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2 Staff

2.1 Dean's Office

RICHARD LAWTON, B.Mus.(McG.), M.Mus.(Ind.) **Dean**
(to May 31, 2001)

DON MCLEAN, Mus.Bac., M.A., Ph.D.(Tor.) **Dean**
(from June 1, 2001)

DEAN JOBIN-BEVANS, B.Mus.(Tor.), M.Mus.(McG.)
Development Officer

RUTH BENDZIUS, B.A.(C'dia) *Dean's Secretary*

LOUISE OSTIGUY, B.Mus.(Montr.), C.G.E.(H.E.C.)
Administrative Assistant to the Dean

KHANDAN MOVAFEGH, Cert. in Mgmt.(McG.)
Payroll and Budget Co-ordinator

2.2 Associate Deans' Offices

DON MCLEAN, Mus.Bac., M.A., Ph.D.(Tor.) **Associate Dean**
(Academic) and Chair, Committee on
Graduate Studies (to May 31, 2001)

TBA **Associate Dean (Academic) and Chair, Committee**
on Graduate Studies (from June 1, 2001)

BRUCE MINORGAN, B.Mus.(U.B.C.), M.A.(Tor.)
Associate Dean (Information Systems and Technology)

TBA *Secretary to the Associate Dean (Academic)*

HÉLÈNE DROUIN *Secretary for Graduate Studies*

EGIDIA DE MICHELE *Secretary to the Associate Dean*
(Information Systems and Technology)

2.3 Academic Affairs

GORDON FOOTE, B.Sc., M.A.(Minn.) **Chair,**
Department of Performance

TRACY ROACH, B.Mus.(McG.) *Department Secretary*

JENNIFER STEPHENSON, B.A.(McG.) *Department Secretary*
(Scheduler)

WIESLAW WOSZCZYK, M.A., Ph.D.(F.Chopin Academy of
Music, Warsaw) **Chair, Department of Theory**

JOHANNE FRONCIONI *Department Secretary*

2.4 Student Affairs

VERONICA SLOBODIAN *Admissions Officer*

ROSETTA VASILE *Admissions Secretary*

MARIE MOSCATO *Student Records Officer*

EGIDIA DE MICHELE *Student Records Secretary*

2.5 Building Management

JOHN FISHER *Building Director*

PETER WIGHTMAN, L.Mus., B.Mus., M.Mus.(McG.)
Assistant Building Director

KERRY WAGNER, C.T.T. *Piano Technician*

NICK ZERVOS *A/V Technician*

2.6 Administrative Units

CONCERTS AND PUBLICITY

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

HÉLÈNE DUCHARME, B.Mus.(Vincent d'Indy) *Director*

MARIANNE STADNYK, B.Mus.(McG.) *Front-of-House*
Coordinator

DIANA TONI DUTZ, B.Mus.(W.Ont.), Grad.Dip.(C'dia)
Marketing and Publicity Co-ordinator

KATHERINE SIMONS, B.Mus.(Wilfred Laurier)

Production Co-ordinator

SERGE FILIATRAULT

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2.7 Academic Staff

Abdul Al-Khabyr, Muhammad; Instructor; Jazz Trombone.
 Amirault, Greg; B.Mus.(McG.); Instructor; Jazz Guitar.
 Amirault, Steve; Dip.(St. Frances Xavier); Instructor; Jazz Piano.
 Antonio, Garry; B.Mus., M.Mus.(McG.), D.Mus.(Montr.),
 D.I.A.(C'dia); Instructor; Guitar Area Chair; Guitar, Guitar
 Techniques.
 Bartlett, Dale; A.R.A.M.(Lond.), LL.D.(Leth.); Associate Professor;
 Piano, Piano Accompanying, Ensemble.
 Beaudet, Jean; Instructor; Jazz Piano.
 Beckett, Christine; Mus.Bac.(Tor.), L.Mus., M.A., Ph.D.(McG.);
 Instructor; Musicianship.
 Béluse, Pierre; Graduate, Conservatoire de Musique de Québec;
 Associate Professor; Percussion, Ensemble, Orchestra.
 Bergeron, Sylvain; B.Mus.(Laval); Instructor; Lute.
 Berick, Yehonatan; B.Mus., Artist Dip.(Cinn.); Associate
 Professor; Violin, Orchestra, Chamber Music.
 Bertrand, Elizabeth; B.Mus., M.Mus.(Sher.); Instructor;
 Musicianship.
 Boisvert, Guy; Instructor; Jazz Bass.
 Bolduc, Rémi; Instructor; Jazz Saxophone, Jazz Combo.
 Bouliane, Denys; B.Mus., M.Mus.(Laval), Graduate, Hochschule
 für Musik (Hamburg); Assistant Professor; Composition,
 Orchestration, Contemporary Music Ensemble.
 Burden, Douglas; National Arts Centre Orchestra; Instructor,
 Trombone.
 Caplin, William; B.M.(S.Calif.), M.A., Ph.D.(Chic.); Associate
 Professor; Theory Area Chair; Theory and Analysis.
 Chatel, Jean-Louis; Instructor; Trumpet.
 Cherney, Brian; Mus.Bac., Mus.M., Ph.D.(Tor.); Professor;
 Composition Area Chair; Composition, Theory and Analysis,
 History and Literature.
 Christensen, Peter; B.Mus.(Calg.), M.Mus.(McG.); Instructor;
 Early Music.
 Clayton, Greg; Instructor; Jazz Combo, Jazz Guitar, Jazz
 Improvisation.
 Cook, Peter; B.Mus., M.Mus.(McG.); C.B.C.; Instructor; Sound
 Recording.
 Costa-Giomi, Eugenia; Profesora Superior de Musica (National
 Cons., Buenos Aires), Ph.D.(Ohio); Associate Professor; Music
 Education.
 Couture, Jocelyn; Instructor; Jazz Trumpet.

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2)a choral ensemble following an audition, with the permission of the Chair of the Choral Area and the Chair of the Performance Department.

Small Ensemble: With the exception of students registered in Church Music and the regular Voice program, all students registered as full-time or part-time students in the Department of Performance must audition for, and participate in, a small ensemble. A student must have a *minimum* of 6 credits for small ensemble in order to graduate. With the exception of Keyboard, Guitar and Jazz students, this is an ongoing requirement.

Performance majors as well as sufficiently advanced players and singers from other programs are encouraged to participate in one or more small ensembles which meet their particular interest.

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

Important: This policy also applies to all students enrolled in vocal and instrumental techniques classes (221-235, 221-335, 223-201, 223-202, 223-203, 223-204, 223-301, 223-302) and in choral and instrumental conducting classes (221-315, 221-415, 223-315, 223-415) who are required to participate in Music Education ensemble labs. STUDENTS IN THESE LABS MUST FILL OUT REQUEST FORMS FOR ALL ABSENCES, INCLUDING ALL FIELD TRIPS IN WHICH THEY MAY PARTICIPATE. These forms should be returned to the Chair of the Music Education Area, *not to the Ensemble Committee*; students should consult the Chair of the Music Education Area for further details.

N.B. In all cases where the term "Director" of an ensemble is used, it is understood to mean the conductor, director, stage director or coach of the ensemble.

B. Basic Ensemble Training and Assigned Small Ensembles

Basic Ensemble Training requirements vary by program and according to the student's practical concentration. For ensemble purposes, the orchestral instruments include flute, oboe, clarinet, bassoon, saxophone, french horn, trumpet, trombone, tuba, percussion, harp, violin, viola, cello and double bass. Students studying these instruments will receive their Basic Ensemble Training in the large instrumental ensembles. Students whose principal instrument is other than one of these (except voice majors) will normally receive their Basic Ensemble Training in the choral ensembles. Voice majors may choose from a group of vocal and choral ensembles appropriate to the level of their development.

In all programs which specify an assigned small ensemble, the following are considered assigned small ensembles:

C. Additional Ensembles

Additional ensembles chosen by students to reflect their particular interests may, with Departmental approval, be applied as Music Elective credit. Students electing an ensemble will normally be required to audition and will be placed accordingly.

D. Assignment and Auditions

All students registered as full-time or part-time students in the Department of Performance must audition for a basic ensemble in September and, where applicable, in January (e.g., woodwind and brass players in the orchestral training program). A student who cannot audition for a basic ensemble at the times indicated in the calendar must give due notice to the Performance Department of their non-availability at least five days before the date of the first audition. The student must have a valid reason (i.e., illness, death in the family, career commitment, etc.). If a student misses an audition for reasons unacceptable to the Performance Department,

that student will not be allowed to audition for that semester and the requirement will have to be fulfilled later in order that the student can graduate. If the reason given is valid, the student will

O. Missed Classes due to Field Trips

Situations will arise where students are required to miss classes – both in the Faculty of Music as well as in other faculties – because of field trips. Teaching staff in the Faculty of Music are encouraged to assist students who approach them for information about course content and assignments that have been missed. Nonetheless, *the onus remains on the student who goes on a field trip to complete class work.*

P. 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 of McGill students. In general,

6.9 Incompletes

At the discretion of the instructor, a mark of K (Incomplete) may be given to a student who, due to extenuating circumstances, has not finished the course work on time. The deadline for completion and submission of the required work shall be set by the instructor but may not be later than 4 months after the K was given. A special form for incompletes, available from the Student Affairs Office, must be signed by the student and the instructor by the last day of lectures. If the "Incomplete" is not removed by this time, the mark will be changed to KF (Incomplete Failed), unless an extension has been granted (K*). Completion of the course will cause the K to be replaced on official transcripts by the mark earned. A mark of K not cleared by mid-May makes the student ineligible for scholarships.

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

6.10 Deferrals

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

Incoming jazz students may substitute, with Performance Department approval, large ensemble participation from another college or university for the extra credits required of non-Québec applicants.

7.2 Department of Theory: Composition; Music

COMPUTER APPLICATIONS		3
216-202A	Fundamentals of New Media	3
THEORY		22
213-260A	Instruments of the Orchestra	2
213-261B	Elementary Orchestration	2
211-427D	20th-Century Analysis	4
213-460D	Orchestration	4
<i>A minimum of 10 complementary credits from the following:</i>		10
211-301A	(3) Modal Counterpoint I	
211-302B	(3) Modal Counterpoint II	
211-303A	(3) Tonal Counterpoint I	
211-304B	(3) Tonal Counterpoint II	
211-327D	(4) 19th-Century Analysis	
211-522D	(6) Advanced Counterpoint	
211-523D	(6) Advanced Harmony	
MUSICIANSHIP		10
212-229A or B	Musicianship III	2
212-231A or B	Musicianship IV	2
212-329A or B	Musicianship V	2
212-331A or B	Musicianship VI	2
212-432B	Dictation	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE		6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)		
PERFORMANCE		8
Practical Concentration: 2 credits per term. Completion of Concentration II Examination		
Basic Ensemble Training: minimum of 4 credits per year for 2 years*		8
Orchestral Instruments:		
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble**		
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble**		
Strings: Orchestra or Contemporary Music Ensemble**		
Other Instruments: Choral Ensemble		
ARTS AND SCIENCE ELECTIVES		18
TOTAL CREDITS		103

Special Requirements:
 Cumulative Grade Point Average: minimum 3.00
 All COMPOSITION courses – grade of A or B in each.
 Minimum grade of C in Concentration II Examination.
 * A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.
 **Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.2.3 B.Mus. with Honours in Music Technology

For prerequisite requirements for this program, see [section 7.1](#).

		CREDITS
COMPUTER APPLICATIONS		18
216-202A	Fundamentals of New Media	3
216-203B	Introduction to Digital Audio	3
216-306A	Music and Audio Computing I	3
216-307B	Music and Audio Computing II	3
216-402A or B	Advanced Multimedia Development	3
216-502A or B	Senior Project in Music Technology	3

THEORY		14
211-210A or B	Tonal Theory and Analysis I	3
211-211A or B	Tonal Theory and Analysis II	3
211-327D	19th-Century Analysis	4
211-427D	20th-Century Analysis	4
MUSICIANSHIP		8
212-229A or B	Musicianship III	2
212-231A or B	Musicianship IV	2
212-329A or B	Musicianship V	2
212-331A or B	Musicianship VI	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE		6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)		
PERFORMANCE		8
Practical Concentration: 2 credits per term. Completion of Concentration II Examination		
Basic Ensemble Training: minimum of 4 credits per year for 2 years*		8
Orchestral Instruments:		
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble**		
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble**		

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Special Requirements:
 Cumulative Grade Point Average: minimum 3.00
 All COMPUTER APPLICATIONS courses – grade of A or B in each.
 Minimum grade of C in Concentration II Examination.
 * A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.
 **Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)
 *** Students who wish to complete the prerequisites for the graduate program in Sound Recording must take Instruments of the Orchestra, Introduction to Music Recording, Introduction to Electronics and Introduction to Electroacoustics and should notify Prof. Wieslaw Woszczyk, Director, Sound Recording Studio, of their intent to do so.

Special Requirements:

Minimum grade of C in Concentration II Examination.

* Credits exceeding 9 may be counted toward the Free Elective

Special Requirements:

Cumulative Grade Point Average: minimum 3.00

All HISTORY courses – grade of A or B in each.

Minimum grade of C in Concentration II Examination.

* A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval, and 6 elective credits.

**Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.2.6 B.Mus. with a Major in Theory

For prerequisite requirements for this program, see [section 7.1](#).

Special Requirements:

Cumulative Grade Point Average: minimum 3.00

All THEORY courses – grade of A or B in each.

198-224A Physics and Psychophysics of Music – minimum grade of C.

Minimum grade of C in Concentration II Examination.

As 211-528 and 211-529 are offered every other year, students are expected to check with their advisers to ensure that these required courses are taken by the time of graduation.

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

**Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.2.8 Faculty Program

The Faculty Program in Music has been designed to accommodate those students who are either undecided about the area of music in which they wish to specialize, or who are interested in a pattern of specialization not provided in the established majors and honours programs, or who are interested in combining studies in music with studies in other disciplines. Students registered in the

Special Requirements:

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

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

For prerequisite requirements for this program, see [section 7.1](#).

THEORY		12
211-210A or B	Tonal Theory & Analysis I	3
211-211A or B	Tonal Theory & Analysis II	3
211-310A	Mid & Late 19th-C. Theor y& Analysis	3
211-311B	20th-Century Theory & Analysis	3
MUSICIANSHIP		8
212-229A or B	Musicianship III	2
212-231A or B	Musicianship IV	2
212-329A or B	Musicianship V	2
212-331A or B	Musicianship VI	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE		6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)		
MUSIC ELECTIVES		10
ARTS AND SCIENCE ELECTIVES		18
TOTAL CREDITS		96

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:

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

* Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble.(Basic Ensemble component change awaiting University approval.)

7.3.5 B.Mus. with Honours in Performance (Voice)

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
PERFORMANCE	
Practical: Honours (4 credits each term)	24
Honours Performance II Examination (public half recital) and Honours Performance III Examination (public recital)	
253-300A and B	4
253-305A	2
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	
<i>a minimum of 12 complementary credits from</i>	min. 12
243-472A,B	Cappella Antica
243-475A,B	Opera Workshop
243-479A,B	Song Interpretation
243-480A,B	Early Music Ensemble
243-487A,B	Cappella McGill
243-493A,B	Choral Ensemble
243-494A,B	Contemporary Music Ensemble
243-496A,B	Opera Studio

DICTION		8
242-210A	Italian Diction	2
242-211B	French Diction	2
242-212A	English Diction	2
242-213B	German Diction	2

THEORY		14
211-210A or B	Tonal Theory & Analysis I	3
211-211A or B	Tonal Theory & Analysis II	3
211-327D	19th-Century Analysis	4
211-427D	20th-Century Analysis	4

MUSICIANSHIP		8
212-229A or B	Musicianship III	2
212-231A or B	Musicianship IV	2

212-329A or B	Musicianship V	2
212-331A or B	Musicianship VI	2
COMPLEMENTARY HISTORY/LITERATURE		9
<i>Three of:</i>		
214-372A or B (3)	Solo Song outside Germany & Austria	
214-377A or B (3)	Baroque Opera	
214-387A or B (3)	Opera from Mozart to Puccini	
214-388A or B (3)	Twentieth-Century Opera	
214-390A or B (3)	The German Lied	
ARTS AND SCIENCE ELECTIVES		18
TOTAL CREDITS		99

Special Requirements:

1. Cumulative Grade Point Average of 3.00 or better.
2. Continuation in the program requires that a minimum grade of A- be maintained in Voice practical study.
3. Prior to, or concurrent with registration in the corresponding Diction courses, the Honours Voice student must furnish evidence of having completed English as a Second Language 128-400A,B or 128-401A,B, Italian 132-205D, German 129-202D, and French 127-207D, or their equivalent. This language requirement may be fulfilled by appropriate High School or CEGEP courses, or as part of the Arts and Science requirements above, or by extra University courses.

7.3.6 B.Mus. with Honours in Performance (All Instruments except Voice)

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Honours Performance II Examination (public half recital) and Honours Performance III Examination (public recital)	
Performance Technique Test III (Pianists only) 250-444A or B	0 cr.
243-494A,B	2
Contemporary Music Ensemble**	
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	min. 12

3. Orchestral Instruments: 214-389 Orchestral Literature	
PERFORMANCE PRACTICE ELECTIVE	3
MUSIC ELECTIVES (with Departmental Approval) (except Harpsichord and Organ students)	6
COMPLEMENTARY MUSIC (for Organ students only) Must include Continuo 242-272D	6
CONTINUO (for Harpsichord students only)	
242-272D Continuo	4
242-372D Continuo	$\frac{2}{6}$

Special Requirements:

Students majoring in Performance must achieve at least a B- in their Performance I Examination, and in each subsequent term. Students majoring in Church Music are not required to perform their examinations from memory.

7.3.8 B.Mus. with a Major in Early Music Performance (Baroque Violin, Viola, Cello, Viola da Gamba, Flute, Recorder, Oboe, Voice, Organ and Harpsichord)

For prerequisite requirements for this program, see [section 7.1](#).

Ensemble Requirements:

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

Special Requirements:

1. Cumulative Grade Point Average of 3.00 or better.
 2. Grade of A- in practical subject during each term of enrolment.
- * Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)
- ** Harpsichord and viola da gamba students will take 215-381 (Topics in Perf. Practice before 1800) instead of Contemporary Music Ensemble.

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

For prerequisite requirements for this program, see [section 7.1](#).

Special Requirements:

1. Students majoring in Jazz Performance must achieve a minimum of B- in all Jazz courses and Practical study, including Jazz Combo and Jazz Ensemble, excluding 240-1xx courses.
2. Prior to graduation, all woodwind Jazz Performance Majors (saxophone, clarinet, flute) will be required to pass a non-credit Doubling Proficiency test (two of: 230-181, 232-181, and/or 233-181) on their two non-major instruments.

Note: 223-356 may be substituted by graduate pedagogy course (240-601).

Ensemble Requirements:

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

Special Requirements:

1. Continuation in the program requires that a grade of A- be maintained in the major field.
2. Candidates must take the L.Mus. Performance I Examination at the end of their first year of study and the L.Mus. Perform-

7.3.11 Licentiate in Music (L.Mus.) (All Instruments and Voice)

7.3.13 Artist Diploma (All Instruments)

	CREDITS
PERFORMANCE	
Practical: Graduate Major (8 credits each term for 4 terms)	32
Two public recitals and two concertos	
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble*	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble*	
Strings: Orchestra or Contemporary Music Ensemble*	
PLUS an assigned small ensemble	min. 12
Other Instruments: Complementary Ensembles, to be approved by the Department (minimum of two 1-credit ensembles per term for 4 terms)	min. 8
THEORY	6
211-310A Mid & Late 19th-C. Theor y& Analysis	3
211-311B 20th-Century Theory & Analysis	3
MUSICIANSHIP	4
212-329A or B Musicianship V	2
212-331A or B Musicianship VI	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)	
MUSIC ELECTIVES (for non-orchestral instruments)	4
TOTAL CREDITS	60

Ensemble Requirement:

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

Special Requirements:

- Continuation in the program requires a grade of A- in the major field.
- Guitarists are required to present three recitals while only two are demanded of keyboard and orchestral players. This third recital may be counted as a substitute for 4 credits of ensemble. For concerto requirements, refer to [page 339](#).

N.B. Courses taken as credit towards a B.Mus. or L.Mus. may not be applied to the Artist Diploma requirements except for the required courses in Theory and Musicianship.

* Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.3.14 Special Prerequisite Courses for M.Mus. in Performance

	CREDITS
Piano Accompaniment (major: Piano)	7
<i>One of:</i>	
214-372A or B (3) Solo Song outside Germany & Austria	
214-390A or B (3) The German Lied	
<i>Two of:</i>	
242-210A (2) Italian Diction (or equivalent)	
242-211B (2) French Diction (or equivalent)	
242-212A (2) English Diction (or equivalent)	
242-213B (2) German Diction (or equivalent)	
Orchestral Conducting	27
213-260A Instruments of the Orchestra	2
213-261B Elementary Orchestration	2
213-460D Orchestration	4

214-389A or B Orchestral Literature	3
223-201A String Techniques	3
223-202A Woodwind Techniques	3
223-203A or B Brass Techniques	3
223-204A or B Percussion Techniques	3
242-315D Introduction to Orchestral Conducting (or equivalent)	4
Choral Conducting	20
129-202D German	6
213-260A Instruments of the Orchestra	2
213-261B Elementary Orchestration	2
214-397A or B Choral Literature after 1750	3
221-415B Choral Conducting II (or equivalent)	3
253-130A & B Voice Concentration	4
Wind Band Conducting	19
(An undergraduate major in Wind or Percussion instruments.)	
213-260A Instruments of the Orchestra	2
213-261B Elementary Orchestration	2
214-398A or B Wind Ensemble Literature after 1750	3
223-202A Woodwind Techniques	3
223-203A or B Brass Techniques	3
223-204A or B Percussion Techniques	3
223-415B Advanced Instrumental Conducting (or equivalent)	3
Jazz Performance	14
214-393A or B History of Jazz	3
240-440D Advanced Jazz Composition	4
240-461D Advanced Jazz Arranging	4
240-493A or B Jazz Performance Practice	3

7.4 Designated Major Program

B.Mus. with a Designated Major

(The courses comprising the Major field must be approved by the departments concerned prior to registration in the program.)

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
DESIGNATED MAJOR AREA*	32
THEORY	12
211-210A or B Tonal Theory & Analysis I	3
211-211A or B Tonal Theory & Analysis II	3
211-310A Mid & Late 19th-C. Theor y& Analysis	3
211-311B 20th-Century Theory & Analysis	3
MUSICIANSHIP	8
212-229A or B Musicianship III	2
212-231A or B Musicianship IV	2
212-329A or B Musicianship V	2
212-331A or B Musicianship VI	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	62

Basic Ensemble Training: minimum of 4 credits per year for 2 years*
 8
 Orchestral Instruments:
 Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble**
 Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble**
 Strings: Orchestra or Contemporary Music Ensemble**
 Other Instruments: Choral Ensemble

ARTS AND SCIENCE ELECTIVES 18
 —
TOTAL CREDITS 92

Special Requirements:

Minimum grade of C in Concentration II Examination.
 * The courses comprising the major field are selected in consultation with a faculty adviser. The complete program for a student must be approved by the relevant department and by Faculty Council. The required and complementary courses represent the minimum requirement in the areas of Theory, Musicianship, History, Practical and Ensemble. More advanced level courses may be substituted in these areas if desired. When appropriate, certain of the required or complementary courses may comprise part of the Designated Major Area, in which case additional courses must be taken to make up the required 92 credits.

** Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.5 B.Ed./B.Mus. Bachelor of Education and Bachelor of Music Concurrent Program (157 credits)

The Bachelor of Education in Music is an integrated 4-year, 120-credit program of initial teacher training that leads to certification as a teacher in the province of Quebec. When offered concurrently with the Bachelor of Music (Major in Music Education), the program offers students the opportunity to obtain a Bachelor of Education degree and a Bachelor of Music degree after the completion of 157 credits, normally 5 years (187 credits or 6 years for out-of-province students). The concurrent program combines academic studies in music and a second teachable subject, professional studies, and field experience. The two degrees are awarded during the same convocation period.

To be admitted to the Concurrent program, students must satisfy the regular admission requirements of the Faculty of Music and the Faculty of Education. Normally, students will be admitted to both components of the Concurrent program simultaneously. Applicants who already hold a Bachelor of Music degree may apply for advanced standing. Students who have completed 30 or more credits in a Bachelor of Music program, exclusive of the Freshman Year for out-of-province students, may apply for admission to the Concurrent program.

All applications are to be made to the Admissions Office of the Faculty of Music.

Music Education in the Faculty of Music focuses on the development of the prospective music educator as a musician. This is achieved not only through core music history, theory, musicianship, and performance courses but also 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 components of the 157-credit Bachelor of Education in Music/ Bachelor of Music (Music Education) are as follows:

- 78 Music academic credits
- 21 credits in a second academic subject
- 55 professional credits (Faculty of Education)
- 3 elective credits

Students who wish to complete only the Bachelor of Education in Music have the option of doing so after the successful completion

of the first two years of the concurrent program. Students who decide to complete only a Bachelor of Music may transfer at any time into the Bachelor of Music, Faculty Program.

CONCURRENT BACHELOR OF EDUCATION IN MUSIC AND BACHELOR OF MUSIC (MUSIC EDUCATION) PROGRAM (157 credits)

For prerequisite requirements for this program, see [section 7.1](#).

		CREDITS
		78
ACADEMIC COMPONENTS		
<i>THEORY COURSES</i>		14
211-210	Tonal Theory and Analysis I	3
211-211	Tonal Theory and Analysis II	3
211-310	Middle & Late 19th-C. Theory & Analysis	3
211-311	20th-Century Theory and Analysis	3
211-461	Arranging I	2
<i>MUSICIANSHIP COURSES</i>		8
212-229	Musicianship III	2
212-231	Musicianship IV	2
212-329	Musicianship V	2
212-331	Musicianship VI	2
<i>PERFORMANCE COURSES</i>		16
Practical Concentration: 2 credits per term.		8
Completion of Concentration II Examination		
Basic Ensemble Training: 4 credits per year in Year 1 and in Year 4		8
Orchestral Instruments:		
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble*		
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble*		
Strings: Orchestra or Contemporary Music Ensemble*		
Other Instruments: Choral Ensemble		
<i>COMPLEMENTARY MUSIC HISTORY</i>		6
Music History, Literature or Performance Practice elective (courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)		3
and one of:		3
214-389	Orchestral Literature	
214-397	Choral Literature after 1750	
214-398		

8.1 Theory (211-)

- Denotes courses not offered in 2001-02
Denotes limited enrolment

211-110A MELODY AND COUNTERPOINT. (3) (4 hours) (Prerequisite: McGill Conservatory Theory Secondary V or its equivalent. Corequisites: 212-129 and 212-170.) Introduction to principles of melodic and contrapuntal structure through the traditional species of counterpoint: first through fifth species in two parts; first species in three parts. Analysis and compositional modelling of repertoire in medieval-renaissance and 20th-century idioms. Notation, elementary acoustics, review of rudiments.

211-111B ELEMENTARY HARMONY AND ANALYSIS. (3) (4 hours) (Prerequisite: 211-110. Corequisites: 212-131 and 212-171.) Diatonic chords, harmonic progression, the concept and practice of tonality, simple modulation, seventh chords and secondary dominants. Small forms from c.1700 to the early 19th Century will be analyzed. Written four-part exercises will be required.

211-210A,B TONAL THEORY AND ANALYSIS I. (3) (3 hours) (Prerequisites: 211-110 and 211-111. Corequisite: 212-229. Prerequisite or corequisite: 212-171.) Compositional resources of early and mid-18th Century music. Thorough review of elementary harmonic procedure. Introduction to chromatic alteration and linear chords, and to analysis of imitative and invertible counterpoint. Analysis of common forms of the period c.1700-1770, including principal Baroque forms, but not including the Classical sonata.

211-211A,B TONAL THEORY AND ANALYSIS II. (3) (3 hours) (Prerequisite: 211-210. Corequisite: 212-231.) Compositional resources of late 18th and early 19th Century music. Analysis of forms common to the period c.1770-1830, including Classical sonata forms in several media. Writing of short pieces for keyboard, piano and voice, and string quartet.

211-312A OR B 19TH-C. THEORY & ANALYSIS (JAZZ MAJORS). (3) (3 hours) (Prerequisites: 211-211 or 240-261D AND 240-161. Open only to Jazz Performance Majors.) Expanded harmonic resources of the late 19th-Century (e.g., foreign modulation, chro-

Special Requirements:

* Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

8 Courses

- Denotes courses not offered in 2001-02
Denotes limited enrolment

The letter suffix to each course number indicates the term or terms during which the course is offered (A,B – first and second terms; A or B – either first or second term; D – both terms; C, L – summer session).

The names of course instructors are listed on the Course Timetable available on **infoMcGill** via the Web <http://www.mcgill.ca/students/courses/>.

The course credit weight is given in parentheses after the title.

- 8.1 Theory (211)
- 8.2 Musicianship (212)
- 8.3 Composition (213)
- 8.4 History and Literature (214, 215)
- 8.5 Music Technology (216)
- 8.6 Sound Recording
- 8.7 Music Education (221, 222, 223)
- 8.8 Jazz Studies (240)
- 8.9 Ensembles (243)
- 8.10 Performance Courses
- 8.11 Practical Subjects

211-310A MID & LATE 19TH-C. THEORY & ANALYSIS. (3) (3 hours) Expanded harmonic resources of the late 19th Century (e.g., foreign modulation, chromatic harmony). Analysis of characteristic small and large forms. Development of writing and analytical skills with a goal toward perceiving how levels of musical structure interact.

211-311B 20TH-CENTURY THEORY AND ANALYSIS. (3) (3 hours) (Prerequisite: 211-310) Exploration of 20th-Century systems of pitch organization and attitudes toward counterpoint (e.g., polytonality, modal systems, neo-classical tonality, serialism, linear counterpoint, etc.). Examination of the relationship of these systems to earlier practices. Development of written and analytical skills for the purpose of gaining insight into 20th-Century principles and techniques.

211-327D 19TH-CENTURY ANALYSIS. (4) (2 hours) The analysis of representative works of the 19th Century, selected from various genres of the period encompassed by late Beethoven, Schubert, and Berlioz to Mahler and Wolf. Some preliminary work in Schenkerian analysis will be undertaken.

● □ **211-426A OR B ANALYSIS OF EARLY MUSIC.** (3) (3 hours) (Prerequisites: 211-211, 214-184)

211-427D 20TH-CENTURY ANALYSIS. (4) (2 hours) Analysis of a cross-section of 20th Century music from Debussy and Mahler to the present to: 1) provide analytical tools necessary for the understanding of pitch organization, form, rhythm, timbre, etc., in individual works; 2) introduce salient theoretical approaches pertaining to 20th Century music.

211-461A CHORAL AND KEYBOARD ARRANGING. (2) (2 hours) (Prerequisite: 211-311 OR permission of instructor.) An introduction to arranging techniques, and their application in settings for keyboard and choral resources. Materials include folksongs, carols, popular and originally composed melodies. The emphasis is on creative arrangement as opposed to transcription.

211-462B INSTRUMENTAL ARRANGING. (2) (2 hours) (Prerequisites: 211-461 AND 223-201, 223-202, 223-203 and 223-204 OR permission of instructor.) The application of the general techniques studied in 211-461 to woodwind, brass and string ensembles, to various of which may be added keyboard, chorus, and percussion. Major assignments are prepared and recorded in workshops, and are subsequently discussed in class.

211-475D, 211-476D SPECIAL PROJECT. (3, 6 credits) For details contact the Department of Theory.

□ **211-502A OR B THEORY REVIEW II.** (3) (3 hours) (For incoming graduate students who, on the basis of placement tests, are deemed deficient in tonal theory and analysis; may not be taken by students enrolled in B.Mus. programs; may not be taken as elective in M.Mus. and M.A. programs.) Analytical approaches to larger forms of 18th- and 19th-century repertoire, particularly sonata and other forms in solo, chamber, and orchestral genres. Various analytical methods are applied to the study of advanced chromatic vocabulary and syntax, and to large-scale tonal and formal design.

□ **211-503A OR B THEORY REVIEW III.** (3) (3 hours) (For incoming graduate students who, on the basis of placement tests, are deemed deficient in post-tonal theory and analysis; may not be taken by students enrolled in B.Mus. programs; may not be taken as elective in M.Mus. and M.A. programs.) Analytical approaches to 20th-century repertoire in extended tonal, atonal, twelve-tone, and later idioms. Analysis of pitch and pitch-class structure, and of rhythmic, timbral, and formal developments in 20th-century compositions.

● □ **211-523D ADVANCED HARMONY.** (6) (3 hours) (Prerequisites: 211-304 and 211-327 OR 213-240.)

□ **211-528A OR B SCHENKERIAN TECHNIQUES.** (3) (3 hours) (Prerequisite: 211-310 or 213-240 OR Corequisite: 211-327 OR permission of instructor. Limited enrolment with preference given to students in Honours Theory.) Introduction to the principles and techniques of Schenkerian analysis. Interpretation and construction of reductive graphs through the analysis of a diversified reper-

toire of tonal works. Comparison with traditional methods of harmonic analysis (Rameau, Riemann, etc.).

● □ **211-529A OR B PROSEMINAR IN MUSIC THEORY.** (3) (3 hours) (Corequisites: 211-327 and 214-570 OR permission of instructor. Preference given to students in Honours Theory.)

● □ **211-538A OR B MATHEMATICAL MODELS FOR MUSICAL ANALYSIS.** (3) (3 hours)

8.2 Musicianship (212-)

Students complete Prepared, Sight, and Listening tasks in the following areas: rhythm, tonal melodic structures, atonal structures, isolated sonorities, multipart structures, score reading and harmonic progressions. Documents describing the McGill Musicianship Program are available from course coordinators and are published in the Anthology and in course materials.

212-129A/B MUSICIANSHIP I. (2) (2 hours, plus 2 hours Choral Solfège Lab) (Prerequisite: Admission to the B.Mus. or L.Mus. program through audition and placement tests in Musicianship (including Keyboard Proficiency) and Theory. Open to students from other Faculties with permission of Musicianship Co-ordinator; McGill Conservatory Secondary V or equivalent level in Ear Training. Corequisites: 211-110 and 212-170.) Rhythm (basic duple-triple divisions); Isolated Sonorities (intervals, triads, tonal-modal collections); non-modulating Tonal Melodic Structures; Score Reading with treble-bass-alto clefs; Atonal Structures (cells with intervals to fifth excluding tritone); species-counterpoint-like Multipart Structures; Repertoire Building (211-110).

212-129D MUSICIANSHIP I. (2) (2 hours, plus 2 hours Choral Solfège Lab) (Prerequisite: Admission to B.Mus. or L.Mus program through audition and placement tests in Musicianship (including Keyboard Proficiency) and Theory. Corequisites: 211-110 and 212-170.) Two-semester version of 212-129A,B designed for students who, on the basis of Placement Tests, are not deemed ready to enter the Musicianship Program at the regular one-semester 212-129 level. Prepares students for continuation in the program at the 212-131 level.

212-131A/B MUSICIANSHIP II. (2) (2 hours, plus 2 hours Choral Solfège Lab) (Prerequisite: 212-129. Corequisites: 211-111 and 212-171.) Rhythm (quadruple-mixed divisions); Isolated Sonorities (voiced triads, dominant sevenths); chromatically-embellished modulating Tonal Melodic Structures; Score Reading with treble-bass-alto-tenor clefs; Atonal Structures (cells with intervals to seventh); diatonic Harmonic Progressions; Repertoire Building (211-111).

Note: Students must complete three of five Listening Tasks (one of which must be Tonal Melodic Structures) in the final segments of both 212-129 and 212-131 before proceeding to the next Musicianship course.

212-229A,B MUSICIANSHIP III. (2) (2 hours, plus Keyboard Lab) (Prerequisite: 212-131. Corequisite: 211-210.) Rhythm (six-, five- and seven-part subdivisions); Isolated Sonorities (triads, dominant, supertonic, leading-tone sevenths); Tonal Melodic Structures tonicizing V, III (also vi, v); Score Reading with treble-bass-alto-tenor clefs; Atonal Structures (basic cell combinations); dance-suite Multipart Structures; Harmonic Progressions including sequential paradigms; Repertoire Building (211-210).

212-231A,B MUSICIANSHIP IV. (2) (2 hours, plus Keyboard Lab) (Prerequisite: 212-229. Corequisite: 211-211.) Rhythm (eight-part subdivisions, smaller note values); Isolated Sonorities (applied, neapolitan, augmented sixth chords); Tonal Melodic Structures tonicizing related scale-steps; Score Reading with treble-bass-alto-tenor-soprano clefs; Atonal Structures (basic cell combinations); instrumental-texture Multipart Structures; applied chords and tonicizations in Harmonic Progression; Repertoire Building (211-211).

212-329A,B MUSICIANSHIP V. (2) (2 hours) (Prerequisite: 212-231. Corequisite: 211-310 or 211-327D.) Rhythm (mixed divisions, basic polyrhythms); Isolated Sonorities (dominant ninths, thirteenth, diminished sevenths, augmented sixths); chromaticism, mixture, enharmonicism in 19th-century Tonal Melodic Structures;

Atonal Structures (extended melodies with basic cells); instrumental-texture Multipart Structures; Harmonic Progression with early-19th-century uses of chromatic chords; Score Reading (19th-century repertoire).

212-331A,B MUSICIANSHIP VI. (2) (2hours) (Prerequisite: 212-329. Corequisite: 211-311 or 211-427D.) Rhythm (20th-century practices); Isolated Sonorities (trichordal set-classes); chromatically-complex shorter or longer common-practice Tonal Melodic Structures; Atonal Structures (20th-century repertoire items); two-part 20th-century Multipart Structures; Harmonic Progression with late-19th-century chromatic and extended-modulatory paradigms; Score Reading (20th-century repertoire).

212-170A,B KEYBOARD PROFICIENCY. (1) (1hour) (Prerequisite: Admission to the B.Mus. or L.Mus. program through audition and placement tests in Musicianship and Theory.) A remedial piano skills course for students who have been admitted to the B.Mus. or L.Mus. program but who were unable to pass the basic Keyboard Proficiency Test administered to all incoming students (with the exception of those students whose principal instrument is keyboard, who are automatically exempt from 212-170). The course focuses on preparing students to retake the Test (see Keyboard Proficiency Test in section 4.6).

212-171A,B KEYBOARD LAB. (1) (1hour) (Prerequisite: completion of, or concurrent re-enrolment in, 212-170. Corequisites: 211-111 and 212-131.) Course contents parallel those of 211-111 with emphasis on memorization of diatonic paradigmatic harmonic progressions (prolongational and cadential) and on their combination in phrases; realization of elementary figured bass; additional tasks include harmonization of simple melodies and elementary score reading using treble, bass, and alto clefs (also some tenor clef).

Note: All students admitted to B.Mus and L.Mus. programs, including those with keyboard or guitar as their principal instrument, are required to take 212-171 Keyboard Lab, unless exempt on the basis of a placement test. Students who are exempt from 211-111 through placement tests must still take 212-171 (unless exempt) since this course forms the foundation of keyboard-based musicianship tasks at upper levels. (All Majors in Jazz Performance substitute 240-171 for 212-171. Students in Jazz Performance who have completed 240-170 and 240-171, and who transfer to a Department of Theory program, will be required to complete 212-171.) Students who do not achieve a continuation pass in 212-171 must reregister for the course in the semester immediately following. Students who do not achieve a continuation pass after repeating the course will not be allowed to proceed with further Musicianship or Theory studies until a continuation pass is achieved. Tests for 212-171 are held in August-September, December-January, and April-May [as well as during the Summer Session when course(s) offered], the exact dates determined by the Department of Theory.

8.3 Composition (213-)

Denotes limited enrolment

213-240D TONAL COMPOSITION. (6) (3 hours) (Prerequisites: 211-110 and 211-111 OR their equivalent. Corequisites: 212-229 and 212-231 AND 212-170 and 212-171. Open only to students in Composition.) A writing course based on the stylistic concepts and resources of European music – 1770-1850 – and designed to develop control of factors such as phrase structure, melodic shape, rhythm, linear continuity, economy of means, notation, and basic contrapuntal procedures. Extensive and detailed analysis of characteristic forms.

213-245D COMPOSITION. (4) (2 hours) (Prerequisites: 211-110 and 211-111. Corequisites: 212-229 and 212-231 AND 212-170 and 212-171. Open only to students in Composition.) 20th Century techniques and approaches. Basic dimensions such as pitch, rhythm and timbre, and their inter-relationship at all structural levels. Notation and score preparation. Performance practice. Analysis of selected 20th Century scores. Writing of short pieces for solo

e r f o r f d a n a

Unless otherwise indicated the following courses are prerequisites to 300- and 400- level history courses: 214-184 and 214-185 AND 211-211 or 213-240 AND 212-231.

IMPORTANT NOTE: Not all upper-level history courses listed below will be offered in 2001-02; for an up-to-date listing, please consult the final 2001-02 Faculty of Music timetable. As 214- and 215- courses are cycled every two or three years, and specific courses are required in certain programs, students are expected to check with their advisers to ensure that all required and complementary courses are taken by the time of graduation.

- **214-342A OR B HISTORY OF ELECTROACOUSTIC MUSIC.** (3) (3 hours) (Open to non-music students by permission of instructor.) (Normally offered in alternate years.)
- 214-362A POPULAR MUSIC.** (3) (3 hours) History, criticism, and analysis of twentieth-century repertoires of popular musics. Detailed examination of special topics. These include genre and style in 1970s rock and soul, history of the Broadway musical, approaches to the transcription of pop music, and/or constructions of race and gender in music video.
- 214-366A OR B ERA OF THE FORTEPIANO.** (3) (3 hours) Survey of the repertoire for keyboard 1750-1850: the instruments, Empfindsamkeit, galant style, London, Paris, Vienna, the Czech school, Haydn, Mozart, Beethoven, sonatas, variations, character pieces, "high" and "low" salon music, virtuosos and the virtuoso repertoire, Schubert, Chopin, Schumann, Mendelssohn, early Liszt.
- 214-372A OR B SOLO SONG OUTSIDE GERMANY & AUSTRIA.** (3) (3 hours) Topics in American and European non-German song repertoire from the eighteenth century to the present. Issues discussed may include the role of song in national music culture, art song and folk song, national styles and poetic traditions, text-music relationships, and performance practice.
- 214-373A,B SPECIAL TOPIC.** (3) (3 hours)
- 214-374A,B SPECIAL TOPIC.** (3) (3 hours)
- **214-377A OR B BAROQUE OPERA.** (3) (3 hours)
- **214-379A OR B SOLO SONG 1100-1700.** (3) (3 hours)
- 214-380A MEDIEVAL MUSIC.** (3) (3 hours) (Corequisites: 211-210 and 212-229) (Normally alternates with 214-381.) The medieval style – an intensive study of one or more selected topics from the repertoire. Possible subjects include liturgical chant, Notre Dame, the medieval motet, secular developments, and instrumental literature.
- **214-381A OR B RENAISSANCE MUSIC.** (3) (3 hours) (Corequisites: 211-210 and 212-229) (Normally alternates with 214-380.)
- 214-382B BAROQUE MUSIC.** (3) (3 hours) (Normally offered in alternate years.) A detailed examination of several selected areas of Baroque music. Topics will be drawn from different geographical regions (e.g., Italy, France, Germany, etc.) and encompass church, chamber and theatre music, as well as performance practice. Each topic will be related to general musical developments of the period.
- 214-383A OR B CLASSICAL MUSIC.** (3) (3 hours) (Normally offered in alternate years.) The period covered will be from approximately 1740-1828, from the schools of the Italian keyboard composers, opera buffa and seria, and composers centered at Mannheim, Paris, London, Berlin and Vienna, through the Viennese Classic period of Haydn, Mozart and Beethoven, to the death of Schubert.
- **214-384A ROMANTIC MUSIC.** (3) (3 hours) (Normally offered in alternate years.)
- 214-385A OR B EARLY TWENTIETH-CENTURY MUSIC.** (3) (3 hours) Development of European, Russian, and American music from the 1890s until the early 1940s, tracing its roots in late 19th-century Romanticism and following its evolution in central Europe, France, and the United States. The music of major innovators such as Debussy, Stravinsky, Schoenberg, Ives, and Varèse will be discussed.
- **214-386B CHAMBER MUSIC LITERATURE.** (3) (3 hours)

- **214-387A OR B OPERA FROM MOZART TO PUCCINI.** (3) (3 hours)
- 214-388A OR B TWENTIETH-CENTURY OPERA.** (3) (3 hours) Major early twentieth-century works by Debussy, Strauss, Schreker, Bartók, Stravinsky and Schoenberg. Opera in Europe between the Wars including operas of Berg, Milhaud, Krenek, Hindemith and Weill. Politics, sociology, and literature in relationship to musical style. Approaches since 1945 in selected works by Britten, Henze, Zimmermann, Ligeti, Somers and Glass.
- 214-389A OR B ORCHESTRAL LITERATURE.** (3) (3 hours) Study of the literature for orchestra alone, composed since the early 18th Century. The material will be divided as follows: 1) orchestral music to the time of Beethoven; 2) orchestral music from 1800 to 1860; 3) orchestral music from 1860 to 1900; 4) orchestral music of the 20th Century.
- **214-390A THE GERMAN LIED.** (3) (3 hours)
- **214-392B MUSIC SINCE 1945.** (3) (3 hours)
- 214-393A OR B HISTORY OF JAZZ.** (3) (3 hours) (Prerequisite for Jazz Performance Majors: permission of instructor.) The evolution of jazz from its origins to the present day. The course centers upon musical issues and will include careful analysis of style based upon recorded musical examples.

8.7 Music Education (221-, 222-, 223-)

- Denotes courses not offered in 2001-02
Denotes limited enrolment

Preference will be given to Music Education students in all 221-, 222-, and 223- courses.

Choral Techniques (221-)

221-235A VOCAL TECHNIQUES. (3) (3 hours and 2 hours lab)
(Corequisites: 211-110 or 211-111 AND 212-129 or 212-131 AND 214-184 or 214-185. Interested students should register for section 49 and selection will take place at the first class.) Development of basic singing skills through group voice lessons, lectures, and Choral Lab performances. Emphasis will be on: text production, breathing, projection, clarity of vowels and consonants, the International Phonetic Alphabet, and definition of voice categories. Simple diagnostic teaching skills will be developed through observation of group voice lessons.

221-315A CHORAL CONDUCTING I. (3) (3 hours and 2 hours lab)
(Prerequisites: 211-211, 212-231, 221-235 AND 222-215 or equivalent experience to be determined by instructor. Interested students should register for section 49 and selection will take place at the first class.) The fundamental skills of ass.) of ass.) obse8x,p\$ceCp\$wTeC7pEb'2OE8bse8x,p\$ceCp\$wTeC7pEb'2OE8bseQ\$wTpK x;E(m(d,p\$ceCE8x,

the instrument, purchase of new and used instruments, maintenance and repair, and teaching materials and repertoire for solo and ensemble performance.

223-301B ADVANCED STRING TECHNIQUES. (3) (3 hours and 2 hours lab) (Prerequisite: 223-201. Interested students should register for section 49 and selection will take place at the first class.) Continued exploration of fundamentals of string pedagogy and performance. Methods and strategies for developing technique and musical sensitivity in beginning and intermediate performers will be explored through in-depth study of instrumental methods, and repertoire. Teaching and performance skills will be developed through Lab performances and individual coaching projects.

● **223-302B ADVANCED WIND TECHNIQUES.** (3) (3 hours and 2 hours lab) (Prerequisites: 223-202, 223-203. Interested students should register for section 49 and selection will take place at the first class.)

223-315A INSTRUMENTAL CONDUCTING. (3) (3 hours and 2 hours lab) (Prerequisites: 211-211, 212-231, 222-215, 223-201, 223-202, 223-203, 223-204. Open to non-music education students with permission of instructor. Interested students should register for section 49 and selection will take place at the first class.)

approach. Detailed study of major rhythm sections and their interaction with soloists.

8.9 Ensembles (243-)

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

- Denotes courses not offered in 2001-02
Denotes limited enrolment

243-470A,B JAZZ COMBO. (1 - 1 credit) (1 hour) (Prerequisite: Audition. Open only to Jazz Performance Majors.) A Jazz Improvisation Ensemble of approximately 4 to 9 players.

- **243-471A,B M**

8.10 Performance Courses

- Denotes courses not offered in 2001-02
Denotes limited enrolment

242-100A INTRO TO LIFE AS A PROFESSIONAL MUSICIAN. (1)

(1 hour) (Prerequisite: none. May not be taken for elective credit in B.Mus. or Artist Diploma programs.) An introduction to the responsibilities and skills required of a professional musician; job options, stage presence, rehearsal etiquette, contracts, professional organizations, freelancing, auditions, special health problems, etc.

242-210A ITALIAN DICTION. (2) (2 hours) (Prerequisite: none.)

Study of International Phonetic Alphabet. Study of Italian pronunciation in singing using song and opera texts.

242-211B FRENCH DICTION. (2) (2 hours) (Prerequisite: 242-210.) Study of French pronunciation in singing using song and opera texts.

242-212A ENGLISH DICTION. (2) (2 hours) (Prerequisite: none.)

Study of International Phonetic Alphabet. Study of Standard English pronunciation in singing using song and opera texts with a special emphasis on problematic vowels, diphthongs and consonants.

242-213B GERMAN DICTION. (2) (2 hours) (Prerequisite: 242-212.) Study of German pronunciation in singing using song and opera texts.

242-214A OR B DICTION – EAST EUROPEAN LANGUAGES. (2)

(2 hours.) Basic rules of pronunciation utilizing the International Phonetic Alphabet.

242-315D INTRODUCTION TO ORCHESTRAL CONDUCTING. (4)

(7Ce(7Cb(KpC0 K8886Eq7KRxRxEpq8ppdonxns, diE1pronunciatie(7CbsuopCpCpK7qKE)pECp8eC7CCCbKxje(7Cb(KpCpCp(7CiCb(KpCsEnpCp(7CiC78'e)(rC

APPLICATION FOR RECITAL EXAMINATIONS AND CONCERTO HEARINGS

Application forms as above must be submitted for **all** recital examinations (i.e., Honours recitals, Artist Diploma, etc.). The application must be received by the Department of Performance office at least **8 weeks** prior to the date of the recital.

Applications for Artist Diploma Concerto hearings must be submitted **5 weeks** prior to the proposed date of the hearing.

MANDATORY EXAMINATIONS

The following chart lists the examination requirements of each program. Additional information concerning these examinations can be found following this chart.

Other Examinations:

It is the teachers' prerogative to request a committee examination of any of their students during any term if they feel that this is in the student's best interest. Such an examination is recorded as an elective exam and is marked on the basis that it represents a level mid-way between the student's most recent mandatory exam and the succeeding one. The teacher's grade on the term work is prepared in advance and counts as 50% of the final mark.

All practical examinations will be graded by percentage. These let-

GENERAL DESCRIPTION OF PRACTICAL EXAMINATIONS

A general description of each examination is given below. Details of specific examination requirements may be obtained for each area (Brass, Early Music, Guitar, Harp, Jazz, Organ & Harpsichord, Percussion, Piano, Strings, Voice, Woodwinds) from the Department of Performance office.

Examination Marking:

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

