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

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Publication Information

Published by

Enrolment Services

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

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2.3 General Statement Concerning Higher Degrees

Graduate and Postdoctoral Studies (GPS) oversees all programs leading to graduate diplomas, certificates, and higher degrees, with the exception of some programs in the School of Continuing Studies. It is responsible for admission policies, the supervision of graduate students' work, and for recommending to Senate those who may receive the degrees, diplomas, and certificates.

3 Important Dates 2015–2016

For all dates relating to the academic year, consult www.mcgill.ca/importantdates.

4 Graduate Studies at a Glance

Please refer to the eCalendar's *University Regulations and Resources > Graduate > : Graduate Studies at a Glance* for a list of all graduate departments and degrees currently being offered.

5 Program Requirements

5.1 Master's Degrees

Residence Requirements – Master's Degrees

Refers to the number of terms (or years) students must be registered on a full-time basis to complete their program. Students are NOT permitted to graduate until they have fulfilled the residence requirement (or paid the corresponding fees) in their program.

- The following master's programs have a **minimum** residence requirement of **three full-time terms**: M.Arch., M.A., M.Eng., LL.M., M.Mus. (**except** M.Mus. in Sound Recording), M.Sc., M.S.W., M.Sc.A. (**except** M.Sc.A. in Communication Sciences and Disorders).
- The following master's programs have a **minimum** residence requirement of **four full-time terms**: M.I.St.; M.Mus. in Sound Recording; M.U.P.; M.A. (60 credits – Counselling Psychology – thesis; 78 credits – Educational Psychology); M.A. Teaching and Learning – Non-Thesis; M.Sc.A. in Communication Sciences and Disorders; S.T.M., Religious Studies.
- The residence requirement for the master's program in Education (M.Ed.); Information Studies (M.I.St.); Management (M.B.A.); Religious Studies (S.T

All language requirements must be fulfilled and the grades reported **before** submission of the thesis to GPS (Thesis section).

Students must contact their departments to make arrangements to take the Language Reading Proficiency Examinations. Students may, however, demonstrate competence by a pass standing in two undergraduate language courses taken at McGill (see departmental regulations).

Candidates are advised to discharge their language requirements as early in their program as possible.

Students expecting to enrol in Professional Corporations in the province of Quebec are advised to become fluent in both spoken and written French.

French language courses are available at the French Language Centre. The teaching is intensive and class sizes are kept small. While undergraduate students are given preference, graduate students who are certain they can devote sufficient time to the work may enrol.

Thesis – Doctoral

The thesis for the Ph.D. degree must display original scholarship expressed in good literate style and must be a distinct contribution to knowledge. **Formal notice of a thesis title and names of examiners must be submitted to the Thesis section of GPS on the *Nomination of Examiners and Thesis Submission* form, available at www.mcgill.ca/gps/thesis/guidelines/initial-submission, in accordance with the dates on www.mcgill.ca/importantdates, at the same time as the thesis is submitted.** The list of examiners must be approved by the Department Chair, the supervisor and the student. The Thesis section of GPS should be notified of any subsequent change of title as early as possible. Guidelines and deadlines are available at www.mcgill.ca/gps/thesis/guidelines.

Special regulations for the Ph.D. degree in particular departments are stated in the entries of those departments.

Thesis Oral Examination – Doctoral

After the thesis has been received and approved, a final oral examination is held on the subject of the thesis and subjects intimately related to it. This is conducted in the presence of a Committee of at least five members presided over by a Pro-Dean nominated by Graduate and Postdoctoral Studies. The Chair of the candidate's department and the Thesis Supervisor are regularly invited to be members of the Committee; at least one member of the Committee is appointed from outside the candidate's department. Guidelines are available at www.mcgill.ca/gps/thesis/guidelines.

5.3 Ad Personam Programs (Thesis Option Only)

In very rare circumstances, an applicant who wishes to engage in Master's (thesis option only) or Ph.D. studies of an interdisciplinary nature involving joint supervision by two departments, each of which is authorized by the Government of Quebec to offer its own graduate programs, may be admitted to an *Ad Personam* program. For more information, see www.mcgill.ca/gradapplicants/programs and contact the relevant department.

5.4 Coursework for Graduate Programs, Diplomas, and Certificates

Upper-level undergraduate courses (excluding 500-level) may not be considered for degrees, diplomas, and certificates unless they are already listed as required courses in the approved program description. If an upper-level undergraduate course (excluding 500 level) is taken by a graduate student, it must come as a recommendation from the Graduate Program Director in the department. The recommendation must state if the undergraduate course is an additional requirement for the program (must obtain B- or better) or if the course is extra to the program (will be flagged as such on the record and fees will be charged). See document at www.mcgill.ca/gps/students/registration#courseereg.

English and French language courses offered by the French Language Centre (Faculty of Arts) or the School of Continuing Studies may not be taken for coursework credits toward a graduate program.

All substitutions for coursework in graduate programs, diplomas, and certificates must be approved by GPS.

Courses taken at other institutions to be part of the requirements of a program of study must be approved by GPS before registration. Double counting is not permitted.

6 Graduate Admissions and Application Procedures

Please refer to the eCalendar's *University Regulations and Resources > Graduate > : Graduate Admissions and Application Procedures* for information on:

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

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

7 Fellowships, Awards, and Assistantships

Please refer to the eCalendar's *University Regulations and Resources > Graduate > : [Fellowships, Awards, and Assistantships](#)* for information and contact information regarding fellowships, awards, and assistantships in Graduate and Postdoctoral Studies.

8 Postdoctoral Research

Students must inform themselves of University rules and regulations and keep abreast of any changes that may occur. The *Postdoctoral Research* section of this publication contains important details required by postdoctoral scholars during their studies at McGill and should be periodically consulted, along with other sections and related publications.

8.1 Postdocs

Postdocs are recent graduates with a Ph.D. or equivalent (i.e., Medical Specialist Diploma) engaged by a member of the University's academic staff, including Adjunct Professors, to assist him/her in research.

Postdocs must be appointed by their department and registered with Enrolment Services in order to have access to University facilities (library, computer, etc.).

8.2 Guidelines and Policy for Academic Units on Postdoctoral Education

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

- 1.

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

vii. Some examples of the responsibilities of the University are:

- to register Postdocs;
- to provide an appeal mechanism in cases of conflict;
- to provide documented policies and procedures to Postdocs;
- to provide Postdocs with the necessary information on McGill University student services.

Approved by Senate, April 2000; revised May 2014

8.3 Vacation Policy for Graduate Students and Postdocs

Graduate students and Postdocs should normally be entitled to vacation leave equivalent to university holidays and an additional total of fifteen (15) working days in the year. Funded students and Postdocs with fellowships and research grant stipends taking additional vacation leave may have their funding reduced accordingly.

Council of FGSR April 23, 1999

8.4 Leave of Absence for Health and Parental/Familial Reasons

A leave of absence may be granted for maternity or parental reasons or for health reasons (see [University Regulations and Resources > Graduate > : Leave of Absence Status](#)).

Such a leave must be requested on a term-by-term basis and may be granted for a period of up to 52 weeks. For a maternity or parental leave, the eligibility period of a maximum of 52 consecutive weeks is determined based on when the child is born; if the leave is interrupted for one or two terms, the eligibility period cannot be extended. Students and Postdocs must make a request for such a leave in writing to their department and submit a medical certificate. The department shall forward the request to Enrolment Services. See the procedure in [University Regulations and Resources > Graduate > : Leave of Absence Status](#).

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

8.5 Postdoctoral Research Trainees

Eligibility

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

The category of Postdoctoral Research Trainee is for:

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

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

Category 3: An individual who holds a professional degree (or equivalent) in a regulated health profession (as defined under CIHR-eligible health profession) and is enrolled in a program of postgraduate medical education at another institution. The individual wishes to conduct the research stage or elective component of his/her program of study at McGill University under the supervision of a McGill professor. The individual will be engaged in full-time research with well-defined objectives, responsibilities, and methods of reporting. The application must be accompanied by a letter of permission from the home institution (signed by the Department Chair, Dean or equivalent) confirming registration in their program and stating the expected duration of the research stage. Individuals who are expecting to spend more than one year are encouraged to obtain formal training (master's or Ph.D.) through application to a relevant graduate program.

Category 4: An individual with a regulated health professional degree (as defined under CIHR-eligible health profession), but not a Ph.D. or equivalent or medical specialty training, but who fulfils criteria for funding on a tri-council operating grant or by a CIHR fellowship (up to maximum of five years post-degree).



Note: Individuals who are not Canadian citizens or permanent residents must inquire about eligibility for a work permit.

General Conditions

- The maximum duration is three years;
- the individual must be engaged in full-time research;
- the individual must provide a pre-501(c)(3) letter of support

A variety of research assistantships in selected areas are also available. Inquiries should be directed to the Director of Graduate Studies and the Associate Dean for Research (see www.mcgill.ca/music/people-research/staff-directory).

Opportunities for paid performances in the community for soloists, choristers, chamber ensembles, organists, orchestral and jazz musicians, and piano collaborators are facilitated through the Booking Office (see www.mcgill.ca/music/people-research/staff-directory).

The Schulich School of Music also provides travel funding for conferences and special performance and research initiatives. Graduate students may apply once per academic year; see www.mcgill.ca/music/student-resources/grads-postdocs/forms.

Master's Programs

section 11.1.5: Master of Music (M.Mus.); Music — Composition (Thesis) (45 credits)

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

Graduates have continued their studies at the doctoral level and then gone on to win prestigious awards (e.g., Jules Leger Prize); they also have successful careers in composition, film, literature, conducting, and teaching.

section 11.1.6: Master of Arts (M.A.); Music — Music Education (Thesis) (45 credits)

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

Graduates of the program continue on to doctoral studies and pursue teaching careers around the world in various settings.

section 11.1.7: Master of Arts (M.A.); Music — Music Technology (Thesis) (45 credits)

The M.A. in Music Technology is the only program of its kind in the world to apply cutting-edge scientific research to music and music making. Students are accepted from a wide range of musical backgrounds. Research goals are tied to the work of the area's five faculty members and include the development of new and flexible strategies for sound analysis, real-time processing, synthesis and gestural control, instrument design, melodic pattern recognition, auditory display, music information retrieval, and symbolic manipulation of formal music representations, as well as the psychoacoustics of musical sounds and structures, among others. Students' research is supported by the six laboratories forming the large multidisciplinary research infrastructure of The Centre for Interdisciplinary Research in Music, Media and Technology (CIRMMT), and almost unlimited technological resources (e.g., computing power, storage, measuring devices including several motion-capture systems). The Digital Composition Studio and state-of-the-art recording and acoustic environments provide opportunities to collaborate with accomplished performers and researchers in other music disciplines.

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

section 11.1.8: Master of Arts (M.A.); Music — Musicology (Thesis) (45 credits)

This program is for students interested in developing research projects that bridge traditional methodologies with neurosciences.

section 11.1.9: Master of Arts (M.A.); Music — Musicology (Thesis) — Gender and Women's Studies (45 credits)

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

section 11.1.10: Master of Music (M.Mus.); Sound Recording (Non-Thesis) (60 credits)

This internationally renowned program is a course-based, professional training program designed for musicians who wish to develop the skills required in the music recording and media industries. It is based on the German Tonmeister program and offers extensive, hands-on opportunities to record a broad spectrum of solo recitals, lar

section 11.1.16: Master of Music (M.Mus.); Performance: Jazz Performance (Thesis) (45 credits)

from year to year, but are generally available in Jazz Theory, Jazz Ear Training, Jazz Orchestra 3, Jazz Improvisation, and Jazz Combo. Montreal's vibrant jazz scene also provides rich opportunities for performance and musical engagement.

Graduates have active touring careers, teach in university jazz programs, and have produced recordings that have earned Juno awards.

section 11.1.17: Master of Music (M.Mus.); Performance: Early Music (Thesis) (45 credits)

Established in 1975, this program is the longest-standing Early Music program in North America. It offers early music specialists interested in historical performance practices a rich variety of performing experiences, including 15–20 chamber ensembles (vocal, madrigal, viol, and recorder consorts, etc.), the Cappella fnmsc67rr

section 11.1.26: Doctor of Music (D.Mus.); Music — Performance Studies

(recital/recording) projects extend repertoire interests. Comprehensive examinations develop credentials in three areas of expertise in preparation for teaching careers, while articulating the background and critical issues surrounding students' thesis work. The latter consists of a lecture/recital and a paper (including a recording of the recital). The artistic research may assume a variety of forms from the study of scores, works, and contextual influences through the analysis of performance itself and the creation of new works.

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

Graduates have won major national and international competitions and pursue teaching and performing careers in a wide variety of contexts globally.

Ph.D. in Music

Students in the Ph.D. program pursue original research that makes a significant contribution to the fields of Composition, Music Education, Musicology, Music Technology, Sound Recording, and Theory. Seminars, a doctoral colloquium, visiting lecturer series, and international conferences provide forums for students from different areas to interact by encouraging the critical thinking and fertile exchange of ideas that promote new ways of engaging with music through listening, performing, cutting-edge technologies, and analytical methods.

Opportunities for inter- and cross-disciplinary collaborations exist through:

- the *Centre for Interdisciplinary Research in Music, Media and Technology* (CIRMMT);
- the *Institute for the Public Life of Art and Ideas*;
- the *Institute for Gender, Sexuality, and Feminist Studies*;
- the *Performance Department*;
- other departmental links across the University and, in the technology areas, with science and industry.

Supportive faculty recognized internationally as leaders in their respective disciplines mentor students from admission through job placements. Travel funding exists for students to present papers at conferences; man

Applicants for the Graduate Diploma are typically highly accomplished performers who hold an M.Mus. or a B.Mus. degree with equivalent professional experience. All musicians are required to submit screening material (see D.Mus. audition list for repertoire and level at www.mcgill.ca/music/admissions/graduate/auditions) and a statement of the proposed performance project (that may be completed within one year) by the application deadlines. Only the most advanced applicants will be invited to pass a live entrance audition. Chamber ensembles must apply and are required to be in

Associate Dean (Research and Administration)

Julie Cumming

Associate Dean (Academic and Student Affairs)

Jacqueline Leclair

Professors

William Caplin; B.M.(USC), M.A., Ph.D.(Chic.) (*James McGill Professor*)

Brian Cherney; B.Mus., M.Mus., Ph.D.(Tor.)

Kevin Dean; B.M.E.(Iowa), M.Mus.(Miami)

Hans-Ola Ericsson; Mus. Dir. Exam.(Royal Swedish Academy of Music), Graduate, Hochschule für Musik(Freiburg)

Kyok

Associate Professors

Philippe Leroux; Premier Prix(Conservatoire National Supérieur de Musique et de Danse de Paris)

Jean Lesage; Concours, Diplôme d'études supérieures(Cons. de Montréal)

George Massenburg

Michael McMahon; B.Mus.(McG.), Graduate, Hochschule für Musik(Vienna)

Douglas McNabney; B.Mus.(Tor.), M.M.(W. Ont.), D.Mus.(Montr.)

Marina Mdivani; Post-graduate Dip.(Moscow Cons.)

Christoph Neidhöfer; Graduate, Hochschule für Musik(Basel), Ph.D.(Harv.)

William Porter; B.Mus.(Oberlin), M.M., M.M.A., D.M.A.(Yale)

Winston Purdy; B.Mus.(McG.), M.M.(Eastman)

André Roy; B.Mus.(Curtis)

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

Thérèse Sevadjian; B.Mus., M.Mus.(Montr.)

Axel Strauss; Dipl.(Musikhochschule Rostock), Prof. Studies Cert.(Juilliard)

Eleanor Stuble; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Ill.)

Joe Sullivan; B.A.(Ott.), M.M.(New England Cons.)

Marcelo Wanderley; B.Eng.(UFPR), M.Eng.(UFSC), Ph.D.(Paris VI and IRCAM) (*William Dawson Scholar*)

André White; B.A.(C'ordia), M.Mus.(McG.)

Lloyd Whitesell; B.A.(Minn.), M.A., Ph.D.(SUNY Stony Brook)

John Zirbel; B.Mus.(Wisc.), Principal Horn, Montreal Symphony

Assistant Professors

Lisa Barg; B.A.(Antioch), M.A., Ph.D.(SUNY Stony Brook)

Nicole Biamonte; B.F.A.(SUNY Purchase), Ph.D., M.Phil.(Yale)

Rémi Bolduc

Guillaume Bourgogne; Premier Prix(CNSMDP)

James Box; B.M.(Southern Methodist U.), M.M.(Cleve. Inst. of Music), Principal Trombone, Montreal Symphony

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

Elective Courses (6 credits)

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

11.1.6 Master of Arts (M.A.); Music — Music Education (Thesis) (45 credits)

Thesis Courses (30 credits)

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

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

Required Course (3 credits)

MUHL 529	(3)	Proseminar in Musicology
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Complementary Courses (12 credits)

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

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

11.1.9 Master of Arts (M.A.); Music — Musicology (Thesis) — Gender and Women's Studies (45 credits)

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

Thesis Courses (27 credits)

The candidate will undertake supervised research leading to a thesis that will be an in-depth investigation in some specialized field of Musicology on a topic centrally related to issues of Gender and/or Women's Studies.

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

Required Courses (6 credits)

MUHL 529	(3)	Proseminar in Musicology
WMST 601	(3)	Feminist Theories and Methods

Complementary Courses (12 credits)

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

MUHL 680	(3)	Seminar in Musicology 1
MUHL 681	(3)	Seminar in Musicology 2
MUHL 682	(3)	Seminar in Musicology 3
MUHL 683	(3)	Seminar in Musicology 4

MUHL 684	(3)	Seminar in Musicology 5
MUHL 685	(3)	Seminar in Musicology 6
MUHL 692	(3)	Seminar in Music Literature 1

3 credits of:

WMST 602	(3)	Feminist Research Symposium
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Or 3 credits of a graduate seminar at the 500, 600, or 700 level, on gender/women's issues, may be selected from within or outside of the Department. The selection must be approved by the Department.

11.1.10 Master of Music (M.Mus.); Sound Recording (Non-Thesis) (60 credits)

Program Prerequisites (27 credits)

Required Courses (21 credits)

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

Complementary Music Technology Courses (6 credits)

3 credits from:

MUMT 202	(3)	Fundamentals of New Media
MUMT 203	(3)	Introduction to Digital Audio

3 credits from:

MUMT 302	(3)	New Media Production 1
MUMT 306	(3)	Music and Audio Computing 1

1) Students admitted as a Special Student in the prerequisite package for Sound Recording must meet with the Sound Recording Adviser prior to registering in MUMT (Music Technology) courses. In order to be considered for admission to the Master of Music in Sound Recording, students must attain a minimum grade of B in all of the above courses, and must have a B.Mus. degree with a minimum CGPA of 3.00.

2) MUMT 202 and MUMT 203 cover overlapping material, but MUMT 203 requires a much stronger background in Mathematics. If in doubt, please consult the instructor.

3) MUMT 306 (Music and Audio Computing 1) can be taken by adept programmers in place of MUMT 302 (New Media Production 1).

Required Courses (51 credits)

MUSR 629D1	(2)	Technical Ear Training
MUSR 629D2	(2)	Technical Ear Training
MUSR 667	(3)	Digital Studio Technology
MUSR 668	(3)	Digital/Analog Audio Editing
MUSR 666 (rainy)Tj1 0 0 1 (15),263 Trn4T	(1)	Topics: Classical Music Recording

MUSR 670D1	(5)	Recording Theory and Practice 1
MUSR 670D2	(5)	Recording Theory and Practice 1
MUSR 671D1	(5)	Recording Theory and Practice 2
MUSR 671D2	(5)	Recording Theory and Practice 2
MUSR 672D1	(3)	Analysis of Recordings
MUSR 672D2	(3)	Analysis of Recordings
MUSR 674	(3)	Electronic and Electroacoustic Measurement
MUSR 677D1	(3)	Audio for Video Post-Production
MUSR 677D2	(3)	Audio for Video Post-Production
MUSR 678	(3)	Advanced Digital Editing and Post-Production

Electives Courses (9 credits)

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

11.1.11 Master of Arts (M.A.); Music — Theory (Thesis) (45 credits)

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

Thesis Courses (30 credits)

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

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

Complementary Courses (15 credits)

12 credits at the 500, 600, or 700 level, approved by the Department. Normally, 9 credits will be seminars in Music Theory selected from the following **Master of Ar**

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

11.1.14 Master of Arts (M.A.); Music — Musicology (Non-Thesis) (45 credits)

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

Research Project (24 credits)

MUGS 614	(3)	Reading Course 1
MUGS 615	(3)	Reading Course 2
MUGS 635	(9)	Research Paper 1
MUGS 636	(9)	Research Paper 2

Required Courses (21 credits)

Seven 3-credit courses at the 500, 600, or 700 level approved by the Musicology Area, four of which must be in the Musicology Area.

One of the courses must be:

MUHL 529	(3)	Proseminar in Musicology
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11.1.15 Master of Arts (M.A.); Music — Theory (Non-Thesis) (45 credits)

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

Research Project (24 credits)

MUGS 614	(3)	Reading Course 1
MUGS 615	(3)	Reading Course 2
MUGS 635	(9)	Research Paper 1
MUGS 636	(9)	Research Paper 2

Required Courses (21 credits)

Seven 3-credit graduate courses at the 500, 600, or 700 level approved by the Music Theory Area, four of which must be in Music Theory.

One of the courses must be selected from the following:

MUTH 658	(3)	History of Music Theory 1
MUTH 659	(3)	History of Music Theory 2

11.1.16 Master of Music (M.Mus.); Performance: Jazz Performance (Thesis) (45 credits)

Saxophone, Trumpet, Trombone, Drums, Piano, Guitar, Bass, Voice

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

MUHL 393 History of Jazz

MUJZ 440D1/MUJZ 440D2 Advanced Jazz Composition

MUJZ 461D1/MUJZ 461D2 Advanced Jazz Arranging

MUJZ 493 Jazz Performance Practice

Required Courses (12 credits)

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

MUIN 628	(3)	Jazz Performance/Composition Tutorial 3
MUJZ 601	(3)	Jazz Pedagogy

Complementary Courses (22 credits)

22 credits from one of the following options, A, B, or C:

Option A - Jazz Performance

MUJZ 640	(2)	Jazz Composition & Arranging 1
MUJZ 641	(2)	Jazz Composition & Arranging 2
MUPG 651	(9)	Performance/Composition Recital Project
MUPG 659	(9)	Performance in Recording Media

Option B - Jazz Composition and Arranging

MUJZ 640	(2)	Jazz Composition & Arranging 1
MUJZ 641	(2)	Jazz Composition & Arranging 2
	(9)	Jazz Ensemble Recital Project

3 credits of ensemble courses with the prefix MUEN.

11.1.17 Master of Music (M.Mus.); Performance: Early Music (Thesis) (45 credits)

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

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

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

MUPD 560 - Intro to Research Methods in Music

3 credits from the following:

MUHL 377 - Baroque Opera (3 credits)

s) MUHL 380 - Medieval Music (3 credits)

al3r

MUHL 381 - Renaissance Music (3 credits)

MUHL 382redits from(3 crboe7548w848.581 Tm(MU7.52 563.161 Tm(MUHL 3 Tj1 0 0 1 67c(al Music (3 credits))Tj1 0 0 1 67.52 3194321 Tm(MUHL 95 0 Kv)Tj1

9s)

9s)

* Voice Only

** Students may take either MUPG 606 or MUGP 607

Required Course

MUGS 605	(0)	Graduate Performance Colloquium
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Complementary Seminars (9 credits)

3 credits from the following:

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

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

3 credits from the following:

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

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

* If not already taken

** May be repeated once

Complementary Performance (9 credits)

Instruments:

3 terms of:

MUEN 580	(1)	Early Music Ensemble
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6 credits from (may be taken more than once):

MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra

OR

Voice:

2 credits of:

MUEN 580 (1) Early Music Ensemble

3 credits:

MUIN 610 (1) Vocal Coaching 1

MUIN 611 (1) Vocal Coaching 2

MUIN 612 (1) Vocal Coaching 3

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

MUEN 572 (2) Cappella Antica

MUEN 579 (1) Song Interpretation 2

MUEN 580 (1) Early Music Ensemble

MUEN 696 (2) Opera Theatre

11.1.18 Master of Music (M.Mus.); Performance: Orchestral Instruments and Guitar (Thesis) (45 credits)

Applicants to the Performance program are expected to have a background in Music Theory equiv

Complementary Seminars (9 credits)

One of the following:

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

MUPD 560 - Intro to Research Methods in Music

4 credits of:

MUPG 210 - Italian Diction (2 credits)

MUPG 211 - French Diction (2 credits)

MUPG 212 - English Diction (2 credits)

MUPG 213 - German Diction (2 credits)

6 credits of:

MUHL 372 - Solo Song Outside Germany and Austria (3 credits)

MUHL 377 - Baroque Opera (3 credits)

MUHL 387 - Opera from Mozart to Puccini (3 credits)

MUHL 388 - Opera after 1900 (3 credits)

MUHL 390 - German Lied (3 credits)

Thesis Performance (27 credits)

18 credits:

MUIN 620	(3)	Performance Tutorial 1
MUIN 621	(3)	Performance Tutorial 2
MUIN 622	(3)	Performance Tutorial 3
MUPG 600*	(9)	Recital Project 1
MUPG 653*	(9)	Opera Coach Project

* Students may take MUPG 653 or MUPG 600.

9 credits from the following:

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

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

Required Courses (3 credits)

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

Complementary Seminars (9 credits)

3 credits from the following:

MUPG 590	(3)	Vocal Styles and Conventions
MUPG 691	(3)	Vocal Ornamentation
MUPP 690	(3)	Performance Practice Seminar 1

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

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

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

Complementary Performance (6 credits)

Two terms of:

MUEN 584	(1)	Studio Accompanying
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4 credits from the following (may be repeated unless otherwise noted):

MUEN 560	(1)	Chamber Music Ensemble
MUEN 561	(1)	2nd Chamber Music Ensemble
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 584	(1)	Studio Accompanying
MUEN 585	(1)	Sonata Masterclass
MUEN 596	(2)	Opera Repetiteur
MUPG 670*	(2)	Advanced Continuo 1
MUPG 671*	(2)	Advanced Continuo 2

* MUPG 670 and MUPG 671 may not be repeated.

11.1.20 Master of Music (M.Mus.); Performance: Piano (Thesis) (45 credits)

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

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

MUPG 604	(6)	Chamber Music Recital
MUPG 605	(3)	Recording Project
MUPG 606**	(3)	Interdisciplinary Project 1
MUPG 607**	(6)	Interdisciplinary Project 2

* Students may take either MUPG 601 or MUPG 602.

** Students may take either MUPG 606 or MUPG 607.

Required Courses (3 credits)

MUGS 605	(0)	Graduate Performance Colloquium
MUPG 683	(1.5)	Piano Seminar 1
MUPG 684	(1.5)	Piano Seminar 2

If MUPG 541 and MUPG 542 were taken during the undergraduate degree, MUPG 683 and MUPG 684 may be replaced with one 3-credit graduate seminar or 3 complementary Performance credits.

Complementary Seminars (9 credits)

One of the following:

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

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

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

Complementary Performance (6 credits)

6 credits from the following:

MUPD 580	(2)	Piano Pedagogy Practicum
MUPG 571	(1)	Free Improvisation 1
MUPG 572	(1.5)	Free Improvisation 2
MUPG 614	(3)	Quick Study
MUPG 646	(1)	Score- and Sight-Reading 1
MUPG 647	(1)	Score- and Sight-Reading 2
MUPG 670	(2)	Advanced Continuo 1
MUPG 671	(2)	Advanced Continuo 2
MUPG 687	(1)	Collaborative Piano Repertoire 1: Song
MUPG 688	(1)	Collaborative Piano Repertoire 2: Instrumental
MUPG 689	(1)	Collaborative Piano Rep.3: Orch. Reduction, Opera, Oratorio

OR

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

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

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

3 credits from the following:

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

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

Complementary Performance (9 credits)

9 credits from the following:

MUEN 560*	(1)	Chamber Music Ensemble
MUEN 561*	(1)	2nd Chamber Music Ensemble
MUEN 573*	(2)	Baroque Orchestra
MUEN 580*	(1)	Early Music Ensemble
MUEN 593*	(2)	Choral Ensembles
MUEN 594*	(2)	Contemporary Music Ensemble
MUEN 597*	(2)	Orchestral Ensembles
MUHL 591D1**	(1.5)	Paleography
MUHL 591D2**	(1.5)	Paleography
MUPG 575D1*	(1.5)	Liturgical Organ Playing
MUPG 575D2*	(1.5)	Liturgical Organ Playing
MUPG 674	(3)	Project in Choral Conducting
MUTH 602**	(3)	Keyboard Modal Counterpoint
MUTH 604**	(3)	Keyboard Tonal Counterpoint

* May be taken more than once.

** If not taken as a seminar 121 .i193. 0 1 221.949 not tak

Choral Conducting:

MUCT 235 - Vocal Techniques

MUCO 261 - Orchestration 1

MUHL 397 - Choral Literature after 1750

Orchestral and Wind Conducting:

4 credits of:

MUCO 261 - Orchestration 1 (2 credits)

MUCO 360 - Orchestration 2 (2 credits)

MUCO 460 - Orchestration 3 (2 credits)

and:

MUHL 389 - Orchestral Literature or MUHL 398 - Wind Ensemble Literature after 1750

MUPG 602**	(6)	Recital Project 3
MUPG 603***	(3)	Recital Project 4
MUPG 605	(3)	Recording Project
MUPG 606	(3)	Interdisciplinary Project 1
MUPG 614	(3)	Quick Study

* Principal Opera Role only; by audition.

** Featured Opera Role only; by audition.

*** Supporting Opera Role only; by audition.

OR

Voice Thesis Performance (18 credits)

9 credits:

MUPG 600*	(9)	Recital Project 1
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* Solo Recital only.

9 credits from:

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

* Solo Recital; or Principal Opera Role by audition.

** Solo Recital; or Featured Opera Role by audition.

Required Courses (3 credits)

MUGS 605	(0)	Graduate Performance Colloquium
MUIN 610	(1)	Vocal Coaching 1
MUIN 611	(1)	Vocal Coaching 2
MUIN 612	(1)	Vocal Coaching 3

Complementary Seminars (9 credits)

3 credits from the follo

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

3 credits from the following:

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

* If not already taken.

Complementary Performance (6 credits)

Opera:

Two terms of:

MUEN 696	(2)	Opera Theatre
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2 credits of:

MUEN 696	(2)	Opera Theatre
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OR

Two terms of:

MUEN 579	(1)	Song Interpretation 2
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Or

Voice:

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

MUEN 553	(1)	Vocal Chamber Ensemble
MUEN 554	(2)	Opera Excerpts
MUEN 560	(1)	Chamber Music Ensemble
MUEN 572	(2)	Cappella Antica
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 696	(2)	Opera Theatre

11.1.24 Graduate Diploma in Professional Performance (30 credits)

Complementary Courses (12 credits)

12 credits from the following:

MUPG 641	(3)	Performance Project 1
MUPG 642	(6)	Performance Project 2
MUPG 643	(6)	Performance Project 3
MUPG 644	(9)	Performance Project 4
MUPG 645	(12)	Performance Project 5

Elective Course (3 credits)

3 credits of graduate seminar, ensemble, or special project at the 500 or 600 level approved by the Department.

11.1.25 Doctor of Music (D.Mus.); Music — Composition

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

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

Thesis

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

Required Courses (12 credits)

MUGS 701	(0)	Comprehensive Examination Part 1
MUGS 702	(0)	Comprehensive Examination Part 2

12 credits (two years) of:

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

Elective Courses (12 credits)

Four approved 3-credit graduate electives or the equivalent.

Composition Performance

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

11.1.26 Doctor of Music (D.Mus.); Music — Performance Studies

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

Details concerning the comprehensive examinations, composition performance, thesis and academic regulations are available from the Graduate Studies Coordinator, Schulich School of Music or from the Music Graduate Handbook (<http://www.mcgill.ca/music/current-students/graduate/graduate-music-handbook>).

Thesis**Recitals (36 credits)**

MUPG 760	(12)	Doctoral Recital 1
MUPG 767	(12)	Doctoral Recital 2
MUPG 770	(12)	Doctoral Lecture - Recital Project

Required Courses (32 credits)

24-32 credits

MUGS 701	(0)	Comprehensive Examination Part 1
MUGS 702	(0)	Comprehensive Examination Part 2

Six terms of one hour per week of Performance Tutorials:

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

OR

four terms of 1.5 hours per week of Performance Tutorials:

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

Voice candidates only: four terms of Vocal Repertoire Coaching:

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

Complementary Courses (12 credits)

Four graduate-level courses (3 credits each), to be chosen from among the Faculty's course offerings in consultation with the advisory committee. Three of

All courses and language requirements and the comprehensive examinations must be successfully completed before the thesis proposal is submitted.

Language Reading Requirements

No foreign-language reading examinations required in Sound Recording and Music Technology.

One foreign-language reading examination required for students in Composition and Music Education.

Two foreign languages required for students in Musicology and Music Theory. Normally, one of these will be German and the other related to the candidate's field of research.

An additional language may be required if considered necessary for the candidate's research.

Students whose mother tongue is French are exempt from the French Language Reading examination.

Note: The language reading examinations must be passed before a candidate will be permitted to sit the comprehensive examinations.

Required Cour

