman Program (35 credits)

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

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 235	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Performance (22 credits)

MUIN 280	(2.5)	BMus Practical Lessons 3
MUIN 281	(2.5)	BMus Practical Lessons 4
MUIN 282	(1)	BMus Performance Examination 1
MUIN 300	(2)	Voice Coaching 1
MUIN 301	(2)	Voice Coaching 2
MUIN 380	(2.5)	BMus Practical Lessons 5
MUIN 381	(2.5)	BMus Practical Lessons 6
MUIN 382	(1)	BMus Performance Examination 2
MUIN 480	(2)	BMus Practical Lessons 7
MUIN 481	(2)	BMus Practical Lessons 8
MUIN 482	(2)	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 re

25 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 listed below, will be exempt from them and may proceed to more advanced courses.

Incoming jazz guitarists and pianists are automatically exempt from MUJZ 170 and MUJZ 171.

First-year students who have completed the Quebec Diploma of Collegial Studies (Diplô

MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	McGill Symphony Orchestra

4 credits, select MUEN 570 (1 credit x 4 semesters) and 2 credits (1 credit x 2 semesters), select either MUEN 570 (1 credit) or MUEN 574 (1 credit).

MUEN 570	(1)	Jazz Combo
MUEN 574	(1)	Afro-Cuban/Brazilian Jazz Combo

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 440 and MUJZ 441 OR MUJZ 461D1 and MUJZ 461D2.

MUJZ 440	(2)	Advanced Jazz Composition 1
MUJZ 441	(2)	Advanced Jazz Composition 2
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 Bachelor of Music (B.Mus.) - Minor Conducting (18 credits)

** NEW PROGRAM **

The B.Mus. Minor in Conducting contains two streams—orchestral conducting and choral conducting—which offer students an opportunity to develop technical skills in orchestral or choral conducting and rehearsal techniques. Students are admitted by audition and upon successful completion of the conducting entrance exam for the Minor. Enrolment is limited and is not open to UO students.

Required Course (4 credits)

MUIN 384	(1)	Conducting Minor Project
----------	-----	--------------------------

3 credits from the following:

MUPG 580	(1.5)	Rehearsal Techniques for Conductors
----------	-------	-------------------------------------

Complementary Courses (14 credits)

14 credits from one of the two streams

Orchestral Stream

4 credits from the following:

MUPG 315D1	(2)	Introduction to Orchestral Conducting
MUPG 315D2	(2)	Introduction to Orchestral Conducting

Large Ensembles

4 credits from the following:

MUEN 573	(2)	Baroque Orchestra
MUEN 590	(2)	McGill Wind Orchestra
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	McGill Symphony Orchestra

6 credits from the following:

MUCO 261	(3)	Orchestration 1
MUCO 360	(3)	Orchestration 2
MUHL 383	(3)	Classical Music
MUHL 384	(3)	Romantic Music
MUHL 385	(3)	Early Twentieth-Century Music
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Opera After 1900
MUHL 389	(3)	Orchestral Literature
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945
MUHL 397	(3)	Choral Literature after 1750
MUHL 398	(3)	Wind Ensemble Literature after 1750

Choral Stream

4 credits from the following:

MUPG 316D1	(2)	Introduction to Choral Conducting
MUPG 316D2	(2)	Introduction to Choral Conducting

Large Ensembles

4 credits from the following:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 593	(2)	Choral Ensembles

6 credits from the following:

MUCO 261	(3)	Orchestration 1
MUCT 235	(3)	Vocal Techniques
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 384	(3)	Romantic Music
MUHL 385	(3)	Early Twentieth-Century Music
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Opera After 1900
MUHL 390	(3)	The German Lied
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945
MUHL 397	(3)	Choral Literature after 1750
MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography
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
MUTH 202	(3)	Modal Counterpoint 1
MUTH 204	(3)	Tonal Counterpoint 1
MUTH 302	(3)	Modal Counterpoint 2
MUTH 304	(3)	Tonal Counterpoint 2

8.2.9 Bachelor of Music (B.Mus.) - Minor Early Music Performance (18 credits)

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

Required Courses (3 credits)

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

Complementary Courses (15 credits)

6 credits from the following:

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

* must be taken by Harpsichord students

3 credits from the following:

MUHL 366	(3)	The Era of the Fortepiano
MUHL 377	(3)	Baroque Opera
MUHL 380	(3)	Medieval Music
MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750
MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography
MUTH 202	(3)	Modal Counterpoint 1
MUTH 204	(3)	Tonal Counterpoint 1
MUTH 302	(3)	Modal Counterpoint 2
MUTH 304	(3)	Tonal Counterpoint 2
MUTH 426	(3)	Topics in Early Music Analysis

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

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

OR

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

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

Required Performance (52 credits)

MUIN 250	(6)	L.Mus. Practical Instruction 1
MUIN 251	(6)	L.Mus. Practical Instruction 2
MUIN 252	(4)	L.Mus. Performance 1 Examination
MUIN 333	(0)	Piano Techniques 2
MUIN 350	(6)	L.Mus. Practical Instruction 3
MUIN 351	(6)	L.Mus. Practical Instruction 4
MUIN 352	(4)	L.Mus. Performance 2 Examination
MUIN 369	(0)	Concerto
MUIN 433	(0)	Piano Techniques 3
MUIN 450	(4)	L.Mus. Practical Instruction 5
MUIN 451	(4)	L.Mus. Practical Instruction 6
MUIN 452	(8)	L.Mus. Performance 3 Examination
MUPG 541	(2)	Senior Piano Seminar 1
MUPG 542	(2)	Senior Piano Seminar 2

Complementary Performance (14 credits)

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

14 credits selected as follows:

8 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
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)	McGill Symphony Orchestra

6 credits from:

MUEN 540	(.5)	Chamber Music Project 1
MUEN 541	(.5)	Chamber Music Project 2
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)	Introduction to Ensemble Playing for Pianists
MUEN 582	(1)	Piano Ensembles
MUEN 584	(1)	Studio Accompanying
MUEN 585	(1)	Sonata Masterclass

48 credits selected as follows:

MUIN 250	(6)	L.Mus. Practical Instruction 1
MUIN 251	(6)	L.Mus. Practical Instruction 2
MUIN 252	(4)	L.Mus. Performance 1 Examination
MUIN 350	(6)	L.Mus. Practical Instruction 3
MUIN 351	(6)	L.Mus. Practical Instruction 4
MUIN 352	(4)	L.Mus. Performance 2 Examination
MUIN 450	(4)	L.Mus. Practical Instruction 5
MUIN 451	(4)	L.Mus. Practical Instruction 6
MUIN 452	(8)	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 565	(2)	String Quartet Seminar
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
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)	McGill Symphony Orchestra

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

6 credits from:

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

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
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

8.2.15 Special Prerequisite Courses for M.Mus. in Performance**Master of Music (M.Mus.); Performance: Early Music (Thesis)**

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
----------	-----	---------------------------

Harpichord students:

MUPG 272D1/D2	(4)	Continuo
MUPG 372D1/D2	(2)	Continuo

Organ/Lute students:

MUPG 272D1/D2	(4)	Continuo
---------------	-----	----------

Voice students:

MUPG 210	(2)	Italian Diction (<i>or equivalent</i>)
----------	-----	--

Master of Music (M.Mus.); Performance: Conducting (Thesis)**2 credits from the following:**

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

Instrumental Conducting:**3 credits from the following:**

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

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

MUJZ 187	(3)	Jazz History Survey
MUJZ 440D1/D2	(4)	Advanced Jazz Composition
MUJZ 461D1/D2	(4)	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 (B.Ed. Music) is an integrated four-year 152-credit program of initial teacher training that leads to certification as a teacher in the Province of Quebec. This program is only open to students who have completed a Bachelor of Music (B.Mus.) or its equivalent, and normally students receive significant advanced standing in the program such that the B.Ed. Music program can be completed in two and a half years. Students who do not have an equivalent B.Mus. should complete the concurrent Bachelor of Music (B.Mus.) -Major Music Education and Bachelor of Education (B.Ed.) - Music Elementary and Secondary if they are interested in obtaining a music education degree. The concurrent program comprised of 170 credits, and combines academic studies in music, professional studies and field e

The B.Mus. Major Music Education program in the Schulich School of Music focuses on the development of prospective music educators as musicians. This is achieved both through core music history, theory, musicianship, and performance courses, as well as through different instrumental, vocal, and conducting techniques courses. Laboratory experiences provide an opportunity to develop facility with basic music rehearsing/teaching techniques, with emphasis on the ability to diagnose and correct technical and musical problems. The B.Ed. Music Elementary and Secondary program in the Faculty of Education focuses on the development of the musicians as educators. This is achieved through courses in educational foundations, music pedagogy, pedagogical

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

9 credits:

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

Composition/Arranging

3 credits:

MUCO 230	(3)	The Art of Composition
MUCO 261	(3)	Orchestration 1
MUJZ 260	(3)	Jazz Arranging 1

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
----------	-----	-------------------------------

Performance

6 credits:

MUIN 280	(2.5)	BMus Practical Lessons 3
MUIN 281	(2.5)	BMus Practical Lessons 4
MUIN 283	(1)	BMus Concentration Final Examination

Complementary Music Components (21 credits)

21 credits of complementary Music courses distributed as follows:

9 credits of Music Education

2 credits of Musicianship

6 credits of Music History

4 credits of Performance

Music Education

3 credits, one of:

MUIT 201	(3)	String Techniques
MUIT 250	(3)	Guitar Techniques

3 credits, one of:

MUCT 315	(3)	Choral Conducting 1
MUIT 315	(3)	Instrumental Conducting

3 credits, select EDEA 362 or any course with a prefix of MUIT or MUGT.

EDEA 362	(3)	Movement, Music and Communication
----------	-----	-----------------------------------

Musicianship

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 330	(2)	Musicianship for Woodwinds
MUSP 335	(2)	Musicianship for Brass
		Post-335

8 credits of free electives

Required Education Courses (46 credits)

EDEA 206	(1)	1st Year Professional Seminar
	(1)	Second Professional Seminar (Music)

Detailed information on the minors listed below can be found on the Desautels Faculty of Management [website](#) and at [Desautels Faculty of Management > Undergraduate > Overview of Programs Offered by the Desautels Faculty of Management > : Minors for Non-Management Students](#).

- : [Bachelor of Commerce \(B.Com.\) - Minor Finance \(For Non-Management Students\) \(18 credits\)](#)
- : [Bachelor of Commerce \(B.Com.\) - Minor Management \(For Non-Management Students\) \(18 credits\)](#)
- : [Bachelor of Commerce \(B.Com.\) - Minor Marketing \(For Non-Management Students\) \(18 credits\)](#)
- : [Bachelor of Commerce \(B.Com.\) - Minor Operations Management \(For Non-Management Students\) \(18 credits\)](#)

Students must submit an online application to apply for these minors for non-management students. Contact the Desautels Faculty of Management for more information.

Practical Subjects

- Elective Study

9.2.1 Concentration Study

Students in the:

- B.Mus. Faculty Program;
- Faculty Program – Jazz concentration; or
- Major in Music Composition, Music Education, Music History, or Music Theory

are obliged to present one examination in order to fulfil the practical requirement of these programs: the Concentration Final Examination (MUIIN 283). Grades of C or higher in all practical requirements are mandatory for continuation in the program.

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: The final mark for the examination is the average of the marks submitted by the examination panel.

9.2.2 Major Study

A student majoring in Performance must show talent for this field before being admitted to the program.

Major Study Sequence

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 final mark for the examination is the average of the marks submitted by the examination panel.

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: The final mark for the examination is the average of the marks submitted by the examination panel.

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: The final mark for the examination is the average of the marks submitted by the examination panel.

9.2.3 Licentiate Study

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

9.2.3.1 L.Mus. Performance

The sequence would normally be:

Licentiate Study Sequence

MUIN 250	L.Mus. Practical Instruction 1
MUIN 251	L.Mus. Practical Instruction 2
MUIN 252	L.Mus. Performance 1 Examination
MUIN 350	L.Mus. Practical Instruction 3
MUIN 333	Piano Techniques 2 (pianists only)
MUIN 351	L.Mus. Practical Instruction 4
MUIN 352	L.Mus. Performance 2 Examination
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)

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 final mark for the examination is the average of the marks submitted by the examination panel.

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: The final mark for the examination is the average of the marks submitted by the examination panel.

L.Mus. Performance 3 Examination (MUIN 452)

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

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

Distribution of Marks: The final mark for the examination is the average of the marks submitted by the examination panel.

9.2.4 Postgraduate Study

Master of Music (M.Mus.), Graduate Artist Diploma (Gr.Art.Dip.), Graduate Diploma in Performance (Gr.Dip.), and Doctor of Music (D.Mus.) candidates should consult [Schulich School of Music > Graduate > Browse Academic Units & Programs > : Schulich School of Music](#) for program requirements.

9.2.5 Elective Study

Students may elect to pursue further practical instruction in an instrument/voice beyond a program's curricular requirements. Students will first have to pass an audition in a second practical subject before they can apply for elective practical instruction (also known as elective lessons). Elective practical instruction are worth 2 credits for each approved term, and may be applied as music/free electives towards a B.Mus. program.

Additional student fees ([section 6.7: Tuition Fees, Practical Instruction Fees, and Lesson Quotas](#)) may apply when students apply for elective practical instruction.

For more information about elective study, contact the Music Students Affairs Office at studentaffairs.music@mcgill.ca.

10 Practical Examinations

Details of specific examination requirements for each area:

- Brass
- Early Music
- Guitar
- Harp
- Jazz
- Organ
- Percussion
- Piano
- Strings
- Voice
- Woodwinds

are available on the area's program webpage at www.mcgill.ca/music/programs or may be obtained from the Department of Performance Office.

