

58-2/3 Credits

MUSIC (501.A0) DIPLOMA REQUIREMENTS (30 Courses)

GENERAL EDUCATION COMPONENT (26-2/3 credits)	
• 4 English	9-1/3 credits
• 3 Humanities	6-1/3 credits
• 3 Physical Education	3 credits
• 2 French	4 credits
• 2 Complementary	4 credits

MINISTERIAL REQUIREMENTS
• English Exit Examination
• Comprehensive Assessment (épreuve synthèse)

SPECIFIC EDUCATION COMPONENT (32 credits)				
<p>The course profile of students in the Music Program differs from that of students in other programs. The two-year program in Music at Marianopolis follows this pattern:</p>				
First Year	First Term Music Disciplines		Second Term Music Disciplines	
	<ul style="list-style-type: none"> • Ear Training and Theory I MPR-156 • Music Literature I MPR-131 • Principal Instrument I MPR-121 • Large Ensemble and Complementary Instrument I MPR-144 		<ul style="list-style-type: none"> • Ear Training and Theory II MPR-256 • Music Literature II MPR-231 • Principal Instrument II MPR-221 • Large Ensemble and Complementary Instrument II MPR-244 	
Second Year	Third Term Music Disciplines		Fourth Term Music Disciplines	
	<ul style="list-style-type: none"> • Ear Training and Theory III MPR-356 • Music Literature III MPR-331 • Principal Instrument III MPR-321 • Music Technology MPR-300 		<ul style="list-style-type: none"> • Ear Training and Theory IV MPR-456 • Music Literature IV MPR-431 • Principal Instrument IV MPR-421 • Small Ensemble and Complementary Instrument III MPR-443 	
www.marianopolis.edu/music				

Professional Music Program (551)

The Music Program (501.A0), through a comprehensive series of courses, prepares a student for university studies in music, as well as in a number of other fields.

Music Program Prerequisites

Each applicant must have a musical audition and must have completed or be completing one of the following or their equivalents:

In instrument or voice (minimum requirement):

- McGill Conservatory Secondary 5
- Royal Conservatory of Music (RCM) Grade 8
- Vincent-d’Indy Supérieur I
- or equivalent.

Having attained this level does not guarantee acceptance to Marianopolis. The audition at McGill is the major determining factor.

(It is strongly recommended that applicants in piano or violin be at least one level higher.)

In Theory and Ear Training:

- McGill Conservatory Secondary 5
- RCM Grade 2 Rudiments
- Vincent-d’Indy 6^e année
- or equivalent
- (material in B. Wharram’s *Elementary Rudiments of Music*), or Music 665-534.

Applicants who have taken high school music courses must make sure their level of instrument/voice and

theory is equivalent to the requirements listed above. Private lessons are highly recommended. All students are required to write placement tests in Theory and Ear Training. Students who are weak in these areas may be advised to take a summer course.

Applicants should contact the Office of the Dean for a pre-audition.

Ear Training and Theory I (MPR-156)

551-156-MS (3-1-2) 2 credits

This course combines the components of Ear Training, Solfège, Writing, and Analysis in one integrated course.

Skills are developed in sight singing and dictation with emphasis on singing and hearing intervals within the octave, scale and arpeggio patterns, and triads in their various formations. Also included are melodic and rhythmic dictations and singing exercises in simple and compound meters, in treble and bass clefs, and involving harmonic progressions of elementary chords in root position and inversions; aural recognition of nonharmonic tones and cadences.

The writing component of the course builds on triads, and develops to four-part tonal harmony involving all degrees of the scale and their inversions, including dominant and supertonic sevenths. Harmonic analysis is made of these chords as well as of nonharmonic tones in musical literature. Skills are developed in writing simple melodies with cadences, and in analyzing melodic and formal structures.

Ear Training and Theory II (MPR-256)

551-256-MS (3-1-2) 2 credits

Prerequisite: MPR-156 or equivalent

This course is a continuation of MPR-156.

Ear Training and Theory III (MPR-356)

551-356-MS (3-1-2) 2 credits

Prerequisite: MPR-256 or equivalent

The Ear Training component of this course involves recognition of compound intervals, chord quality and position, seventh chords, chord progressions on all degrees with inversions; notation of single-line and two-part melodies involving modulations, chords and inversions, more advanced rhythmic patterns, and simple atonal material. The course includes singing of melodies involving modulations to closely related keys, using treble, bass, and alto clefs, and duet singing; vocal realization of figured bass and seventh chords in close position; and simple atonal material.

As to the theory component, the course includes writing of four-part harmonizations from a given soprano or figured bass involving simple modulations, diatonic seventh chords, and secondary dominant and leading-tone chords. The course also covers harmonic analysis of the above features and more advanced melodic and structural analysis as well as providing an introduction to counterpoint (continued in the last semester).

Music

Ear Training and Theory IV

(MPR-456)

551-456-MS (3-1-2) 2 credits

Prerequisite: MPR-356 or equivalent

This course is a continuation of
MPR-356.

Music Literature I

(MPR-131)

551-131-MS (2-1-1) 1.33 credits

Music from the Baroque and Classical periods.

This course begins with Vivaldi and culminates with early Beethoven. It presents the important forms of the Baroque, Pre-Classic and Classic era—including the Concerto, Sonata, Symphony, Chamber music and Opera.

Music Literature II

(MPR-231)

551-231-MS (2-1-1) 1.33 credits

Music from the Romantic period and early 20th century.

This course examines the stylistic characteristics of the music from Beethoven to World War I, including compositions of Schubert, Schumann, Mendelssohn, Brahms, Berlioz, Chopin, Liszt, Weber, Wagner, Bruckner, Strauss, Tchaikovsky, Debussy, and Schoenberg.

Music Literature III

(MPR-331)

551-331-MS (2-1-1) 1.33 credits

Music of the 20th century.

This course examines music literature from World War I until the present. It traces the major stylistic developments of the period, always placing them within their cultural-historical contexts. Topics covered include Nationalism, Neo-Classicism, Atonality, Serialism, Electronic music, and the American tradition. Some time is devoted to the emergence of jazz and other popular idioms.

Music Literature IV

(MPR-431)

551-431-MS (2-1-1) 1.33 credits

Music from the Medieval and Renaissance periods.

This course introduces students to composers and major musical developments from antiquity to Monteverdi. Topics covered include plainchant, early polyphony, the polyphonic Mass, the madrigal, and early opera.

Principal Instrument I

(MPR-121)

551-121-MS (1-2-6) 3 credits

Prerequisite: a musical audition

In this course the student is required to take one individual lesson per week on a principal instrument or voice. Instruction is provided on all woodwind, brass or string instruments, as well as piano, organ, guitar, voice and percussion.

The lab hours involve weekly sight reading by family of instruments, and weekly accompaniment skill-building.

Principal Instrument II

(MPR-221)

551-221-MS (1-2-6) 3 credits

Prerequisite: MPR-121

This course is a continuation of
MPR-121.

A jury exam is required at the end of this course.

Principal Instrument III

(MPR-321)

551-321-MS (1-2-6) 3 credits

Prerequisite: MPR-221

This course is a continuation of
MPR-221.

Principal Instrument IV

(MPR-421)

551-421-MS (1-3-6) 3.33 credits

Prerequisite: MPR-321

This course is a continuation of
MPR-321.

The additional lab hour involves the complete planning and presentation of
a graduation jury-recital.

**Large Ensemble and
Complementary Instrument I**
(MPR-144)
551-144-MS (1-3-1) 1.66 credits

This course combines two elements of music-making. Each student participates in a large ensemble (choir, orchestra, wind symphony) at McGill University.

The student also takes a one-hour group lesson per week on a secondary instrument or voice. Students whose principal instrument is piano or organ study voice as a secondary instrument. Students whose principal instrument is other than a keyboard, must study piano as their secondary instrument.

**Large Ensemble and
Complementary Instrument II**
(MPR-244)
551-244-MS (1-4-1) 2 credits

Prerequisite: MPR-144

This course is a continuation of MPR-144.

**Small Ensemble and
Complementary Instrument III**
(MPR-443)
551-443-MS (1-2-1) 1.33 credits

This course continues the development of skill on the complementary instrument. It also includes participation in a small ensemble with the principal instrument.

Music Technology
(MPR-300)
551-300-MS (2-1-1) 1.33 credits

This course provides a general introduction to music technology. Topics covered include but are not limited to symbolic music representation, score editing, digital audio, sound recording and production techniques. The course includes both theoretical and hands-on practical components.

