

URI Music Handbook

for Undergraduate Students

The University of Rhode Island
Department of Music
Joseph M. Parillo, Chairperson

2011 - 2012

Fine Arts Center
Department of Music
Kingston, Rhode Island 02881
(401) 874-2431/5955
<http://www.uri.edu/mus>



TABLE OF CONTENTS

INTRODUCTION	3
PROGRAMS OF STUDY	4
BA Music – Jazz Option	6
BA	8
BA – Music History and Literature Option	11
BM	14
BM – Composition	17
BM – Music Education	21
Checklists	27
Admission and Student Teaching	30
BM – Performance	32
Classical Guitar	33
Jazz	35
Orchestral Instruments	38
Piano/Organ	41
Voice	44
Minors	47
PERFORMANCE POLICIES AND PROCEDURES	54
Convocation	54
Recitals	56
Recital Checklist	60
DEPARTMENTAL OPERATIONS AND PROCEDURES	62
Security	62
Practice Rooms	62
Lockers	63
Instrument	63
Resource Center	64
PROGRAM POLICIES AND PROCEDURES	65
Piano Proficiency	65
Applied Lessons	65
Summer Study	66
Independent Study	67
Portfolio	67
Copyright	68
Course Substitution/Waivers	68
Graduation	69
APPENDIX	70
Faculty	71
Master Course Schedule for 2011 – 2015	74
Scholarships	77
COMPETENCIES	79
ORGANIZATIONS AND COMMITTEES	86
FORMS	88
Convocation	88
Jury	89
Facility Reservation Request	90
Instrument Issue	92
Student Petition	93
Independent Study	94
College of Arts & Sciences Declaration of Major	95
University Late Add/Late Drop/Credit Change	96
University Change of Major	97
Transfer to a Degree-Granting College	98

INTRODUCTION

The task of becoming and being professional musicians and music teachers who are successfully able to bring the joy of music to others, to instill the aesthetic sensitivity to music in others, and to develop musical achievement in young students is a difficult one. Yet, effective musicians and teachers eagerly accept this important task as a challenge and become dedicated to accomplishing it.

Exemplary music students make exemplary musicians and teachers. It seems wrong to be mediocre as a student, yet later as a professional to expect excellence from one's students and colleagues. As a music student, you should not only demonstrate high standards in performing, teaching, conducting, composing, and researching and writing, but also demonstrate high standards in learning.

In addition, music students should show evidence of their love of music by choosing every opportunity to participate in a variety of performing ensembles and musical events; to attend concerts and recitals; to participate actively in student and other professional music organizations; to write about, perform, conduct, compose and/or arrange music; and to verbalize excitement and express understanding about music, from classical to jazz, from early music to contemporary, across as many cultures as possible.

Finally, music students should become progressively independent, responsible and academically/socially secure persons. This can be done by taking the full responsibility for knowing about and completing all degree requirements and increasing the ability to work towards the solution of personal and professional problems in a positive way.

Love of music, excellence in scholarship, significant progress in understanding and performing music, interest in teaching others, and independence -- these form the basis for future success as a musician and music teacher. I urge you to dedicate yourself to these goals.

Joseph M. Parillo
Chairperson
Department of Music

PROGRAMS OF STUDY

The following information is intended to help students plan their program of study. It provides a supplement to the University Catalog, which is the official statement of all University degree requirements. If the program description should disagree with information presented in *The University of Rhode Island Catalog*, the student is to consider the *Catalog* as the final authoritative source.

DEGREE PROGRAMS

The Department of Music offers the following degree programs:

1. Bachelor of Music with options in performance, music education, and composition. Performance emphasis can be in classical guitar, voice, piano, organ, percussion, saxophone, harp, in all orchestral string, woodwind and brass instruments, and jazz (saxophone, trumpet, piano, guitar, string bass, and drum set).
2. Bachelor of Arts in Music with options in music, jazz studies, or music history and literature.
3. Master of Music with options in music education (with areas of concentration in conducting, performance/essay, composition, and research/thesis) or music performance (with areas of concentration in classical guitar, voice, piano, organ, percussion, saxophone, harp, all orchestral string, woodwind and brass instruments, composition and conducting).

Minors in Music are offered with four areas of concentration:

- a. Music Minor – 21-22 credits and gives students a broad-based background in music. Course work in this option is similar to that taken by students starting work toward a B. A. or B. M. degree in music.
- b. Music Performance Minor - 19-21 credits and gives students the opportunity for a more concentrated study in voice or on an instrument.
- c. Jazz Studies Minor - 19 credits and offers students concentrated study in jazz and music courses.
- d. Individual Music Minor - 18 credits and gives students more flexibility. In this option, students design their minor program under the advisement and sponsorship of a faculty member.

BACHELOR OF ARTS IN MUSIC

Students selecting music as a major have three options: *jazz studies, music or music history and literature.*

Transfer credits in music theory, music history and performance must be validated by placement examinations.

Music majors interested in a career in communication studies and music may complete a second major in communication studies. Bachelor of Arts degree candidates in music can also complete a double major with psychology or elementary education. The Music Department offers a double degree combining music (B.A. degree) with computer science or business administration (B.S.). Contact the Chairperson of the Department of Music for more information.

Jazz Studies. Students selecting this option must complete 43 credits in musicianship and music performance as follows: *Musicianship:* MUS 119 (1) (fulfills URI 101 requirement), 120 (2), 121 (2), 122 (2), 225 (2), 226 (2), 424 (3), 106 (3), 221 (World Music Unit) (1), 222 (3), 322 (Jazz and Popular Music Units) (2), 280 (0), 480 (1). *Music Performance:* **A:** Six semesters of applied music study in the student's principal area of jazz instrumental performance (MUS 110W, 210W and 310W) at 2 credits per semester (12). A successful audition is required prior to study in the principal applied area of jazz instrumental performance. Applied study for the B.A. in Music with a jazz option is limited to the following instruments: saxophone, trumpet, trombone, piano, string bass, guitar, and drum set. **B:** Two semesters of major ensembles MUS 291, 292, 293, 394, 395, 397, and 398G(2). **C:** Two semesters of MUS 391(2) and three semesters of MUS 396 or 398J (3). A successful audition is required prior to participation in jazz ensembles. **D:** MUS 350 with emphasis on jazz styles (0). **E:** Seven semesters of MUS 300 (0). *Electives:* 38 credits, of which a minimum of 30 must be in non-music courses. The Department recommends that 8 credit hours of electives be taken in

music. At least six of these credits should be in upper-division music courses. Students who are deficient in keyboard skills must take MUS 171 (1) and 172 (1). MUS 171 and 172 may count as two of the recommended music electives.

A minimum of 120 credits is required for graduation. At least 42 of these credits must be in courses at the 300 level or above.

Music. Students selecting this option must complete 36 credits in musicianship and performance-as follows:

Musicianship: MUS 119 (1); 120, 121, 122, 225, 226, 227, 228 (14); 221, 222 (6); 322 or upper-division music history (3); 280 (0) and 480 [**capstone**] (1). Students who are deficient in keyboard skills must take MUS 171 (1).

Performance: four semesters of the principal applied music area, at two credits per semester (8); three semesters of ensembles appropriate to the principal applied music area, MUS 291, 292, 293, 394, 395, 396, 397 or 398G (3); seven semesters of MUS 300 (0). A successful audition is required prior to study in the principal applied music area.

Electives: 45 credits, of which a minimum of 30 credits must be in non-music courses. The department strongly recommends that 15 credits of electives be taken in music. At least six of these credits should be in upper-division music courses.

A minimum of 120 credits is required for graduation. At least 42 of these must be in courses numbered 300 or above.

Music History and Literature. Students choosing this option must complete 43 credits in musicianship and performance, as follows: *Musicianship:* MUS 119 (1); 120, 121, 122, 225, 226, 227, 228 (14); 221, 222, 322 (9); three upper-division music history courses (9); 280 (0) and 480 [**capstone**] (1). Students who are deficient in keyboard skills must take MUS 171 (1). *Performance:* four semesters of the principal applied music area, at two credits for two semesters and at one credit for two semesters (6); three semesters of major ensembles appropriate to the principal applied music area, MUS 291, 292, 293, 394, 395, 396, 397, or 398G (3); seven semesters of MUS 300 (0). A successful audition is required prior to study in the principal applied music area. *Electives:* 38 credits, of which a minimum of 30 must be in non-music courses. The Department strongly recommends that eight credit hours of electives be taken in music. At least six of these electives should be in upper-division music courses. *Other:* Nine credits of foreign language and proficiency through 103 in either French or German, which may be also counted toward the General Ed. requirements in Foreign Language or Non-Music Electives.

A minimum of 120 credits is required for graduation. At least 42 of these must be in courses numbered 300 or above.

¹MUS 110W-310W are strictly limited to saxophone, trumpet, trombone, piano, string bass, guitar and drum set.

²Music ensembles include MUS 291, 292, 293, 394, 395, 397, 398G. Major ensembles must be appropriate to the principal applied area. Participation in major ensembles, other than jazz, beyond the sophomore year is encouraged and welcomed.

³Students who are deficient in keyboard skills must take MUS 171 and MUS 172. Class Piano I and II, MUS 171 and 172 count as two (2) of the eight (8) recommended music electives.

BACHELOR OF ARTS IN MUSIC
(with the *Jazz Studies* option)

FRESHMAN/FALL

MUS 110W Principal Applied Music Area ¹	2
MUS 119 Intro. to the Music Profession*	1
MUS 120 Music Theory and Sight-Singing I	2
MUS 171 Piano Class I ³	1
MUS 300 Music Convocation Major Ensemble ²	0-1 1
MUS 106 History of Jazz	3
General Education	3
General Education	<u>3</u>
	16-17

FRESHMAN/SPRING

MUS 110W Principal Applied Music Area ¹	2
MUS 121 Music Theory II	2
MUS 122 Ear Training and Sight Singing II	2
MUS 172 Piano Class II ³	1
MUS 300 Music Convocation Major ensemble ²	0-1 1
General Education	3
General Education	3
General Education	<u>3</u>
	17-18

SOPHOMORE/FALL

MUS 210W Principal Applied Music Area	2
MUS 221 History of Music (World Music Unit)	1
MUS 322 History of Music III (Jazz & Popular Units)	2
MUS 225 Music Theory III	2
MUS 226 Ear Training and Sight Singing III	2
MUS 300 Music Convocation	0-1
MUS 391 Jazz Studio Lab	1
General Education	<u>3</u>
	13-14

SOPHOMORE/SPRING

MUS 210W Principal Applied Music Area	2
MUS 424 Jazz Theory and Improvisation	3
MUS 300 Music Convocation	0-1
MUS 391 Jazz Studio Lab	1
MUS 280 Mid-Program Portfolio	0
MUS 222 History of Music II	3
General Education	3
General Education	3
General Education	<u>3</u>
	18-19

JUNIOR/FALL

MUS 310W Principal Applied Music Area	2
MUS 300 Music Convocation	0-1
MUS 396 or 398J Major Ensembles/Jazz	1
General Education	3
General Education	3
General Education	3
Electives	<u>3</u>
	15-16

JUNIOR/SPRING

MUS 310W Principal Applied Music Area	2
MUS 300 Music Convocation	0-1
MUS 396 or 398J Major Ensembles/Jazz	1
MUS 350 Junior Recital	0
General Education	3
Electives	<u>6</u>
	12-13

SENIOR/FALL

MUS 300 Music Convocation	0-1
MUS 396 or 398J Major Ensembles/Jazz	1
Elective (Music Suggested)	3
Electives	<u>12</u>
	16-17

SENIOR/SPRING

MUS 480 Graduation Portfolio	1
Elective (Music Suggested)	3
Electives	<u>9</u>
	13

*Fulfills URI 101 requirement

Minimum Credits for Degree 120

Bachelor of Arts in Music¹ (with the *Music* option)

FRESHMAN/FALL

MUS 110 Principal Applied Music Area	2
MUS 119 Intro. to the Music Profession*	1
MUS 120 Music Theory and Sight-Singing I	2
MUS 171 Piano Class I ²	1
MUS 300 Music Convocation	0-1
Major Ensemble ³	1
General Education (3 + 3 + 3)	<u>9</u>
	16-17

FRESHMAN/SPRING

MUS 110 Principal Applied Music Area	2
MUS 121 Music Theory II	2
MUS 122 Ear Training and Sight Singing II	2
MUS 300 Music Convocation	0-1
Major ensemble ³	1
General Education (3 + 3 + 3)	<u>9</u>
	16-17

SOPHOMORE/FALL

MUS 210 Principal Applied Music Area	2
MUS 221 History of Music I	3
MUS 225 Music Theory III	2
MUS 226 Ear Training and Sight Singing III	2
MUS 300 Music Convocation	0-1
Major Ensemble ³	1
General Education (3 + 3)	<u>6</u>
	16-17

SOPHOMORE/SPRING

MUS 210 Principal Applied Music Area	2
MUS 222 History of Music II	3
MUS 227 Music Theory IV	2
MUS 228 Ear Training and Sight Singing IV	2
MUS 300 Music Convocation	0-1
MUS 280 Mid-Program Portfolio	0
General Education (3 + 3)	<u>6</u>
	15-16

JUNIOR/FALL

MUS 322 History of Music III or Upper-Division Music History ⁴	3
MUS 300 Music Convocation	0-1
General Education (3 + 3)	6
Electives (Music Suggested)	3
Electives	<u>3</u>
	15-16

JUNIOR/SPRING

MUS 300 Music Convocation	0-1
General Education	3
Electives (Music Suggested)	3
Electives	<u>9</u>
	15-16

SENIOR/FALL

MUS 300 Music Convocation	0-1
Electives (Music Suggested)	3
Electives	<u>9</u>
	12-13

SENIOR/SPRING

MUS 480 Graduation Portfolio	1
Elective (Music Suggested)	6
Electives	<u>9</u>
	16

*Fulfills URI 101

Minimum Credits for Degree 120

¹Each candidate for a Bachelor of Arts degree must take at least 42 credits in courses numbered 300 or above and must have an overall grade point average of at least 2.00. Half or more of the credits in the major must be earned at the University of Rhode Island.

²Students who are deficient in keyboard skills must take MUS 171 Piano Class I. MUS 171 counts as one of the fifteen recommended music electives.

³Major ensembles include MUS 291, 292, 293, 394, 395, 396, 397, or 398G. Major ensembles must be appropriate to the principal applied area. Participation in major ensembles beyond the first semester of the sophomore year is encouraged and welcomed.

⁴Upper-division music history courses include MUS 407, 408, 430, 431, 432, 433, and 434.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF ARTS IN MUSIC, MUSIC OPTION

Minimum 120 credits required. At least 42 of these must be in courses numbered 300 or above

Name: _____

URI ID# _____

e-mail: _____

*MUSIC ELECTIVES

- 15 credits strongly recommended be taken in music.
- At least 6 credits should be in upper-division music courses
- Students deficient in keyboard skills must take MUS 171 (1cr.) concurrent with MUS 121 and MUS 122.

	Credits	Semester/ Year	Grade

*NON-MUSIC ELECTIVES

Minimum of 30 credits needed in non-music courses beyond general education requirements

	Credits	Semester/ Year	Grade

GENERAL EDUCATION

Course Required	Credit	Year	Grade
English Communication (6 credits) 3 credits must be a WRT			
Fine Arts & Lit (6 credits) 3 cr. in Fine Arts & 3 cr. in Lit.			
Foreign language/Cross Cultural (6 credits) *See options in URI Catalog			
Letters (6 credits) 2 different disciplines			
Math & Quantitative Reasoning (3 credits)			
Natural Sciences (6 credits) 2 different disciplines			
Social Sciences (6 credits) 2 different disciplines			

*Electives: 45 credits, of which a minimum of 30 must be in non-music courses. The Department strongly recommends that 15 credits of electives be taken in music. At least six of these credits should be in upper-division music courses.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF ARTS IN MUSIC, MUSIC OPTION

Minimum 120 credits required. At least 42 of these must be in courses numbered 300 or above

Name: _____

URI ID# _____

e-mail: _____

*MUSIC ELECTIVES

15 credits strongly recommended be taken in music.
 -At least 6 credits should be in upper-division music courses
 -Students deficient in keyboard skills must take MUS 171 (1cr.) concurrent with MUS 121 and MUS 122.

	Credits	Semester/ Year	Grade

*NON-MUSIC ELECTIVES

Minimum of 30 credits needed in non-music courses beyond general education requirements

	Credits	Semester/ Year	Grade

GENERAL EDUCATION

Course Required	Credit	Year	Grade
English Communication (6 credits) 3 credits must be a WRT			
Fine Arts & Lit (6 credits) 3 cr. in Fine Arts & 3 cr. in Lit.			
Foreign language/Cross Cultural (6 credits) *See options in URI Catalog			
Letters (6 credits) 2 different disciplines			
Math & Quantitative Reasoning (3 credits)			
Natural Sciences (6 credits) 2 different disciplines			
Social Sciences (6 credits) 2 different disciplines			

*Electives: 45 credits, of which a minimum of 30 must be in non-music courses. The Department strongly recommends that 15 credits of electives be taken in music. At least six of these credits should be in upper-division music courses.

<p>Bachelor of Arts in Music¹ (with the <i>Music History and Literature</i> option)</p>

FRESHMAN/FALL

MUS 110 Principal Applied Music Area	2
MUS 119 Intro. to the Music Profession*	1
MUS 120 Music Theory and Sight-Singing I	2
MUS 171 Piano Class I ⁴	1
MUS 300 Music Convocation	0-1
Major Ensemble ²	1
Foreign Language ³	3
General Education (3 + 3)	<u>6</u>
	16-17

SOPHOMORE/FALL

MUS 210 Principal Applied Music Area	1
MUS 221 History of Music I	3
MUS 225 Music Theory III	2
MUS 226 Ear Training and Sight Singing III	2
MUS 300 Music Convocation	0-1
Major Ensemble ²	1
Foreign Language ³	3
General Education	3
Elective (Music Suggested)	<u>1</u>
	16-17

JUNIOR/FALL

MUS 322 History of Music III	3
MUS 300 Music Convocation	0-1
General Education	3
Electives	<u>2</u>
	15-16

SENIOR/FALL

MUS 300 Music Convocation	0-1
Upper-Division Music History ⁵	3
General Education (3 + 3)	6
Electives (Music Suggested)	3
Electives	<u>3</u>
	15-16

FRESHMAN/SPRING

MUS 110 Principal Applied Music Area	2
MUS 121 Music Theory II	2
MUS 122 Ear Training and Sight Singing II	2
MUS 300 Music Convocation	0-1
Major Ensemble ²	1
Foreign Language ³	3
General Education (3 + 3)	<u>6</u>
	16-17

SOPHOMORE/SPRING

MUS 210 Principal Applied Music Area	1
MUS 222 History of Music II	3
MUS 227 Music Theory IV	2
MUS 228 Ear Training and Sight Singing IV	2
MUS 300 Music Convocation	0-1
MUS 280 Mid-Program Portfolio	0
General Education (3 + 3)	<u>6</u>
	14-15

JUNIOR/SPRING

MUS 300 Music Convocation	0-1
Upper-Division Music History ⁵	3
General Education	3
Electives (Music Suggested)	1
Electives	<u>7</u>
	14-15

SENIOR/SPRING

MUS 480 Graduation Portfolio	1
Upper-Division Music History ⁵	3
Electives (Music Suggested)	3
Electives	<u>8</u>
	15
Minimum Credits for Degree	120

*Fulfills URI 101

¹Each candidate for a Bachelor of Arts degree must take at least 42 credits in courses numbered 300 or above and must have an overall grade point average of at least 2.00. Half or more of the credits in the major must be earned at the University of Rhode Island.

²Major ensembles include MUS 291, 292, 293, 394, 395, 396, 397, or 398G. Major ensembles must be appropriate to the principal applied area. Participation in major ensembles beyond the first semester of the sophomore year is encouraged and welcomed.

³Students concentrating in music history and literature must take nine credits of foreign language and must have proficiency through 103 in either French or German.

⁴Students who are deficient in keyboard skills must take MUS 171 Piano Class I. MUS 171 counts as one of the eight recommended music electives.

⁵Upper-division music history courses include MUS 407, 408, 430, 431, 432, 433, and 434.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF ARTS IN MUSIC, MUSIC HISTORY AND LITERATURE OPTION

Name: _____

URI ID# _____

e-mail: _____

A total of 120 credits required. At least 42 credits must be in courses numbered 300 or above

43 credits must be taken in musicianship and performance (applied music and major ensemble)

MUSICIANSHIP COURSES

Course Required	Credits	Semester/Year	Grade
MUS 119	1		
MUS 120	2		
MUS 121	2		
MUS 122	2		
MUS 221	3		
MUS 222	3		
MUS 225	2		
MUS 226	2		
MUS 227	2		
MUS 228	2		
MUS 280	0		
MUS 322	3		
MUS 480	1		
3 upper division music history courses			
MUS XXX	3		
MUS XXX	3		
MUS XXX	3		

(*MUS 407, 408, 430, 431, 432, 433, 434)

PERFORMANCE - APPLIED MUSIC

4 semesters at 2 credits for 2 semesters and 1 credit for 2 semesters for a total of 6 credits.

Applied Lessons	Credits	Semester/Year	Grade
MUS 110	2		
MUS 110	2		
MUS 210	1		
MUS 210	1		

PERFORMANCE - MAJOR ENSEMBLES

3 semesters for 1 credit each semester for a total of 3 credits

(MUS 291, 292, 293, 394, 395, 396, 397, 398G)

	Credits	Semester/Year	Grade
	1		
	1		
	1		

MUS 300 – MUSIC CONVOCATION

The minimum requirement is 7 semesters at 0 credit per semester.

	Credits	Semester/Year	Grade
MUS 300			
MUS 300			
MUS 300			
MUS 300			
MUS 300			
MUS 300			
MUS 300			

BACHELOR OF MUSIC

Students selecting the Bachelor of Music degree program have three options: *music composition*, *music education*, or *music performance*.

Students can be admitted to the B.M. degree program only after a successful audition in the principal applied area and should contact the Department of Music for specific requirements. Transfer credits in music theory, music history, and performance must be validated by placement examination.

All Bachelor of Music students must successfully complete Option I or Option II of the piano proficiency requirement. In Option I, students must pass all seven piano proficiencies by the end of their junior year. Piano proficiency examinations before the faculty examination committee are scheduled on a regular basis during the fall and spring semesters. In Option II students take MUS 171, 172, 271, and 272 and successfully pass each course with a grade no lower than a C. Failure to pass either option will require re-examination in succeeding semesters. The B.M. degree will not be granted until this requirement is fulfilled.

Students selecting Option I will need to demonstrate the following seven piano proficiencies: 1) *nomenclature*, answering questions which deal with nomenclature concerning the piano as well as nomenclature which may concern tempo, dynamics, and/or other elements of music; 2) *scales*, performing all major scales two octaves, hands together, by memory at a tempo of M.M.=144 per note; 3) *harmonizing at sight*, by reading two melodies taken from any major or minor key chosen by the examination committee, improvising suitable accompaniments for the melodies by using diatonic triads and secondary dominants, and reading from chord symbols; 4) *transposition*, by transposing at sight two melodies selected by the examination committee; students will be asked to transpose the melodies up or down by either a half step or whole step; 5) *patriotic songs*, by playing *America* and *The Star-Spangled Banner* in a manner suitable for accompanying community or school singing; these accompaniments are to be prepared in advance; 6) *sight-read accompaniments*, by playing at sight a four-part song and an accompaniment for a vocal or instrumental soloist; and 7) *repertoire*, by playing two prepared piano pieces by contrasting composers; each piece must be approved in advance by a member of the piano faculty or an instructor of class piano.

No student should participate in more than three major ensembles in a single semester.

In addition, students select one of the following options:

Music Composition

Students selecting the music composition option must complete seven semesters of applied composition (MUS 110V, 210V, 310V, 410V), one or two credits per semester (10); seven semesters of the principal applied music area, two credits per semester (14); seven semesters of MUS 300 (0); and four semesters of secondary applied music areas, one credit per semester (4). MUS 171 and 172 are required as secondary applied music areas if students select piano proficiency option II. Students who have not passed the piano proficiency examination by the end of MUS 172 will be expected to take MUS 271 and 272, which can count as secondary applied music areas. Other secondary applied credits as needed must come from MUS 110 – 410 (in an applied area other than the principal applied music area) or MUS 169, 170, 173, 175, 177, or 179. Also required are six semesters of major ensembles MUS 292, 293, 394, 395, or 397 appropriate to the principal applied music area (6). For the studio composition specialization, credits in MUS 396 may be included. Also required are MUS 119 (1); 120, 121, 122, 225, 226, 227, 228, 416 (17); 221, 222, 322 (9); 235 (2) and 311 (2); 417, 420 and 421 (9) (for students wishing to specialize in studio composition, three credits of MUS 424 may be substituted for MUS 420); an upper-division music history course (3); MUS 450 Senior Composition Recital [**capstone**] (0); MUS 280 (0) and 480 [**capstone**] (2); and six credits of electives, at least three of which should be in upper-division music courses.

A minimum of 124 credits is required for graduation.

Music Education

See pages 32 and 33 for admission requirements for teacher education programs. Completing all requirements in the music education option leads to an initial teaching certificate for music in grades k-12. Students selecting this option must complete 89 credit hours in *Studies in Music* and *Professional Education*, as follows:

Studies in Music (64 credits): seven semesters of the principal applied music area (instrument or voice must be selected from MUS 110-410 A-U only; applied study in jazz as the principal applied music area is not acceptable for the music education option), two credits per semester (14). Seven semesters of MUS 300 (0); senior recital MUS 450 [capstone] (0). Four semesters of secondary applied music areas, one credit per semester (4). MUS 171 and 172 are required as secondary applied music areas if students select piano proficiency option II. Students who have not passed the piano proficiency examination by the end of MUS 172 will be expected to take MUS 271 and 272, which can count as secondary applied music areas. Other secondary applied credits as needed must come from MUS 110 – 410 (in an applied area other than the principal applied music area) or MUS 169, 170, 173, 175, 177, or 179. Seven semesters of major ensembles appropriate to the principal applied music area, at 0 or 1 credit per semester (6). Major ensembles include MUS 292, 293, 394, 395 and 397; no more than two semesters of MUS 291 and/or 396 can count toward the major ensemble requirement. MUS 119 (1); 120, 121, 122, 225, 226, 227, 228 (14); 416 or 417 (3); 221, 222, 322 (9). MUS 169, 170, 173, 175, 177, 179 at a minimum of 1 credit each (6); 235 (2); 311, 312 (5).

Professional Education (25 credits): Students pursuing the music education option must apply for admission to the Office of Teacher Education in the School of Education; see pages 32 and 33 for admission requirements. MUS 280 (0); 480 [capstone] (2); MUS 238, 339, 340, 341 (10); EDC 250 (1), 484 (12). PSY 113 (3) is required as a *Professional Education* course but also counts toward the Social Science requirement in the Basic Liberal Studies program. The piano proficiency examination Options I or II, the Praxis II: Principles of Learning and Praxis II: Music Content Knowledge, and all courses required for the music education option, with the exception of MUS 480 [capstone], must be successfully completed before supervised student teaching (EDC 484). The passing score for Praxis II: Principles of Learning is 167, and for Praxis II: Music Content Knowledge is 153. Students may wish to enroll in EDC 312 (3) in order to prepare the Praxis II: Principles of Learning.

A minimum of 128 credits is required for graduation.

Music Performance

All students in the music performance option must take the following music courses: eight semesters of MUS 300 (0); MUS 350 (0) and 450 [capstone] (0); MUS 119 (1); 120, 121, 122, 225, 226, 227, 228, 416 (17); 221, 222, 322 (9). MUS 235 (2) and 442 (2); 311 (2); 280 (0); 480 [capstone] (2). Students in Jazz option must take MUS 424 in place of MUS 416. Jazz option students must also take MUS 106 (3) along with MUS 221, 222, 322 for 12 crs. total.

A minimum of 124 credits is required for graduation. In addition, students must select one of the following five sub-options:

Classical Guitar: eight semesters of the principal applied music area. Two semesters of MUS 110T at two credits in the first semester and three credits in the second (5); two semesters of MUS 210T at three credits each (6); two semesters of 310T and 410T at four credits each (16). MUS 171 and 172 (2). Students who have not passed the piano proficiency examination by the end of MUS 172 will be expected to take MUS 271 and 272. Four semesters of major MUS 292, 293, 394, 395, 396, or 397(4). Four semesters of guitar ensemble (MUS 398G), and three semesters of playing guitar in chamber music ensembles (MUS 398) (7). An upper-division music history course (3); an upper-division music theory course (3). Four credits of electives, at least three of which should be in upper-division music courses.

Jazz (limited to saxophone, trumpet, trombone, piano, guitar, string bass, and drum set): eight semesters of the principal jazz applied music area. Two semesters of MUS 110W at two credits in the first semester and three credits in the second (5); two semesters of MUS 210W at 3 credits each (6); two semesters of 310W and 410W at four credits each (16). MUS 171 and 172 (2). Students who have not passed the piano proficiency examination by the end of MUS 172 will be expected to take MUS 271 and 272. Four semesters of major ensembles MUS 291, 292, 293, 394, 395 or 397-4). Two semesters of jazz studio ensemble (MUS 396), two semesters of jazz studio lab (MUS 391) and four

semesters of chamber music ensembles/jazz (MUS398J) (8). An upper-division music history course or an upper-division music theory course (3). Three credits of electives which should be in upper-division music courses.

Orchestral Instrument: eight semesters of the principal applied music area. Two semesters of MUS 110 at two credits in the first semester and three credits in the second (5); two semesters of MUS 210 at three credits each (6); two semesters of 310 and 410 at four credits each (16). MUS 171 and 172 (2). Students who have not passed the piano proficiency examination by the end of MUS 172 will be expected to take MUS 271 and 272. Eight semesters of major ensembles MUS 292, 394 or 397 (8). Three semesters of secondary or chamber music ensembles (3). An upper-division music history (3); an upper-division music theory (3). Four credits of electives, at least three of which should be in upper-division music courses.

Piano or Organ: eight semesters of the principal applied music area. Two semesters of MUS 110B or C and 210B or C at three credits each (12); two semesters of 310B or C and 410B or C at four credits each (16). All students pursuing this sub-option must pass the piano proficiency examination by the end of the second semester of the junior year. Keyboard majors can waive MUS 171, 172, 271, and 272, courses normally taken to develop the skills necessary to pass the piano proficiency examination. Four semesters of major ensembles MUS 292, 293, 394, 395 or 397 (4). Six semesters of piano accompanying (MUS 371) or playing piano in chamber music ensembles (MUS 398) (6). MUS 420 (3). An upper-division music history course (3). Six credits of electives, at least three of which should be in upper-division music courses.

Voice: eight semesters of the principal applied music area. Two semesters of MUS 110A at two credits the first semester and three credits the second (5); two semesters of MUS 210A at three credits each (6); two semesters of MUS 310A and 410A at four credits each (16). MUS 171, 172, 271 and 272 (4). Eight semesters of major ensembles MUS 293 or 395 , at zero or one credit per semester (7). Two semesters of chamber music or other music ensembles (2). MUS 283 (3). Four credits of electives, at least three of which should be in upper-division music courses. Students selecting voice must also take nine credits of foreign language in two or more languages. This requirement may be modified or satisfied by advanced placement.

Bachelor of Music in Composition (with specialization in <i>classical</i> or <i>studio/jazz</i> composition)

FRESHMAN/FALL

MUS 110 Principal Applied Music Area	2
MUS 119 Intro. to the Music Profession*	1
MUS 120 Music Theory and Sight-Singing I	2
MUS 171 Piano Class I	1
MUS 300 Music Convocation	0-1
Major Ensemble ¹	1
General Education (3 + 3 + 3)	<u>9</u>
	16-17

FRESHMAN/SPRING

MUS 110 Principal Applied Music Area	2
MUS 110V Composition	1
MUS 121 Music Theory II	2
MUS 122 Ear Training and Sight Singing II	2
MUS 172 Piano Class II ²	1
MUS 300 Music Convocation	0-1
Major Ensemble ¹	1
General Education (3 + 3)	<u>6</u>
	15-16

SOPHOMORE/FALL

MUS 210 Principal Applied Music Area	2
MUS 210V Composition	1
MUS 221 History of Music I	3
MUS 225 Music Theory III	2
MUS 226 Ear Training and Sight Singing III	2
MUS 235 Intro. to Music Teaching	2
MUS 300 Music Convocation	0-1
Major Ensemble ¹	1
General Education	<u>3</u>
	17-18

SOPHOMORE/SPRING

MUS 210 Principal Applied Music Area	2
MUS 210V Composition	1
Secondary Applied Music Area ³	1
MUS 222 History of Music II	3
MUS 227 Music Theory IV	2
MUS 228 Ear Training and Sight Singing IV	2
MUS 300 Music Convocation	0-1
MUS 280 Mid-Program Portfolio	0
Major Ensemble ¹	1
General Education	<u>3</u>
	15-16

JUNIOR/FALL

MUS 310 Principal Applied Music Area	2
MUS 310V Composition	1
MUS 300 Music Convocation	0-1
MUS 322 History of Music III	3
Secondary Applied Music Area ³	1
MUS 311 Basic Conducting	2
MUS 416 Form and Analysis	3
Major Ensemble ¹	1
General Education	<u>3</u>
	16-17

JUNIOR/SPRING

MUS 310 Principal Applied Music Area	2
MUS 310V Composition	2
MUS 300 Music Convocation	0-1
MUS 420 Counterpoint ⁴	3
Major Ensemble ¹	1
MUS 4xx Upper-Division Music History	3
MUS 421 Elec. & Computer Music Research	3
General Education	<u>3</u>
	17-18

SENIOR/FALL

MUS 410 Principal Applied Music Area	2
MUS 410V Composition ⁴	2
MUS 300 Music Convocation	0-1
MUS 417 Instr. & Choral Arranging	3
General Education (3 + 3)	6
Upper-Division Music Elective	<u>3</u>
*Fulfills URI 101	16-17

SENIOR/SPRING

MUS 410V Composition	2
MUS 450 Senior Recital (in composition)	0-1
MUS 480 Graduation Portfolio	2
General Education (3 + 3)	6
Electives (3 + 3)	<u>6</u>
	16-17

¹All Composition majors must take six semesters of 292, 293, 394, 395, or 397. Major ensembles must be appropriate to the principal applied area. For the Studio Composition specialization, credits in 396 may be included.

²Students who have not passed the piano proficiency examination by the end of MUS 172 will be expected to take MUS 271-272.

³All Composition majors must take four semesters of Secondary Applied study which will include MUS 171 and 172. Other Secondary Applied credits must come from 169, 170, 173, 175, 177, 179, 271, 272, or the 110 - 410 applied music sequence.

⁴Students specializing in studio composition may substitute MUS 424 Jazz Theory and Improvisation for MUS 420. MUS 106 History of Jazz (3), MUS 396 Jazz & Studio Ensemble (0-1) and MUS 398J Jazz Combo (0-1 cr.) are recommended.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC, MUSIC COMPOSITION OPTION

Name: _____

URI ID# _____

Minimum
124 credits
required

e-mail: _____

CLASSICAL (Studio/Jazz see last page)

MUSIC COURSES

Course Required	Credits	Semester/ Year	Grade
MUS 119	1		
MUS 120	2		
MUS 121	2		
MUS 122	2		
MUS 221	3		
MUS 222	3		
MUS 225	2		
MUS 226	2		
MUS 227	2		
MUS 228	2		
MUS 235	2		
MUS 280	0		
MUS 311	2		
MUS 322	3		
MUS 416	3		
MUS 417	3		
MUS 420 (*see last page)	3		
MUS 421	3		
MUS 480	2		
Upper Division Music History	3		

APPLIED COMPOSITION

7 Semesters ~ 10 credits total (1 or 2 credits per semester)

	Credits	Semester/ Year	Grade
MUS 110V	1-2		
MUS 210V	1-2		
MUS 210V	1-2		
MUS 310V	1-2		
MUS 310V	1-2		
MUS 410V	1-2		
MUS 410V	1-2		

PIANO PROFICIENCY

OPTION 1 Pass all 7 exams by end of Junior year	Semester/ Year	Date Passed	
Nomenclature			
Scales			
Harmonization			
Transposition			
Patriotic songs			
Sight-read			
Repertoire			
OPTION 2 Grade no lower than a C	Semester/ Year	Credits	Grade
MUS 171		1	
MUS 172		1	
*MUS 271		1	
*MUS 272		1	

APPLIED MUSIC LESSONS

7 Semesters ~ 14 credits total ~ 2 credits

	Credits	Semester/ Year	Grade
MUS 110	2		
MUS 110	2		
MUS 210	2		
MUS 210	2		
MUS 310	2		
MUS 310	2		
MUS 410	2		

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC, MUSIC COMPOSITION OPTION

Name: _____

URI ID# _____

e-mail: _____

Minimum
124 credits
required

SECONDARY APPLIED AREA

4 Semesters ~ 1 credit per semester ~ 4 credits total
 MUS 171, 172 required if students select Piano Prof.
 Option II* Students who have not passed piano proficiency exam by end of MUS 172 will be expected to take MUS 271, 272 which can count as secondary applied area.

(Other credits as needed must come from 169, 170, 173, 175, 177, 179 or MUS 110 – 410 in an applied music area other than principal applied area)

	Credits	Semester/ Year	Grade
MUS 171	1		
MUS 172	1		

MAJOR ENSEMBLES

6 Semesters ~ 1 credit each ~ 6 credits total
 (MUS 292, 293, 394, 395, 397 appropriate to principal applied area)

	Credits	Semester/ Year	Grade

ELECTIVES

6 credits; at least 3 credits should be in upper-division music courses.

	Credits	Semester/ Year	Grade

GENERAL EDUCATION OPTIONS

Course Required	Credit	Year	Grade
English Communication (6 credits) 3 credits must be a WRT			
Fine Arts & Lit (6 credits) 3 cr. in Fine Arts & 3 cr. in Lit.			
Foreign Language/Cross Cultural (6 credits) <small>*See options in URI Catalog</small>			
Letters (6 credits)			
Math & Quantitative Reasoning (3 credits)			
Natural Sciences (6 credits)			
Social Sciences (6 credits)			

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC, MUSIC COMPOSITION OPTION

Name: _____ URI ID# _____

e-mail: _____

Minimum
124 credits
required

MUS 300 – MUSIC CONVOCATION

7 Semesters ~ 0-1 credits (0)

	Credits	Semester/ Year	Grade

***IF SPECIALIZING IN JAZZ/ STUDIO COMPOSITION**

(For major ensembles ~ credits in MUS 396 may be taken in addition to MUS 292, 293, 394, 395, 397)

	Credits	Semester/ Year	Grade
May Substitute: MUS 424 for 420	3		
MUS 106 (Recommended)	3		
MUS 396 (Recommended)	0-1		
MUS 398J (Recommended)	0-1		

SENIOR COMPOSITION RECITAL

	Credits	Semester/ Year	Grade
MUS 450	0		

Bachelor of Music in Music Education

FRESHMAN/FALL

MUS 110 (A-U) Principal Applied Music Area	2
MUS 119 Intro. to the Music Profession*	1
MUS 120 Music Theory and Sight-Singing I	2
MUS 171 Piano Class I	1
MUS 300 Music Convocation	0-1
Major Ensemble ²	1
PSY 113 General Psychology ¹	3
General Education (3 + 3)	<u>6</u>

16-17

SOPHOMORE/FALL (Take Praxis I: Test)**

MUS 210 (A-U) Principal Applied Music Area	2
MUS 221 History of Music I	3
MUS 225 Music Theory III	2
MUS 226 Ear Training and Sight Singing III	2
MUS 235 Intro. to Music Teaching	2
MUS 271 Piano Class III or Secondary Applied Music Area ³	1
MUS 300 Music Convocation	0-1
MUS 280 Mid-Program Portfolio	0
Major Ensemble ²	1
General Education	<u>3</u>

16-17

JUNIOR/FALL

MUS 310 (A-U) Principal Applied Music Area	2
MUS 177 and 179 (1 + 1) ⁴	2
MUS 322 History of Music III	3
MUS 300 Music Convocation	0
MUS 311 Basic Conducting	2
MUS 339 Choral Methods and Materials	3
MUS 416 Form (or MUS 417 Arranging)	3
Major Ensemble ²	0
EDC 312 Psychology of Learning (Suggested) ⁵	<u>3</u>

18

SENIOR/FALL (Praxis II: PLT & Music)***

MUS 410 (A-U) Principal Applied Music Area	2
MUS 300 Music Convocation	0-1
MUS 173 Voice Class (1) ⁴	1
MUS 450 Senior Recital	0-1
Major Ensemble ²	1
General Education (3 + 3 + 3 + 3)	<u>12</u>

*Fulfills URI 101

16-18

FRESHMAN/SPRING (Take Praxis I: Test)**

MUS 110 (A-U) Principal Applied Music Area	2
MUS 121 Music Theory II	2
MUS 122 Ear Training and Sight Singing II	2
MUS 172 Piano Class II	1
MUS 300 Music Convocation	0-1
Major Ensemble ²	1
General Education (3 + 3 + 3)	<u>9</u>

17-18

SOPH./SPRING (Apply to SOE Tea. Prep. Prog.)

MUS 210 (A-U) Principal Applied Music Area	2
MUS 170 Guitar Class (1) ⁴	1
MUS 222 History of Music II	3
MUS 227 Music Theory IV	2
MUS 228 Ear Training and Sight Singing IV	2
MUS 238 General Music Methods and Materials	3
MUS 272 Piano Cl. IV or Sec. Appl. Music Area ³	1
MUS 300 Music Convocation	0-1
EDC 250 Pre-professional Field Experience	1
Major Ensemble ²	<u>1</u>

16-17

JUNIOR/SPRING (Praxis II: PLT & Music)***

MUS 310 (A-U) Principal Applied Music Area	2
MUS 300 Music Convocation	0-1
MUS 169 and 175 (1 + 1) ⁴	2
MUS 312 Advanced Conducting	3
MUS 340 Instrumental Methods and Materials	3
MUS 341 Field Experience in Music	1
Major Ensemble ²	1
General Education (3 + 3)	<u>6</u>

18-19

SENIOR/SPRING

MUS 480 Graduation Portfolio	2
EDC 484 Student Teaching ⁵	<u>12</u>

14

**For admission to teacher education. Take early.

***Passing score required for student teaching & RI Teacher Certification.

TOTAL 128

¹Counts as a basic liberal studies requirement in social sciences.

²Major ensembles include MUS 292, 293, 394, 395 and 397. Major ensembles must be appropriate to the principal applied area. No more than two semesters in MUS 291 and/or 396 can count toward the major ensemble requirement.

³Secondary applied areas can be fulfilled by MUS 171, 172, 271 or 272; or an extra credit of MUS 169, 170, 173, 175, 177, or 179 (register for 2 instead of 1 credit); or 1-credit applied lessons in voice or on an instrument in which you have had little experience.

⁴A minimum of one credit is required in each of the class method courses, MUS 169, 170, 173, 175, 177 and 179. It is recommended that these courses be taken as close to student teaching as possible.

⁵Students may wish to enroll in EDC 312 (3) in order to prepare for the Praxis II: PLT.

⁶The piano proficiency requirement and all courses listed above, with the exception of MUS 480, must be completed before EDC 484.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC – MUSIC EDUCATION OPTION

Name: _____

URI ID# _____

e-mail: _____

Minimum
of 128
credits
required

MUSIC COURSES

Course Required	Credits	Semester /Year	Grade
MUS 119	1		
MUS 120	2		
MUS 121	2		
MUS 122	2		
MUS 221	3		
MUS 222	3		
MUS 225	2		
MUS 226	2		
MUS 227	2		
MUS 228	2		
MUS 235	2		
MUS 280	0		
MUS 311	2		
MUS 312	3		
MUS 322	3		
MUS 416 or MUS 417	3		
MUS 450 (Senior Recital)	0-1		
MUS 480	2		

PROFESSIONAL EDUCATION

Course Required	Credits	Semester /Year	Grade
PSY 113	3		
MUS 238	3		
MUS 339	3		
MUS 340	3		
MUS 341	1		
EDC 250	1		
EDC 484	12		

GENERAL EDUCATION OPTIONS

Course Required	Credit	Year	Grade
English Communication (6 credits) 3 credits must be a WRT			
Fine Arts & Lit (6 credits) 3 cr. in Fine Arts & 3 cr. in Lit.			
Foreign language/Cross Cultural (6 credits) *See options in URI Catalog			
Letters (6 credits)			
Math & Quantitative Reasoning (3 credits)			
Natural Sciences (6 credits)			
Social Sciences (6 credits)			
Psy 113	3		

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC – MUSIC EDUCATION OPTION

Name: _____

URI ID# _____

e-mail: _____

Minimum
of 128
credits
required

APPLIED MUSIC LESSONS

7 semesters ~ 2 credits each ~ 14 credits total - A – U

Classical only

	Credits	Semester/ Year	Grade
MUS 110	2		
MUS 110	2		
MUS 210	2		
MUS 210	2		
MUS 310	2		
MUS 310	2		
MUS 410	2		

SECONDARY APPLIED MUSIC AREAS

4 Semesters ~ 1 credit per semester ~ 4 credits total

MUS 171, 172 required if students select Piano Prof.

Option II*

(Other two credits must come from 169, 170, 173, 175, 177, 179, 271, 272, or MUS 110 – 410 in an applied music area other than principal applied area)

	Credits	Semester/ Year	Grade
MUS 171	1		
MUS 172	1		

MUS 300 – MUSIC CONVOCATION

7 semesters ~ 0-1 credit ~ (0)

	Credits	Year	Grade

PIANO PROFICIENCY

Select Option one or Option 2

OPTION 1 Pass all 7 exams by end of Junior year	Semester/ Year	Date Passed	
Nomenclature			
Scales			
Harmonization			
Transposition			
Patriotic songs			
Sight-read			
Repertoire			
OPTION 2 Grade no lower than a C	Semester/ Year	Credits	Grade
MUS 171		1	
MUS 172		1	
MUS 271		1	
MUS 272		1	

* Students who have not passed piano proficiency exam by end of MUS 172 will be expected to take MUS 271, 272 which can count as secondary applied area.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC – MUSIC EDUCATION OPTION

Name: _____

URI ID# _____

e-mail: _____

Minimum
of 128
credits
required

MAJOR ENSEMBLES

7 Semesters ~ 0-1 credit each ~ 6 credits total appropriate to principal applied music area.
(MUS 291, 292, 293, 394, 395, 396, 397 - No more than two semesters in MUS 291 and/or 396 can count toward the major ensemble requirement)

	Credits	Semester/ Year	Grade

METHOD CLASSES

Take for a minimum of 1 credit each ~ 6 credits total

	Credits	Semester/ Year	Grade
MUS 169			
MUS 170			
MUS 173			
MUS 175			
MUS 177			
MUS 179			

Benchmark Assessments & Applications	Semester/ Year	Date accomplished/ passed
PRAXIS I: Reading/Writing/Mathematics Or 1100+ SAT combined verbal & math	Have scores prior to entry to School of Education	
ENTRY TO SCHOOL OF EDUCATION Interview & Portfolio Presentations (MUS 280)	Spring of sophomore or fall of junior year	
UNIT PLAN (MUS 238: True Outcomes)	Prior to student teaching	
PRAXIS II: PLT K-6 OR 7-12 (Prior enrollment in EDC 312 suggested for Junior/Fall)	Prior to student teaching Passing Score = 167	
PRAXIS II: Music Content Knowledge (History/theory/music education core methods block)	Prior to student teaching Passing Score = 153	
APPLY STUDENT TEACHING	Spring of junior year	

STUDENT TEACHER CHECKLIST

<i>WHAT</i>	<i>Submit to</i>	<i>WHEN</i>	<i>Completed</i>
1. UNIT PLAN 2. (Must earn a passing score of 3 on all rubric items)	https://trueoutcomes.uri.edu/uri/	MUS 238 Revisions due semester prior to student teaching	
2. APPLICATION for STUDENT TEACHING	Coordinator of Music Education	(One year prior to student teaching) October 1 for next fall student teaching February 1 for next spring student teaching	
3. APPLICATION for STUDENT TEACHER'S CERTIFICATE (Rhode Island Department of Education License)	Coordinator of Music Education	(One semester prior to student teaching)	
3. *PRAXIS II: Principles of Learning and Teaching (167 passing score)	Office of Teacher Ed Chafee 701 FAX 874-9102	Prior to student teaching	
4. *PRAXIS II: Music Content Knowledge (153 passing score)	Office of Teacher Ed Chafee 701 FAX 874-9102	Prior to student teaching	
5. TB TEST: Documentation of negative result from family physician or URI Health Services (Must be within 6 months of student teaching)	Office of Teacher Ed Chafee 701 FAX 874-9102	Semester prior to student teaching	
6. BCI check (Background Criminal Investigation by RI Attorney General's Office or URI police department; BCI checks good for 1 year from date issued)	Office of Teacher Ed Chafee 701 FAX 874-9102	Semester prior to student teaching	
7. CURRICULUM WORKSHEET (Must be complete and up-to-date)	Coordinator of Music Education	(One semester prior to student teaching)	
8. GPA 2.5 or higher (overall and music content)		Transcripts are screened at the end of the semester prior to student teaching	
9. Attend Health Workshop given by URI School of Education		Occurs in first weeks of student teaching	
10. Audit of course work by Arts and Sciences	A&S Dean's Office (Chafee)		
11. Audit of course work by URI Music Department	Associate Chair Music Dept.		
12. Register for EDC 484 (12 credits)			
13. Register for MUS 480 (2 credits)			

*(See www.ets.org for PRAXIS II test dates & when scores will be available.)

UNIVERSITY OF RHODE ISLAND
Department of Music

MUSIC EDUCATION CHECKLIST

1. Application and successful audition to the URI Department of Music (AS_MUSC_BA)

_____ Completion of required coursework as listed in the URI Music Handbook. (Undergraduate only)

_____ Transfer from University College into Degree Granting College into degree granting college (waiting music education-AS_WME_BOM)

_____ Completion of an application for admission into the URI Teacher Education Program

_____ Recommendations from faculty and others who have knowledge of the candidate's experience or interest in working in education.

_____ A writing sample expressing career goals, experience in working with children, and expectations as a teacher

_____ Passing scores on the Praxis I: Test (Pre-Professional Skills Test in Reading, Writing, and Mathematics) or documentation of a score of 1100 or above combined verbal and math on SATs

_____ Cumulative GPA of 2.50 or better, and GPA in the academic major of 2.5 or better

_____ Design and development of a portfolio showing professional knowledge, degree coursework, and career achievements

_____ Successful interview with Music Education Faculty (October for fall; February for spring, usually while enrolled in EDC 250)

2. ENTRY Level

Application and successful admission to URI School of Education Teacher Preparation Program (Music education-AS_MED_BOM)

_____ School of Education application form

_____ Passing scores on the Praxis I: Test (Pre-Professional Skills Test in Reading, Writing, and Mathematics) or documentation of a score of 1100 or above combined verbal and math on SATs

_____ Cumulative GPA of 2.50 or better, and GPA in the academic major of 2.5 or better (unofficial transcript acceptable)

_____ Design and development of a portfolio (MUS 280) showing professional music teaching knowledge, degree coursework, and career achievements

_____ Recommendations from faculty and others who have knowledge of the candidate's experience or interest in working in education.

_____ A writing sample expressing experience working with children, expectations as a music teacher, philosophy of music education, and career goals

_____ Successful interview with Music Education Screening Committee (October for fall; February for spring)

UNIVERSITY OF RHODE ISLAND
Department of Music

MUSIC EDUCATION CHECKLIST

3. MID-Level

Application and successful clearance for student teaching in music

_____ Application for student teaching The form must be signed by the Coordinator of Music Education verifying that you have completed all of the prerequisites as stated in the URI Music Handbook and all of the piano proficiencies.)

_____ Application for a student teaching certificate (semester prior to student teaching, signed by the Coordinator of Music Education—this certificate must be with you during your student teaching. It can be used following successful completion of student teaching as your authorization to substitute teach during the months of January through the balance of the school year for fall semester student teachers, and May and June for spring semester student teachers).

_____ Submit passing scores of Praxis II: Principles of Learning and Teaching test. Either K-6 test #30522 or 7-12 test #30524

_____ Submit passing scores of Praxis II: Music: Content Knowledge test #10113

_____ Complete Piano Proficiency Requirement (Option I or II)

_____ Successful completion of Unit Plan (MUS 238) linked to Rhode Island Professional Teacher Standards

_____ Audit of coursework by the Dean's office and by the Associate Chairperson of the Department of Music

_____ Documentation of a negative result of TB test within 6 months of the beginning of student teaching; (Free to full time students at Health Services). Keep the results of your TB test and Student Teacher Certificate with you during the student teaching experience. One photo copy of the TB test results must be filed with the Office of Teacher Education

_____ Criminal background check

_____ Report for the Health Workshop during the student teaching experience. This is typically during the first two weeks of student teaching on the URI campus and is required for state certification

4. EXIT-Level

Student teaching

_____ Register for the Music section of EDC 484 (12 credits) and MUS 480 (2 credits)

_____ Contact your cooperating teacher no less than one month prior to the beginning of the student teaching experience to discuss orientation procedures

_____ Normally, student teaching begins before the first day of classes at URI and may begin as early the first day of the public school calendar. The school district calendar is adhered to in all other cases. See Coordinator of Music Education for start and end dates; see <http://www.ride.ri.gov/> for district calendars

_____ Give the Student Teaching in Music Handbook to each of your cooperating teachers prior to the beginning of student teaching

_____ Have the cooperating teachers complete an Interim Progress Report (found in the Student Teaching in Music Handbook), discuss it with you and submit it to the Coordinator of Music Education

_____ Facilitate the scheduling of on-site observations by your URI supervising teacher(s). Ideally the supervising teacher should visit early in the student teaching experience to evaluate and discuss the setting, midway through the student teaching experience to offer feedback, and late in the student teaching experience to help to evaluate the student teacher's progress

_____ Complete benchmark assessments for School of Education through True Outcomes

UNIVERSITY OF RHODE ISLAND
Department of Music

MUSIC EDUCATION CHECKLIST

5. Exit student teaching; successful completion of student teaching and outcomes assessment tasks

_____ Have your cooperating teachers complete final evaluations including RIPTS and music content addendum (See student teaching handbook.)

_____ Request written letters of recommendations from your cooperating teachers and others

_____ Apply for Substitute Teaching for the remainder of the semester (remember that following successful completion of student teaching, your student teaching certificate authorizes you to substitute teach during the months of January through the balance of the school year for fall semester student teachers, and May and June for spring semester student teachers). This can lead to increased networking possibilities for your job search and reference building

_____ Confirm that transcript includes NCATE statement; this occurs when all benchmark assessments show successful completion and course work is audited

DATE National Council for Accreditation of Teacher Ed - NCATE

Milestone Status: Complete

This student has completed a state-approved educator preparation program under the terms of the Interstate Agreement for the Qualifications of Educational Personnel. The education programs at the University of Rhode Island are accredited by NCATE.

DATE - Completed

_____ Apply for initial teaching certification through Rhode Island Department of Education (See <http://www.ride.ri.gov/>)

_____ Land a job! Use the Career Services resources at URI as well as internet job services, newspaper, and Rhode Island Music Educators Association list serve (www.rimea.org) to stay on top of the job market. Watch the paper—many schools are only required to advertise openings once in the newspaper. (Be patient—many first-year teaching jobs are found in August and even September.)

ADMISSION TO TEACHER EDUCATION (See Music Education Checklist)

Students majoring in music education are required to apply for admission to the URI School of Education teacher education program. Application deadlines are October 1 for fall admission and February 1 for spring admission. In order to complete the program of study within four years, this application must be made during the second semester of the sophomore year. Students should consult the URI School of Education (SOE) webpage for information regarding requirements and the application process at <https://www.uri.edu/hss/education.htm>. Application forms are available on the SOE website by following the link for “Prospective Applicants.” Applications are submitted first to the Office of Teacher Education (701 Chafee, 401-874-5930). After screening by the Office of Teacher Education, students may schedule interviews and portfolio assessments with the music education screening committee through the Coordinator of Music Education. Students receive a letter from the Office of Teacher Education notifying them of admission status upon completion of the interview and portfolio assessment. Questions regarding the undergraduate teacher education program should be addressed to the Coordinator of Music Education.

Standards of admission to teacher education are determined by the URI Council for Teacher Education and the Department of Music. Applicants will be reviewed by a Department of Music screening committee according to criteria that appear below. The screening committee shall be comprised of faculty who teach music methods courses or are involved with supervision of music education students and may include the Coordinator of Music Education and/or Chairperson of the Department of Music. Admission to teacher education will be based on the following criteria:

1. Completed SOE application form available at www.uri.edu/hss/education
2. Passing scores of a standardized test of basic skills (PRAXIS I: PPST) which shall consist of Reading, Writing, and Mathematics sections. Minimum passing scores are: 172 (Reading); 171 (Writing), and 171 (Mathematics). This requirement can also be satisfied with a minimum SAT score of 1100 in combined verbal and mathematics.
3. The applicant’s academic record (unofficial transcript is acceptable) including a cumulative grade point average of 2.5 or better and grades in the academic major (music) averaging 2.5 or better.

Requirements 1-3 must be submitted to Office of Teacher Education in Chafee, Room 701 on October 1 for fall admission and February 1 for spring admission prior to scheduling screening interview and portfolio presentation. Entry to SOE interview and portfolio presentation are scheduled by the Coordinator of Music Education.

Interview with the Department of Music screening committee includes hard-copy and digital portfolio presentation. Portfolio requirements include:

- a.) Recommendations from faculty and others who have knowledge of the candidate’s experience or interest in working in education.
- b.) A writing sample (essay) expressing experience working with children, expectations as a music teacher, philosophy of music education, and career goals.
- c.) Portfolio as developed and designed in MUS 280 (or equivalent for transfer/TCP students) showing professional knowledge including lesson plans and field experience journals, degree coursework including juries and academic music work of theory or history, and career achievements.

Applicants who fail to gain admission should seek counsel from the Coordinator of Music Education and/or their academic advisor. Students may reapply for admission to a teacher education program but should understand that this may delay their anticipated graduation date.

STUDENT TEACHING

Student teaching is the culminating event in undergraduate teacher training. Music education majors typically enroll in student teaching (EDC 484) during their last semester at URI. Each student must meet with the Coordinator of Music Education, a year prior to student teaching in order to discuss his or her plans and submit the necessary application form. Application deadlines are October 1 for next fall student teaching and February 1 for next spring student teaching. The application form is available on the music department website and from the Coordinator of Music Education. Additional forms and documentation is required to gain clearance for student teaching, once the initial application has been accepted. See Student Teaching Checklist for more information.

All levels of the piano proficiency examination and all courses required in the Bachelor of Music in Music Education Program, with the exception of MUS 480, Graduation Portfolio in Music/Student Teaching Seminar, must be completed before Supervised Student Teaching (EDC 484) is permitted. Prospective student teachers must pass the PRAXIS II: Principles of Learning and Teaching test (Grades K-6 or 7-12; passing score 167) and the PRAXIS II: Music Content Knowledge Test (passing score 153) to gain clearance to student teach. Information concerning the Praxis II: PLT test can be found at <http://www.ets.org/praxis/>. Questions concerning tests may also be directed to the Coordinator of Music Education or the Office of Teacher Education.

Students are advised not to take on outside work during the semester they student teach. Student teachers are placed in elementary and secondary music teaching settings with experienced cooperating teachers in public schools in Rhode Island. This may occur at two separate schools or concurrently if possible.

Bachelor of Music in Performance OPTION (Classical Guitar SUB - OPTION)
--

FRESHMAN/FALL

MUS 110T Principal Applied Music Area	2
MUS 119 Intro. to the Music Profession*	1
MUS 120 Music Theory and Sight-Singing I	2
MUS 171 Piano Class I	1
MUS 300 Music Convocation	0-1
MUS 398G Guitar Ensemble	1
Major Ensemble ¹	1
General Education (3 + 3 + 3)	<u>9</u>
	17-18

FRESHMAN/SPRING

MUS 110T Principal Applied Music Area	3
MUS 121 Music Theory II	2
MUS 122 Ear Training and Sight Singing II	2
MUS 172 Piano Class II ²	1
MUS 300 Music Convocation	0-1
MUS 398G Guitar Ensemble	1
Major Ensemble ¹	1
General Education (3 + 3)	<u>6</u>
	16-17

SOPHOMORE/FALL

MUS 210T Principal Applied Music Area	3
MUS 221 History of Music I	3
MUS 225 Music Theory III	2
MUS 226 Ear Training and Sight Singing III	2
MUS 235 Intro. to Music Teaching	2
MUS 300 Music Convocation	0-1
MUS 398G Guitar Ensemble	1
Major Ensemble ¹	<u>1</u>
	14-15

SOPHOMORE/SPRING

MUS 210T Principal Applied Music Area	3
MUS 222 History of Music II	3
MUS 227 Music Theory IV	2
MUS 228 Ear Training and Sight Singing IV	2
MUS 300 Music Convocation	0-1
MUS 280 Mid-Program Portfolio	0
MUS 398G Guitar Ensemble	1
Major Ensemble ¹	1
General Education	<u>3</u>
	15-16

JUNIOR/FALL

MUS 310T Principal Applied Music Area	4
MUS 300 Music Convocation	0-1
MUS 311 Basic Conducting	2
MUS 322 History of Music III	3
MUS 416 Form and Analysis	3
MUS 442 Dir. St. in Appl. Music Pedagogy ³	2
MUS 398 Chamber Ensemble	1
General Education	<u>3</u>
	18-19

JUNIOR/SPRING

MUS 310T Principal Applied Music Area	4
MUS 300 Music Convocation	0-1
MUS 350 Junior Recital	0-1
MUS 398 Chamber Music Ensemble	1
Upper-Division Music History ⁴	3
Upper-Division Music Theory ⁴	3
General Education (3 + 3)	<u>6</u>
	17-19

SENIOR/FALL

MUS 410T Principal Applied Music Area	4
MUS 300 Music Convocation	0-1
MUS 398 Chamber Music Ensemble	1
General Education (3 + 3)	6
Electives ⁵	<u>3</u>
	14-15

SENIOR/SPRING

MUS 410T Principal Applied Music Area	4
MUS 300 Music Convocation	0-1
MUS 450 Senior Recital	0-1
MUS 480 Graduation Portfolio	2
General Education (3 + 3)	6
Electives ⁵	<u>1</u>
	13-15

*Fulfills URI 101

¹Major ensembles include MUS 292, 293, 394, 395, 396 or 397.

Students who have not passed the piano proficiency examination by the end of MUS 172 will be expected to take MUS 271 and 272.

³Students must take MUS 442 if it is offered. It is offered during the fall term, but only every other year. See course schedule.

⁴Upper-division music history courses include MUS 407, 408, 430, 431, 432, 433 and 434. Upper-division music theory courses include MUS 416, 417, 420, and 421.

⁵At least three credits of electives should be in upper-division music courses.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC – MUSIC PERFORMANCE OPTION CLASSICAL GUITAR SUB-OPTION

Name: _____

URI ID# _____

e-mail: _____

Minimum
of 124
credits
required

MUSIC COURSES

Course Required	Credits	Semester/ Year	Grade
MUS 119	1		
MUS 120	2		
MUS 121	2		
MUS 122	2		
MUS 221	3		
MUS 222	3		
MUS 225	2		
MUS 226	2		
MUS 227	2		
MUS 228	2		
MUS 235	2		
MUS 280	0		
MUS 311	2		
MUS 322	3		
MUS 350 (Junior Recital)	0-1		
MUS 416	3		
MUS 442 (Offered every other Fall)	2		
1 upper division music history course			
MUS XXX	3		
1 upper division music theory course			
MUS XXX	3		
MUS 450 (Senior Recital)	0-1		
MUS 480	2		

PIANO PROFICIENCY

OPTION 1 Pass all 7 exams by end of Junior year	Semester/ Year	Date Passed	
Nomenclature			
Scales			
Harmonization			
Transposition			
Patriotic songs			
Sight-read			
Repertoire			
OPTION 2 Grade no lower than a C	Semester/ Year	Credits	Grade
MUS 171		1	
MUS 172		1	
*MUS 271		1	
*MUS 272		1	

MUS 300 – MUSIC CONVOCATION

8 semesters ~ 0-1 credit ~ (0)

	Credit	Year	Grade

*Students who have not passed the piano proficiency exam by the end of MUS 172 will be expected to take MUS 271, 272.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC – MUSIC PERFORMANCE OPTION CLASSICAL GUITAR SUB-OPTION

Name: _____

URI ID# _____

e-mail: _____

Minimum
of 124
credits
required

GENERAL EDUCATION OPTIONS

Course Required	Credit	Year	Grade
English Communication (6 credits) 3 credits must be a WRT			
Fine Arts & Lit (6 credits) 3 cr. in Fine Arts & 3 cr. in Lit.			
Foreign language/Cross Cultural (6 credits) *See options in URI Catalog			
Letters (6 credits)			
Math & Quantitative Reasoning (3 credits)			
Natural Sciences (6 credits)			
Social Sciences (6 credits)			

CHAMBER ENSEMBLE MUS 398

3 semesters of playing guitar ~ 1 credit each ~ 3 credits total

	Credits	Semester/ Year	Grade

APPLIED MUSIC LESSONS

8 semesters of principal applied music area

	Credits	Semester/ Year	Grade
MUS 110T	2		
MUS 110T	3		
MUS 210T	3		
MUS 210T	3		
MUS 310T	4		
MUS 310T	4		
MUS 410T	4		
MUS 410T	4		

MAJOR ENSEMBLES

4 semesters ~ 1 credit each ~ 4 credits total
(MUS 292, 293, 394, 395, 396, 397)

	Credits	Semester/ Year	Grade

GUITAR ENSEMBLE MUS 398G

4 semesters ~ 1 credit ~ 4 credits total

	Credits	Semester/ Year	Grade

ELECTIVES

4 credits; at least 3 credits should be in upper-division music courses

	Credits	Semester/ Year	Grade

Bachelor of Music Performance OPTION (Jazz SUB - OPTION)

FRESHMAN/FALL

MUS 110W Principal Applied Music Area	2
MUS 119 Intro. to the Music Profession*	1
MUS 120 Music Theory and Sight-Singing I	2
MUS 171 Piano Class I	1
MUS 300 Music Convocation	0-1
MUS 396 Jazz Studio Ensemble	1
Major Ensemble ¹	1
MUS 106 History of Jazz	3
General Education (3 + 3)	<u>6</u>
	16-17

SOPHOMORE/FALL

MUS 210W Principal Applied Music Area	3
MUS 221 History of Music I	3
MUS 225 Music Theory III	2
MUS 226 Ear Training and Sight Singing III	2
MUS 235 Intro. to Music Teaching	2
MUS 300 Music Convocation	0-1
MUS 396 Jazz Studio Ensemble	1
Major Ensemble ¹	<u>1</u>
	15-16

JUNIOR/FALL

MUS 322 History of Music III	3
MUS 300 Music Convocation	0-1
MUS 310W Principal Applied Music Area	4
MUS 311 Basic Conducting	2
MUS 442 Dir. St. in Appl. Music Pedagogy ³	2
MUS 391 Jazz Studio Lab	1
General Education	<u>3</u>
	15-16

SENIOR/FALL

MUS 300 Music Convocation	0-1
MUS 391 Jazz Studio Lab	1
MUS 410W Principal Applied Music Area	4
Upper-Division Music History or Theory ⁴	3
General Education (3 + 3)	6
Electives ⁵	<u>3</u>
	17-18

*Fulfills URI 101

FRESHMAN/SPRING

MUS 110W Principal Applied Music Area	3
MUS 121 Music Theory II	2
MUS 122 Ear Training and Sight Singing II	2
MUS 172 Piano Class II ²	1
MUS 300 Music Convocation	0-1
MUS 398J Jazz Chamber Ensemble	1
Major Ensemble ¹	1
General Education (3 + 3)	<u>6</u>
	16-17

SOPHOMORE/SPRING

MUS 210W Principal Applied Music Area	3
MUS 222 History of Music II	3
MUS 227 Music Theory IV	2
MUS 228 Ear Training and Sight Singing IV	2
MUS 300 Music Convocation	0-1
MUS 280 Mid-Program Portfolio	0
MUS 398J Jazz Chamber Ensemble	1
Major Ensemble ¹	1
General Education	<u>3</u>
	15-16

JUNIOR/SPRING

MUS 300 Music Convocation	0-1
MUS 310W Principal Applied Music Area	4
MUS 350 Junior Recital	0-1
MUS 398J Jazz Chamber Ensemble	1
MUS 424 Jazz Theory & Improv.	3
General Education (3 + 3 + 3)	<u>9</u>
	17-19

SENIOR/SPRING

MUS 300 Music Convocation	0-1
MUS 398J Jazz Chamber Ensemble	1
MUS 410W Principal Applied Music Area	4
MUS 450 Senior Recital	0-1
MUS 480 Graduation Portfolio	2
General Education (3 + 3)	<u>6</u>
	13-15

¹Major ensembles include MUS 291, 292, 293, 394, 395 or 397.

²Students who have not passed the piano proficiency examination by the end of MUS 172 will be expected to take MUS 271 and 272.

³Students must take MUS 442 if it is offered. It is offered during the fall term, but only every other year. See course schedule.

⁴Upper-division music history courses include MUS 407, 408, 430, 431, 432, 433 and 434. Upper-division music theory courses include MUS 416, 417, 420, and 421.

⁵Three credits of electives should be in upper-division music courses.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC – MUSIC PERFORMANCE OPTION JAZZ SUB-OPTION

Name: _____ URI ID# _____

e-mail: _____

Minimum
of 124
credits
required

MUSIC COURSES

Course Required	Credits	Semester/ Year	Grade
MUS 106	3		
MUS 119	1		
MUS 120	2		
MUS 121	2		
MUS 122	2		
MUS 221	3		
MUS 222	3		
MUS 225	2		
MUS 226	2		
MUS 227	2		
MUS 228	2		
MUS 235	2		
MUS 280	0		
MUS 311	2		
MUS 322	3		
MUS 350 (Junior Recital)	0-1		
MUS 424	3		
MUS 442 (Offered every other Fall)	2		
1 upper division music history course or 1 upper division music theory course			
MUS XXX	3		
MUS 450 (Senior Recital)	0-1		
MUS 480	2		

PIANO PROFICIENCY

OPTION 1 Pass all 7 exams by end of Junior year	Semester/ Year	Date Passed	
Nomenclature			
Scales			
Harmonization			
Transposition			
Patriotic songs			
Sight-read			
Repertoire			
OPTION 2 Grade no lower than a C	Semester/ Year	Credits	Grade
MUS 171		1	
MUS 172		1	
*MUS 271		1	
*MUS 272		1	

MUS 300 – MUSIC CONVOCATION

8 semesters ~ 0-1 credit ~ (0)

	Credit	Year	Grade

*Students who have not passed the piano proficiency exam by the end of MUS 172 will be expected to take MUS 271, 272.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC – MUSIC PERFORMANCE OPTION JAZZ SUB-OPTION

Minimum
of 124
credits
required

Name: _____ URI ID# _____

e-mail: _____

GENERAL EDUCATION OPTIONS

Course Required	Credit	Year	Grade
English Communication (6 credits) 3 credits must be a WRT			
Fine Arts & Lit (6 credits) 3 cr. in Fine Arts & 3 cr. in Lit.			
Foreign language/Cross Cultural (6 credits) *See options in URI Catalog			
Letters (6 credits)			
Math & Quantitative Reasoning (3 credits)			
Natural Sciences (6 credits)			
Social Sciences (6 credits)			

MAJOR ENSEMBLES

4 Semesters ~ 1 credit each ~ 4 credits total
(MUS 291, 292, 293, 394, 395, 397)

	Credits	Semester/ Year	Grade

APPLIED MUSIC LESSONS

Limited to saxophone, trumpet, trombone, piano, guitar, string bass, and drum set

	Credits	Semester/ Year	Grade
MUS 110W	2		
MUS 110W	3		
MUS 210W	3		
MUS 210W	3		
MUS 310W	4		
MUS 310W	4		
MUS 410W	4		
MUS 410W	4		

JAZZ STUDIO ENSEMBLE MUS 391, 396, 398J

8 Semesters ~ See requirements below

	Credits	Semester/ Year	Grade
MUS 391	1		
MUS 391	1		
MUS 396	1		
MUS 396	1		
MUS 398J	1		
MUS 398J	1		
MUS 398J	1		
MUS 398J	1		

ELECTIVES

3 credits which should be in upper-division music courses

	Credits	Semester/ Year	Grade

Bachelor of Music Performance OPTION
(Orchestral Instrument SUB - OPTION)

FRESHMAN/FALL

MUS 110 (E-U) Principal Applied Area	2
MUS 119 Intro. to the Music Profession*	1
MUS 120 Music Theory and Sight-Singing I	2
MUS 171 Piano Class I	1
MUS 300 Music Convocation	0-1
Major Ensemble ¹	1
General Education (3 + 3 + 3)	<u>9</u>
	15-16

SOPHOMORE/FALL

MUS 210 (E-U) Principal Applied Area	3
MUS 221 History of Music I	3
MUS 225 Music Theory III	2
MUS 226 Ear Training and Sight Singing III	2
MUS 235 Intro. to Music Teaching	2
MUS 300 Music Convocation	0-1
Major Ensemble ¹	1
General Education	<u>3</u>
	17-18

JUNIOR/FALL

MUS 310 (E-U) Principal Applied Area	4
MUS 322 History of Music III	3
MUS 300 Music Convocation	0-1
MUS 311 Basic Conducting	2
MUS 416 Form and Analysis	3
MUS 442 Dir. St. in Appl. Music Pedagogy ³	2
Major Ensemble ¹	1
General Education	<u>3</u>
	18-19

SENIOR/FALL

MUS 410 (E-U) Principal Applied Area	4
MUS 300 Music Convocation	0-1
Major Ensemble ¹	1
General Education (3 + 3 + 3)	9
Electives ⁵	<u>1</u>
	15-16

*Fulfills URI 101

FRESHMAN/SPRING

MUS 110 (E-U) Principal Applied Music Area	3
MUS 121 Music Theory II	2
MUS 122 Ear Training and Sight Singing II	2
MUS 172 Piano Class II ²	1
MUS 300 Music Convocation	0-1
Secondary or Chamber Ensemble	1
Major Ensemble ¹	1
General Education (3 + 3)	<u>6</u>
	16-17

SOPHOMORE/SPRING

MUS 210 (E-U) Principal Applied Area	3
MUS 222 History of Music II	3
MUS 227 Music Theory IV	2
MUS 228 Ear Training and Sight Singing IV	2
MUS 300 Music Convocation	0-1
MUS 280 Mid-Program Portfolio	0
Secondary or Chamber Ensemble	1
Major Ensemble ¹	1
General Education	<u>3</u>
	15-16

JUNIOR/SPRING

MUS 310 (E-U) Principal Applied Area	4
MUS 300 Music Convocation	0-1
MUS 350 Junior Recital	0-1
Upper-Division Music History ⁴	3
Upper-Division Music Theory ⁴	3
Secondary or Chamber Ensemble	1
Major Ensemble ¹	1
General Education (3)	<u>3</u>
	15-17

SENIOR/SPRING

MUS 410 (E-U) Principal Applied Music Area	4
MUS 300 Music Convocation	0-1
MUS 450 Senior Recital	0-1
MUS 480 Graduation Portfolio	2
Major Ensemble ¹	1
General Education	3
Electives ⁵	<u>3</u>
	13-15

¹Major ensembles include MUS 394, 397, or 292.

²Students who have not passed the piano proficiency examination by the end of MUS 172 will be expected to take MUS 271 and 272.

³Students must take MUS 442 if it is offered. MUS 442 is offered during the fall term, but only every other year. Refer to the course schedule.

⁴Upper-division music history courses include MUS 407, 408, 430, 431, 432, 433, and 434. Upper-division music theory courses include MUS 416, 417, 420, 421 and 424.

⁵At least three credits of electives should be in upper-division music courses.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC – MUSIC PERFORMANCE OPTION ORCHESTRAL INSTRUMENT SUB-OPTION

Name: _____ URI ID# _____

e-mail: _____

Minimum
of 124
credits
required

MUSIC COURSES

Course Required	Credits	Semester/ Year	Grade
MUS 119	1		
MUS 120	2		
MUS 121	2		
MUS 122	2		
MUS 221	3		
MUS 222	3		
MUS 225	2		
MUS 226	2		
MUS 227	2		
MUS 228	2		
MUS 235	2		
MUS 280	0		
MUS 311	2		
MUS 322	3		
MUS 350 (Junior Recital)	0-1		
MUS 416	3		
1 upper division music history course			
MUS XXX	3		
1 upper division music theory course			
MUS XXX	3		
MUS 442 (Offered every other Fall)	2		
MUS 450 (Senior Recital)	0-1		
MUS 480	2		

APPLIED MUSIC LESSONS

8 semesters of principal applied music area

E – U Classical only ~

	Credits	Semester/ Year	Grade
MUS 110	2		
MUS 110	3		
MUS 210	3		
MUS 210	3		
MUS 310	4		
MUS 310	4		
MUS 410	4		
MUS 410	4		

PIANO PROFICIENCY

OPTION 1 Pass all 7 exams by end of Junior year	Semester/ Year	Date Passed	
Nomenclature			
Scales			
Harmonization			
Transposition			
Patriotic songs			
Sight-read			
Repertoire			
OPTION 2 Grade no lower than a C	Semester/ Year	Credits	Grade
MUS 171		1	
MUS 172		1	
*MUS 271		1	
*MUS 272		1	

*Students who have not passed the piano proficiency exam by the end of MUS 172 will be expected to take MUS 271, 272.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC – MUSIC PERFORMANCE OPTION ORCHESTRAL INSTRUMENT SUB-OPTION

Name: _____ URI ID# _____
 e-mail: _____

Minimum
of 124
credits
required

MUS 300 – MUSIC CONVOCATION

8 semesters ~ 0-1 credit ~ (0)

	Credits	Semester/ Year	Grade

SECONDARY OR CHAMBER ENSEMBLES

3 Semesters ~ 1 credit each ~ 3 credits total

	Credits	Semester/ Year	Grade

MAJOR ENSEMBLES

8 Semesters ~ 1 credit each ~ 8 credits total
 (MUS 292, 394, 397)

	Credits	Semester/ Year	Grade

GENERAL EDUCATION OPTIONS

Course Required	Credit	Year	Grade
English Communication (6 credits) 3 credits must be a WRT			
Fine Arts & Lit (6 credits) 3 cr. in Fine Arts & 3 cr. in Lit.			
Foreign Language/Cross Cultural (6 credits) *See options in URI Catalog			
Letters (6 credits)			
Math & Quantitative Reasoning (3 credits)			
Natural Sciences (6 credits)			
Social Sciences (6 credits)			

ELECTIVES

4 credits; at least 3 credits should be in upper-division music courses

	Credits	Semester/ Year	Grade

Bachelor of Music Performance OPTION (Piano/Organ SUB - OPTION)¹
--

FRESHMAN/FALL

MUS 110 (B-C) Principal Applied Music Area	3
MUS 119 Intro. to the Music Profession*	1
MUS 120 Music Theory and Sight-Singing I	2
MUS 300 Music Convocation	0-1
Major Ensemble ²	1
General Education (3 + 3 + 3)	<u>9</u>
	16-17

FRESHMAN/SPRING

MUS 110 (B-C) Principal Applied Music Area	3
MUS 121 Music Theory II	2
MUS 122 Ear Training and Sight Singing II	2
MUS 300 Music Convocation	0-1
Major Ensemble ²	1
General Education (3 + 3 + 3)	<u>9</u>
	17-18

SOPHOMORE/FALL

MUS 210 (B-C) Principal Applied Music Area	3
MUS 221 History of Music I	3
MUS 225 Music Theory III	2
MUS 226 Ear Training and Sight Singing III	2
MUS 235 Intro. to Music Teaching	2
MUS 300 Music Convocation	0-1
MUS 398 or 371	1
Major Ensemble ²	1
General Education	<u>3</u>
	17-18

SOPHOMORE/SPRING

MUS 210 (B-C) Principal Applied Music Area	3
MUS 222 History of Music II	3
MUS 227 Music Theory IV	2
MUS 228 Ear Training and Sight Singing IV	2
MUS 300 Music Convocation	0-1
MUS 280 Mid-Program Portfolio	0
MUS 398 or 371	1
Major Ensemble ²	1
General Education	<u>3</u>
	15-16

JUNIOR/FALL

MUS 310 (B-C) Principal Applied Music Area	4
MUS 300 Music Convocation	0-1
MUS 311 Basic Conducting	2
MUS 322 History of Music III	3
MUS 398 or 371	1
MUS 416 Form and Analysis	3
MUS 442 Dir. St. in Applied Pedagogy ³	2
General Education	<u>3</u>
	18-19

JUNIOR/SPRING

MUS 310 (B-C) Principal Applied Music Area	4
MUS 300 Music Convocation	0-1
MUS 350 Junior Recital	0-1
MUS 398 or 371	1
MUS 420 18th Century Counterpoint	3
General Education (3 + 3)	6
Electives ⁵	<u>1</u>
	15-17

SENIOR/FALL

MUS 410 (B-C) Principal Applied Music Area	4
MUS 300 Music Convocation	0-1
MUS 398 or 371	1
Upper-Division Music History ⁴	3
General Education	3
Electives ⁵	<u>3</u>
	14-15

SENIOR/SPRING

MUS 410 (B-C) Principal Applied Music Area	4
MUS 300 Music Convocation	0-1
MUS 398 or 371	1
MUS 450 Senior Recital	0-1
MUS 480 Graduation Portfolio	2
General Education	3
Electives ⁵	<u>2</u>
	13-15

*Fulfills URI 101

13-15

¹All students pursuing this sub-option must pass the piano proficiency examination by the end of the second semester of the junior year. Keyboard majors can waive MUS 171, 172, 271, and 272, courses normally taken to develop the skills necessary to pass the piano proficiency examination.

²Major ensembles include MUS 292, 293, 394, 395 or 397.

³Students must take MUS 442 if it is offered. MUS 442 is offered during the fall term, but only every other year. Refer to the course schedule.

⁴Upper-division music history courses include MUS 407, 408, 430, 431, 432, 433 and 434.

⁵At least three credits of electives should be in upper-division music courses.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC – MUSIC PERFORMANCE OPTION PIANO/ORGAN SUB-OPTION

Name: _____ URI ID# _____

e-mail: _____

Minimum
of 124
credits
required

MUSIC COURSES

Course Required	Credits	Semester/ Year	Grade
MUS 119	1		
MUS 120	2		
MUS 121	2		
MUS 122	2		
MUS 221	3		
MUS 222	3		
MUS 225	2		
MUS 226	2		
MUS 227	2		
MUS 228	2		
MUS 235	2		
MUS 280	0		
MUS 311	2		
MUS 322	3		
MUS 350 (Junior Recital)	0-1		
MUS 416	3		
MUS 420	3		
1 upper division music history course			
MUS XXX	3		
MUS 442 (Offered every other Fall)	2		
MUS 450 (Senior Recital)	0-1		
MUS 480	2		

APPLIED MUSIC LESSONS

8 semesters of principal applied music area
110 – 410B or 110 – 410C

	Credits	Semester/ Year	Grade
MUS 110	3		
MUS 110	3		
MUS 210	3		
MUS 210	3		
MUS 310	4		
MUS 310	4		
MUS 410	4		
MUS 410	4		

PIANO PROFICIENCY*

OPTION 1 Pass all 7 exams by end of Junior year	Semester / Year	Date Passed	
Nomenclature			
Scales			
Harmonization			
Transposition			
Patriotic songs			
Sight-read			
Repertoire			
OPTION 2 Grade no lower than a C	Semester /Year	Credits	Grade
MUS 171		1	
MUS 172		1	
MUS 271		1	
MUS 272		1	

MUS 300 – MUSIC CONVOCATION

8 semesters ~ 0-1 credit (0)

	Credit	Semester/ Year	Grade

*All students pursuing this sub-option must pass the piano proficiency exam by end of second semester junior year. Keyboard majors may waive MUS 171, 172, 271, 272.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC – MUSIC PERFORMANCE OPTION PIANO/ORGAN SUB-OPTION

Name: _____

URI ID# _____

e-mail: _____

Minimum
of 124
credits
required

GENERAL EDUCATION OPTIONS

Course Required	Credit	Year	Grade
English Communication (6 credits) 3 credits must be a WRT			
Fine Arts & Lit (6 credits) 3 cr. in Fine Arts & 3 cr. in Lit.			
Foreign Language/Cross Cultural (6 credits) <small>*See options in URI Catalog</small>			
Letters (6 credits)			
Math & Quantitative Reasoning (3 credits)			
Natural Sciences (6 credits)			
Social Sciences (6 credits)			

MAJOR ENSEMBLES

4 4 Semesters ~ 1 credit each ~ 4 credits total
(MUS 292, 293, 394, 395, 397)

	Credits	Semester/ Year	Grade

PIANO ACCOMP. (MUS 371) OR CHAMBER ENSEMBLE (MUS 398)

6 Semesters ~ 1 credit each ~ 6 credits total

	Credits	Semester/ Year	Grade

ELECTIVES

6 credits; at least 3 credits should be in upper-division music courses

	Credits	Semester/ Year	Grade

Bachelor of Music Performance OPTION (Voice SUB - OPTION)
--

FRESHMAN/FALL

MUS 110A Principal Applied Music Area	2
MUS 119 Intro. to the Music Profession*	1
MUS 120 Music Theory and Sight-Singing I	2
MUS 171 Piano Class I	1
MUS 300 Music Convocation	0-1
Major Ensemble ¹	1
General Education (3 + 3 + 3)	<u>9</u>
	16-17

FRESHMAN/SPRING

MUS 110A Principal Applied Music Area	3
MUS 121 Music Theory II	2
MUS 122 Ear Training and Sight Singing II	2
MUS 172 Piano Class II	1
MUS 300 Music Convocation	0-1
MUS 283 Vocal Diction	3
Major Ensemble ¹	1
General Education (3 + 3)	<u>6</u>
	18-19

SOPHOMORE/FALL

MUS 210A Principal Applied Music Area	3
MUS 221 History of Music I	3
MUS 225 Music Theory III	2
MUS 226 Ear Training and Sight Singing III	2
MUS 235 Intro. to Music Teaching	2
MUS 271 Piano Class III	1
MUS 300 Music Convocation	0-1
Major Ensemble ¹	0
Foreign Language ³	<u>3</u>
	16-17

SOPHOMORE/SPRING

MUS 210A Principal Applied Music Area	3
MUS 222 History of Music II	3
MUS 227 Music Theory IV	2
MUS 228 Ear Training and Sight Singing IV	2
MUS 272 Piano Class IV	1
MUS 300 Music Convocation	0-1
MUS 280 Mid-Program Portfolio	0
Major Ensemble ¹	1
Foreign Language ³	<u>3</u>
	15-16

JUNIOR/FALL

MUS 310A Principal Applied Music Area	4
MUS 300 Music Convocation	0-1
MUS 311 Basic Conducting	2
MUS 322 History of Music III	3
MUS 416 Form and Analysis	3
MUS 442 Dir. St. in Appl. Music Pedagogy ²	2
Major Ensemble ¹	<u>1</u>
	15-16

JUNIOR/SPRING

MUS 310A Principal Applied Music Area	4
MUS 300 Music Convocation	0-1
MUS 350 Junior Recital	0-1
Chamber or Other Music Ensemble	1
Major Ensemble ¹	1
Foreign Language ⁴	3
General Education (3)	3
Electives ⁴	<u>3</u>
	15-17

SENIOR/FALL

MUS 410A Principal Applied Music Area	4
MUS 300 Music Convocation	0-1
Chamber or Other Music Ensemble	1
Major Ensemble ¹	1
General Education (3 + 3 + 3)	9
Electives ⁴	<u>1</u>
	16-17

SENIOR/SPRING

MUS 410A Principal Applied Music Area	4
MUS 300 Music Convocation	0-1
MUS 450 Senior Recital	0-1
MUS 480 Graduation Portfolio	2
Major Ensemble ¹	1
General Education (3 + 3)	<u>6</u>
	13-15

*Fulfills URI 101

¹Major ensembles include 293 or 395.

²Students must take MUS 442. MUS 442 is offered during the fall term, but only every other year. Refer to the course schedule.

³Students pursuing a B.M. degree in voice must take a total of 9 credits in two or more foreign languages. A concentration in one language (6 credits) is recommended.

⁴At least three credits of electives should be in upper-division music courses.

PROGRAM OF STUDY – WORKSHEET

BACHELOR OF MUSIC – MUSIC PERFORMANCE VOICE SUB-OPTION

Name: _____

URI ID# _____

e-mail: _____

Minimum
of 124
credits
required

MUSIC COURSES

Course Required	Credits	Semester/ Year	Grade
MUS 119	1		
MUS 120	2		
MUS 121	2		
MUS 122	2		
MUS 221	3		
MUS 222	3		
MUS 225	2		
MUS 226	2		
MUS 227	2		
MUS 228	2		
MUS 235	2		
MUS 280	0		
MUS 283	3		
MUS 311	2		
MUS 322	3		
MUS 350 (Junior Recital)	0-1		
MUS 416	3		
MUS 442 (Offered every other Fall)	2		
MUS 450 (Senior Recital)	0-1		
MUS 480	2		

MUS 300 – MUSIC CONVOCATION

8 semesters ~ 0-1 credit ~ (0)

	Credit	Semester/ Year	Grade

APPLIED MUSIC LESSONS

8 semesters of principal area	Credits	Semester/ Year	Grade
MUS 110A	2		
MUS 110A	3		
MUS 210A	3		
MUS 210A	3		
MUS 310A	4		
MUS 310A	4		
MUS 410A	4		
MUS 410A	4		

PIANO PROFICIENCY

Grade no lower than a C

	Credits	Semester/ Year	Grade
MUS 171	1		
MUS 172	1		
MUS 271	1		
MUS 272	1		

PROGRAM OF STUDY – WORKSHEET
BACHELOR OF MUSIC – MUSIC PERFORMANCE
VOICE SUB-OPTION

Name: _____ URI ID# _____

e-mail: _____

Minimum
of 124
credits
required

GENERAL EDUCATION OPTIONS

Course Required	Credit	Year	Grade
English Communication (6 credits) 3 credits must be a WRT			
Fine Arts & Lit (6 credits) 3 cr. in Fine Arts & 3 cr. in Lit.			
Foreign language/Cross Cultural (6 credits) *See options in URI Catalog			
Letters (6 credits)			
Math & Quantitative Reasoning (3 credits)			
Natural Sciences (6 credits)			
Social Sciences (6 credits)			

CHAMBER OR OTHER ENSEMBLES

2 Semesters (2 credits total)

Credits	Semester/ Year	Grade
1		
1		

MAJOR ENSEMBLES

8 Semesters ~ 0-1 credit per semester (7 credits total)
(MUS 293 or 395)

	Credit	Semester/ Year	Grade

FOREIGN LANGUAGES

9 credits ~ 2 or more languages
This requirement may be modified or satisfied by
advanced placement.

	Credit	Semester/ Year	Grade
	3		
	3		
	3		

ELECTIVES

4 credits; at least 3 credits should be in upper-division
music courses

	Credit	Semester/ Year	Grade

MINOR IN MUSIC

The course credits listed in the following options are minimum credits needed for the minor. However, if a course has variable credit, the student can register for additional credit. For example, two semesters of MUS 300 at 0 credit each semester is the minimum requirement. But, since MUS 300 is a variable credit course (0 or 1 credit), students can register for MUS 300 for one credit instead of zero. Regardless of the amount credit that you select, MUS 300, and the grade you receive, will be listed on your transcript. Taking MUS 300 for one credit will impact your GPA whereas zero credit will not; usually the impact of selecting the one credit option is positive. All small and large ensemble courses are also offered for variable credit.

Music Minor: The purpose of this option is to give students a broad-based background in music. Course work in this option is similar to that taken by students starting work toward a B.A. or B.M. degree in music. Students who wish to declare a minor in music using the Music Minor option must earn credit for MUS 111 (3) or 120 (2), 171 (1), 121 and 122 (4), 300 for a minimum of two semesters (0), and two three-credit music history and literature courses selected from MUS 221, 322, 408, 430, 431, 433, 434 (or 222, if the student has the additional prerequisites) (6). Additionally, students must earn a minimum of four credits in their principal applied music area (MUS 110 – 410, at one or two credits per semester) and four credits in major ensembles¹ appropriate to the principal applied music area (8). The minimum number of credits required for this option is 21-22. Students must pass an audition in their principal applied music area prior to registration for applied study in voice or on an instrument.

Music Performance Minor: The purpose of this option is to give students the opportunity for a more concentrated study in voice or on an instrument. Students who wish to declare a minor in music using the Music Performance Minor option must earn credit for MUS 111 (3) or 120 (2); MUS 121 and 122 (4) or a music history course selected from MUS 101, 106, 221, 322, 408, 430, 431, 433, 434 (3); MUS 300 for a minimum of two semesters (0). Additionally, students must earn a minimum of eight credits in their principal applied music area (MUS 110 – 410, at one or two credits per semester), and six credits in major ensembles¹ appropriate to the principal applied music area (14). The minimum number of credits required for this option is 19-21. Students must pass an audition in their principal applied music area prior to registration for applied study in voice or on an instrument.

Jazz Studies Minor: The purpose of this option is to give students the opportunity for concentrated study in jazz theory, history and performance. Students who wish to declare a minor in music using the jazz studies option must complete 19 credits in musicianship, performance and electives as follows: MUS 120 (2); MUS 121 and 122 (4); MUS 171 (1); MUS 106, 221 (World Music Unit – 1 cr.), 322 (Jazz and Popular Music Units - 2) (6); MUS 300 for a minimum of two semesters (0). Performance: students must earn a minimum of four credits of principal applied music in jazz (MUS 110W, 210W) at one or two credits per semester (4), and two semesters of MUS 391, 396, or 398J (2). Applied study in MUS 110W and 210W, for the minor in jazz option, is limited to saxophone, trumpet, trombone, piano, string bass, guitar and drum set. The department strongly suggests that 3 credits be taken in MUS 101. Participation in major ensembles is also encouraged. Major ensembles include MUS 291, 292, 293, 394, 395, 397, and 398G pending audition. A successful audition is required prior to study in the principal applied music area and prior to participation in ensembles.

Individual Music Minor: The purpose of this option is to give students more flexibility. These students design and develop their music minor program under the advisement and sponsorship of a full-time music faculty member. Petitions outlining and justifying the desired music minor program must be presented by the faculty sponsor to the music faculty for approval. A minimum of eighteen credits is required. Petitions should be submitted as early as possible in a student's undergraduate program.

¹Music ensembles include MUS 291, 292, 293, 394, 395, 396, and 397. Major ensembles must be appropriate to the principal applied area. Up to one semester of MUS 291 can count toward the major ensemble requirement in the Music Minor Option; up to two semesters of MUS 291 can count toward the major ensemble requirement in Music Performance Minor Option. Those whose major applied area is guitar can count MUS 398G (Guitar Ensemble) as a major ensemble. Those whose major applied area is piano can count additional applied music credits (MUS 110 – 410) and/or accompanying (MUS 371) in lieu of the major ensemble requirements.

Minor in Music (Music Minor Option)
--

FRESHMAN/FALL

MUS 110 (A-U) Principal Applied Music Area ²	2
Either:	
MUS 111 Basic Musicianship ¹	3
(or)	
MUS 120 Music Theory and Sight-Singing I	2
MUS 171 Piano Class I	1
MUS 300 Music Convocation	0
Major Ensemble ³	1
General Education (3 + 3 + 3)	<u>9</u>
	17

SOPHOMORE/FALL

Major Ensemble ³	1
Music History Elective ⁴	3
General Education and Major (3 + 3 + 3 + 3)	<u>12</u>
	16

JUNIOR/FALL

General Education and Major	15
-----------------------------	----

SENIOR/FALL

General Education and Major	16
-----------------------------	----

FRESHMAN/SPRING

MUS 110 (A-U) Principal Applied Music Area ²	2
MUS 121 Music Theory II	2
MUS 122 Ear Training and Sight Singing II	2
MUS 300 Music Convocation	0
Major Ensemble ³	1
General Education and/or Major (3 + 3 + 3)	<u>9</u>
	17

SOPHOMORE/SPRING

Major Ensemble ³	1
Music History Elective ⁴	3
General Education and Major (3 + 3 + 3 + 3)	<u>12</u>
	16

JUNIOR/SPRING

General Education and Major	16
-----------------------------	----

SENIOR/SPRING

General Education and Major	16
-----------------------------	----

¹MUS 111 satisfies a general education requirement, but MUS 120 does not.

²MUS 110 and 210 (A-U) can be taken for 1 or 2 credits per semester. The music minor requires a total of 4 credits in any 1 or 2 credit combination. One credit equals a half-hour lesson, 2 credits equal an hour lesson.

³Music ensembles include MUS 291, 292, 293, 394, 395, 396, 397, or 398G, pending audition. Major ensembles must be appropriate to the principal applied area. Participation in major ensembles beyond the sophomore year is encouraged and welcomed.

⁴The following music history and literature courses satisfy this requirement: MUS 221 (prerequisite MUS 121 or equivalent competency), 222 (prerequisite MUS 225 or equivalent competency and MUS 221 or consent of the instructor), 322 (prerequisite MUS 121 or equivalent competency and MUS 221 or consent of instructor), 407 (prerequisite MUS 222), 408, 430, 431, 432 (prerequisite MUS 222), 433 or 434. Music minors wishing to take MUS 222 or 322 but who have not taken MUS 221 should speak to Dr. Ladewig.

UNIVERSITY OF RHODE ISLAND
MINOR FIELDS OF STUDY - - Music Minor Option

1. Undergraduate students may declare a "Minor" field of study. Requirements may be satisfied by: a) completion of 18 or more credits of any of the minors that have been proposed by one or more departments and approved by the Curricular Affairs Committee, Faculty Senate, and the President; or b) completion of 18 or more credits within a curriculum other than the student's major; or c) completion of 18 or more credits or related studies offered by more than one department and sponsored by a faculty member competent in the minor field of study. To declare a minor, a student must have approval of the department chairperson of the minor field of study (or faculty sponsor in option c of this paragraph), and the student's academic dean. A student's approved minor(s) will be listed on the student's academic record after graduation.
2. At least twelve of the eighteen credits required for the minor shall be at the 200 level or above. A minimum average of 2.0 must be earned in the eighteen or more credits required for the minor.
3. At least half of the credits required for a minor must be earned at The University of Rhode Island.
4. No course may be used to apply to both the major and minor fields of study. Courses in general education may be used for the minor. Courses in the minor may not be taken under the pass-fail grading option.
5. Application for a minor must be filed in the academic dean's office no later than the beginning of the student's final semester or term.
6. College of Business Administration students need the approval of the Scholastic Standing Committee for interdepartmental minors.
7. Approval of a minor does not guarantee space in any course required for the minor.

Student's Name (Please Print)	Curriculum Code	ID Number
<u>MUSIC MINOR OPTION</u> Name of Minor	Check if Minor is Departmental _____ Interdepartmental _____	Graduation Date Mo/Yr

Course Number	Course Title	Credits	Grade
<u>MUS 111</u> (or)	Basic Musicianship (or)	3 (or)	_____
<u>MUS 120</u>	Basic Music Theory	2	_____
<u>MUS 121</u>	Music Theory I	2	_____
<u>MUS 122</u>	Ear Training and Sightsinging I	2	_____
<u>MUS 171</u>	Piano Class I	1	_____
<u>MUS 300</u>	Music Convocation (2 semesters)	0 + 0	_____
_____	Music History and Literature Course	3	_____
_____	Music History and Literature Course	3	_____
<u>MUS 110-210</u>	Principal Applied Music Area (4 credits)	4	_____
_____	Major Ensembles (4 credits)	4	_____
	TOTAL	21-22	_____

Department Chairperson or Faculty Signature as appropriate	Date
Approval of Scholastic Standing Committee if needed	Date
Dean's Signature	Date

PLEASE SEND A COPY TO THE MUSIC DEPARTMENT (Fine Arts Center) AFTER THE DEAN SIGNS.

Minor in Music (Music Performance Minor Option)
--

FRESHMAN/FALL

MUS 110 (A-U) Principal Applied Area ²	2
Either:	
MUS 111 Basic Musicianship ¹	3
(or)	
MUS 120 Music Theory and Sight-Singing I	2
MUS 300 Music Convocation	0
Major Ensemble ³	1
General Education (3 + 3 + 3)	<u>9</u>
	14-15

FRESHMAN/SPRING

MUS 110 (A-U) Principal Applied Area ²	2
Either:	
MUS 121 Music Theory II (and)	2
MUS 122 Ear Training and Sight-Singing II	2
(or)	
Music History Course ⁴	3
MUS 300 Music Convocation	0
Major Ensemble ³	1
General Education and/or Major (3 + 3 + 3)	<u>9</u>
	15-16

SOPHOMORE/FALL

MUS 210 (A-U) Principal Applied Music Area ²	2
Major Ensemble ³	1
General Education and Major (3 + 3 + 3 + 3)	<u>12</u>
	14

SOPHOMORE/SPRING

MUS 210 (A-U) Principal Applied Music Area ²	2
Major Ensemble ³	1
General Education and Major (3 + 3 + 3 + 3)	<u>12</u>
	14

JUNIOR/FALL

Major Ensemble ³	1
General Education and Major	<u>15</u>
	16

JUNIOR/SPRING

Major Ensemble ³	1
General Education and Major	<u>15</u>
	16

SENIOR/FALL

General Education and Major	16
-----------------------------	----

SENIOR/SPRING

General Education and Major	16
-----------------------------	----

¹MUS 111 satisfies a general education requirement, but MUS 120 does not.

²MUS 110 and 210 can be taken for 1 or 2 credits per semester. This music performance minor option requires a minimum of 8 credits in any 1 or 2 credit combination. One credit equals a half-hour lesson, 2 credits equal an hour lesson.

³Music ensembles include MUS 291, 292, 293, 394, 395, 396, 397, or 398G, pending audition. Major ensembles must be appropriate to the principal applied area. Participation in major ensembles beyond the sophomore year is encouraged and welcomed. This music performance minor option requires a minimum of six credits in major ensembles appropriate to the principal applied area.

⁴The following music history and literature courses satisfy this requirement: MUS 101, MUS 106, MUS 221 (prerequisite MUS 121 or equivalent competency), 322 (prerequisite MUS 121 or equivalent competency and MUS 221 or consent of instructor), 408, 430, 431, 433 or 434. Music minors wishing to take MUS 222 or 322 but who have not taken MUS 221 should speak to Dr. Ladewig.

UNIVERSITY OF RHODE ISLAND

MINOR FIELDS OF STUDY - - Music Performance Minor Option

1. Undergraduate students may declare a “Minor” field of study. Requirements may be satisfied by: a) completion of 18 or more credits of any of the minors that have been proposed by one or more departments and approved by the Curricular Affairs Committee, Faculty Senate, and the President; or b) completion of 18 or more credits within a curriculum other than the student’s major; or c) completion of 18 or more credits or related studies offered by more than one department and sponsored by a faculty member competent in the minor field of study. To declare a minor, a student must have approval of the department chairperson of the minor field of study (or faculty sponsor in option c of this paragraph), and the student’s academic dean. A student’s approved minor(s) will be listed on the student’s academic record after graduation.
2. At least twelve of the eighteen credits required for the minor shall be at the 200 level or above. A minimum average of 2.0 must be earned in the eighteen or more credits required for the minor.
3. At least half of the credits required for a minor must be earned at The University of Rhode Island.
4. No course may be used to apply to both the major and minor fields of study. Courses in general education may be used for the minor. Courses in the minor may not be taken under the pass-fail grading option.
5. Application for a minor must be filed in the academic dean’s office no later than the beginning of the student’s final semester or term.
6. College of Business Administration students need the approval of the Scholastic Standing Committee for interdepartmental minors.
7. Approval of a minor does not guarantee space in any course required for the minor.

Student’s Name (Please Print)	Curriculum Code	ID Number
	Check if Minor is Departmental _____ Interdepartmental _____	
<u>MUSIC PERFORMANCE MINOR OPTION</u>		
Name of Minor		Graduation Date Mo/Yr
Course Number	Course Title	Credits
Grade		
<u>MUS 111</u> (or)	Basic Musicianship (or)	3 (or)
<u>MUS 120</u>	Music Theory and Sight-Singing I	2
<u>MUS 121</u> and	Music Theory II (and)	
<u>MUS 122</u> or	Ear Training and Sightsinging II (or)	2 + 2 (or)
	Music History and Literature Course	3
<u>MUS 300</u>	Music Convocation (2 semesters)	0 + 0
<u>MUS 110 - 210</u>	Principal Applied Music Area (8 credits)	8
	Major Ensembles (6 credits)	<u>6</u>
	TOTAL	19-21

Department Chairperson or Faculty Signature as appropriate _____ Date _____

Approval of Scholastic Standing Committee if needed _____ Date _____

Dean’s Signature _____ Date _____

PLEASE SEND A COPY TO THE MUSIC DEPARTMENT (Fine Arts Center) AFTER THE DEAN SIGNS.

<p>Minor in Music (Jazz Studies Option)</p>

FRESHMAN/FALL

MUS 110W Principal Applied Music Area ¹	1
MUS 120 Music Theory and Sight-Singing I	2
MUS 300 Music Convocation	0
MUS 106 History of Jazz	3
MUS 171 Piano Class I ³	1
General Education or Major	3
General Education or Major	3
General Education or Major	<u>3</u>
	15

SOPHOMORE/FALL

MUS 210W Principal Applied Music Area	1
MUS 221 History of Music (World Music Unit)	1
MUS 300 Music Convocation	0
MUS 322 History of Music II (Jazz & Popular Unit)	2
MUS 391 Jazz Studio Lab, 396 or 398J	1
General Education or Major	3
General Education or Major	<u>3</u>
Electives ⁴	14

JUNIOR/FALL²

General Education or Major	16
----------------------------	----

SENIOR/FALL

General Education or Major	15
----------------------------	----

FRESHMAN/SPRING

MUS 110W Principal Applied Music Area ¹	1
MUS 121 Music Theory II	2
MUS 122 Ear Training and Sight Singing II	2
MUS 300 Music Convocation	0
General Education or Major	3
General Education or Major	3
General Education or Major	<u>3</u>
	15

SOPHOMORE/SPRING

MUS 210W Principal Applied Music Area	1
MUS 300 Music Convocation	0
MUS 391 Jazz Studio Lab	1
General Education	3
General Education	3
General Education	3
General Education	<u>3</u>
	14

JUNIOR/SPRING

General Education or Major	16
----------------------------	----

SENIOR/SPRING

General Education or Major	15
----------------------------	----

¹MUS 110W – 210W are strictly limited to Saxophone, Trumpet, Trombone, Piano, String Bass, Guitar and Drum set.

²Participation in ensembles beyond the sophomore year is encouraged and welcomed.

³Students who are deficient in keyboard skills must take MUS 171, Class Piano 1.

⁴The department strongly suggests that 3 credits be taken in MUS 101.

UNIVERSITY OF RHODE ISLAND

MINOR FIELDS OF STUDY - - Jazz Studies Minor Option

- Undergraduate students may declare a "Minor" field of study. Requirements may be satisfied by: a) completion of 18 or more credits of any of the minors that have been proposed by one or more departments and approved by the Curricular Affairs Committee, Faculty Senate, and the President; or b) completion of 18 or more credits within a curriculum other than the student's major; or c) completion of 18 or more credits or related studies offered by more than one department and sponsored by a faculty member competent in the minor field of study. To declare a minor, a student must have approval of the department chairperson of the minor field of study (or faculty sponsor in option c of this paragraph), and the student's academic dean. A student's approved minor(s) will be listed on the student's academic record after graduation.
- At least twelve of the eighteen credits required for the minor shall be at the 200 level or above. A minimum average of 2.0 must be earned in the eighteen or more credits required for the minor.
- At least half of the credits required for a minor must be earned at The University of Rhode Island.
- No course may be used to apply to both the major and minor fields of study. Courses in general education may be used for the minor. Courses in the minor may not be taken under the pass-fail grading option.
- Application for a minor must be filed in the academic dean's office no later than the beginning of the student's final semester or term.
- College of Business Administration students need the approval of the Scholastic Standing Committee for interdepartmental minors.
- Approval of a minor does not guarantee space in any course required for the minor.

Student's Name (Please Print)	Curriculum Code	ID Number
	Check if Minor is Departmental _____ Interdepartmental _____	
<u>JAZZ STUDIES MINOR OPTION</u>		
Name of Minor		Graduation Date Mo/Yr

Course Number	Course Title	Credits	Grade
<u>MUS 106</u>	History of Jazz	3	_____
<u>MUS 120</u>	Music Theory and Sight-Singing I	2	_____
<u>MUS 121</u> and 122	Music Theory II & Ear Training and Sight Singing II	2 + 2	_____
<u>MUS 171</u>	Piano Class I	1	_____
<u>MUS 221</u>	Music History I (World Music Unit only)	1	_____
<u>MUS 300</u>	Music Convocation (2 semesters)	0 + 0	_____
<u>MUS 322</u>	Music History III (Jazz and Popular Units only)	2	_____
<u>MUS 110W, 210W</u>	Applied Music Area in Jazz (4 crs. at 1 or 2 per sem.)	4	_____
<u>MUS 391, 396 or 398J</u>	Lab or Ensemble(2 crs. at 1 per sem.)	1 + 1	_____
_____	_____	-	_____
_____	_____	-	_____
	TOTAL	19	

Department Chairperson or Faculty Signature as appropriate	Date
Approval of Scholastic Standing Committee if needed	Date
Dean's Signature	Date

PLEASE SEND A COPY TO THE MUSIC DEPARTMENT (Fine Arts Center) AFTER THE DEAN SIGNS.

PERFORMANCE POLICIES AND PROCEDURES

MUS 300 MUSIC CONVOCATION (NOTE: This handbook description is shorter and more generic than the official course syllabus given out each semester. Always follow the course syllabus.)

Performance Requirements. For freshmen, Convocation performance during the first two semesters is encouraged, but is at the discretion of the student's applied instructor. Compositions for which accompaniment was originally intended must be performed with an appropriate accompanying instrument. Students registered for applied music courses in the third semester and beyond (MUS 210, 310, 410) must perform in Convocation each semester, with the following exceptions: (1) Any student giving a junior or senior recital in a given semester is not required to perform in Convocation during that semester. (2) Any student taking applied lessons on a secondary instrument is not required to perform in convocation on the secondary instrument.

A student whose Convocation performance requirement has not been fulfilled in any one semester because of a legitimate excuse will receive a grade of incomplete in his/her applied performing area. Legitimate excuses result from student illness or accidents, family emergencies, etc. The Convocation requirement must be fulfilled through performance at a MUS 300 Music Convocation, scheduled early in the student's next semester of enrollment.

Procedures for Performing in Music Convocation

1. When you have your first lesson of the semester, identify with your applied music teacher the Music Convocation date on which you would like to perform. If you are a member of a chamber ensemble (including jazz combos), discuss with your faculty coach the possibility of your chamber ensemble performing on Convocation. Student composers should discuss with their composition teachers the opportunity to have their compositions performed.
2. Plan with your teacher the repertoire you will perform on your Convocation appearance, the accompanist and/or other musicians you will ask to perform with you, and start preparing. Pick up a copy of the *Convocation Performance* form in the Music Office and fill it out. Remember you need both the signatures of your instructor and accompanist before you hand the *Convocation Performance* form to the music secretary. If you are using a student accompanist, you must also get the approval of that student's piano teacher.
3. Arrange for an accompanist (if needed) early in the semester, preferably after your first lesson. The Department of Music provides accompanists for Convocation without cost to you. If you use someone other than those hired by the Music Department to be Convocation accompanists, you have full responsibility for compensating that person. Piano students are also available; check with the piano teachers.
4. Follow these procedures when using a departmental accompanist:
 - a. Contact the accompanist by telephone or leave a message in his/her departmental mailbox.
 - b. Have your accompanist sign your *Convocation Performance* form. If you are using a student accompanist, you must also get the signature of that student's piano teacher.
 - c. Work out all necessary arrangements including the rehearsal and performance dates, times, and places.
 - d. Leave a complete set of the music for the accompanist in his/her mailbox as early as possible, but no later than four to six weeks before the first rehearsal. (Don't forget to put your name on your music.) You must give your music to the accompanist no later than two full weeks before your first rehearsal. The accompanist has the right to refuse accompanying you on your Convocation date if he/she has not been given sufficient time to prepare the piano part.
 - e. Have a sufficient number of rehearsals to present a high-quality performance. Your applied teacher must hear at least one rehearsal with your accompanist. Know the complete musical score (all parts) well before the first rehearsal.
5. If you wish to rehearse in the Concert Hall, check the Concert Hall schedule for available times. At least a week before your proposed use, contact the Coordinator of Facilities for availability of the Concert Hall. The Coordinator of Music Facilities must approve use of music facilities. All arrangements are made through the Coordinator.

6. As soon as possible, but no later than one full week before your Convocation performance date, you must submit a completed *Convocation Performance* form. This form must be given to the Music Department Secretary no later than 4:30 p.m. of the previous Thursday before the Convocation on which you are scheduled to perform. If you miss this deadline, your reservation for Music Convocation is canceled, and you will not be able to perform. The information on the form is used to design the program.
 - a. On the application, make sure that the title and opus number of the work(s) you will be performing (including the movements and tempo markings) are complete and accurate. Be especially careful with foreign languages.
 - b. Fill in the complete name of the composer and dates (birth and death). Again, be sure that you are accurate. If you are not sure, check the spelling of the name and dates in a music dictionary. A music dictionary is located in the Resource Room. You may want to check the Internet for the information you need.
 - c. Fill in the actual performance time. You need be accurate.
 - d. If you have legitimate professional requests regarding your performance (e.g., when you will be performing on the program, equipment needs, lighting needs, etc.), you must write those requests in detail on the *Convocation Performance* form. You must include the reasons for such requests.
7. Your total time on the program must be limited to ten minutes.
8. A copy of the next Music Convocation program is posted on the Music Convocation bulletin board (usually the Friday or Monday before). Once the program is posted, the order of performances is set and cannot be changed. Unauthorized switches of program order during the day of the performance results in the loss of credit for that performance.

PROCEDURES FOR JUNIOR OR SENIOR RECITALS (See Recital Worksheet in APPENDIX.)

1. **APPLICATION.** Application for a recital, other than that required in a degree program, must be approved by the Undergraduate Curriculum Committee. Junior and senior recitals are to be scheduled during the fall and spring academic sessions during the weeks when classes are meeting. Recitals cannot be scheduled during vacations, the final examination period, holidays, and between academic sessions. Scheduling recitals during summer sessions is very strongly discouraged and must be approved by the Music Department Chair well in advance of the recital date.

2. **FORMS.** You must submit a completed *Facilities Reservation Request Form* to set the date and time of your recital. This form must be submitted before May 1 if your recital will occur during the next fall semester or before December 1 if your recital will occur during the next spring semester. However, to be assured of the recital date of your choice in either semester, it is advisable to submit the form by April 1 of the preceding academic year. Check the Concert Hall schedule to see what dates and times are available. Be sure to check with your applied teacher to confirm that he/she will be able to attend your recital. If you wish to hire a specific accompanist, check also with them for their availability. Your teacher is also your Faculty Sponsor, and his/her signature is required on the form. Submit the completed form to the Music Office.

3. **COURSE REGISTRATION.** At the beginning of the semester in which you plan to give your recital, be sure to register for Junior or Senior Recital as a course. A student whose recital requirements have not been fulfilled during the semester will receive a grade of incomplete. Such a situation usually results from student illness, family emergencies, etc. A student must be registered for applied music instruction during the semester of his/her recital, even if it is to make up an incomplete.

4. **LENGTH OF RECITAL.** Discuss and decide on a suitable program with your teacher several months before the recital. Minimum playing time for senior performance recitals is fifty minutes and for junior performance recitals, thirty minutes. Senior composition recitals are expected to be at least forty minutes in length, and music education recitals, twenty minutes. Music education students are encouraged to perform a combined recital with another student of music education standing. Students giving a junior performance recital should also perform a combined recital with another student giving a junior recital. All music performed on the recital must be approved by the applied or composition teacher and performed at the jury for the committee's approval. Encores that might be anticipated at the recital must be approved by the teacher.

5. **ACCOMPANIST.** Make arrangements with an accompanist (if needed) as well as with anyone else that will be performing on your program. An accompanist should be hired several months in advance. For all junior and senior recitals, compensation for the accompanist and other performers is your responsibility. This includes compensation for all rehearsals, the pre-recital jury, and the recital performance.

6. **PLAN RECITAL JURY.** Study and follow the Recital Worksheet located in the Appendix. You need to organize your recital jury at least six weeks before the recital date. The jury committee includes your teacher (i.e., your Faculty Sponsor) and two music faculty members; one of the three must have full-time status. Priority is to be given to those faculty members most closely related to your area of performing expertise. Ask the faculty members you select if they will serve on your jury and when they are available. Faculty schedules, kept in the Music Office, may help you identify available faculty. Set a jury time and place after you have determined several possible times for you, your accompanist, other performers, and all of your jurors. The jury should be given in the Concert Hall. Check the hall schedule, and if your jury is on a Tuesday during the common free period, you must register it in the music office. Any time for a jury other than Tuesdays can be requested via e-mail through using Sakai or directly e-mailing the Facilities Coordinator.

7. **RECITAL PROGRAM.** Students are responsible for designing their Recital Program using the Department template in Microsoft Word (available from the Recital Program Coordinator or resource center) with guidance from their applied teacher. You are responsible for the purchase and selection of the paper for your program, but the paper selection must be approved by the Recital Program Coordinator.

a. The typed initial draft copy of the program will be presented to each jury member for proofreading and correction. Be sure to include the complete official title of the degree program which the recital fulfills and the professional name of your applied teacher.

b. Only program material and your biography will be printed in the program. These include, but are not necessarily limited to: (a) titles and movements, (b) composers and/or arrangers, (c) texts and authors of the texts, (d) dates (birth and death) of composers, (e) your biography and (f) very brief acknowledgements. A well-written biography of you is required. Acknowledgments are not necessary. However, if you include them

in the program, they should be very short, direct and to the point. If you wish to acknowledge someone -- say "thank you", his/her name, and the person's position or connection to you. Normally, acknowledgments are limited to your applied teacher and maybe one or two other people of importance to your professional career. Decorative and flowery language is to be avoided in a professional program. The Recital Program Coordinator reserves the right to edit excessive acknowledgements. The only other items allowable are your biography, program notes and/or texts and translations. Remember that receptions in the Fine Arts Center are not permitted. The music secretary can show you sample programs. Singers who wish to include texts for songs must provide their own typing and duplication of these texts. All program materials must be approved by your applied or composition teacher and the Recital Program Coordinator.

c. Four weeks before the recital date, perform your program for your jury committee on the date which you have arranged. Bring with you typed copies of your proposed recital program. One copy of the program will be signed by all jury members and taken by your applied teacher to the Music Office for inclusion in your student folder. Composition students, see #8 below.

d. You will immediately make corrections and submit final draft of program to your applied teacher by e-mail for approval.

e. The applied teacher proofs and emails (hard copies are not acceptable) the program to the Recital Program Coordinator. This final program must be sent to the Recital Program Coordinator no later than the Monday of the week after successfully passing the jury (3 weeks prior to recital) unless prior arrangements with the Recital Program Coordinator have been made. It is your responsibility to make sure your applied teacher has e-mailed the final version of the program to the Recital Program Coordinator by the deadline. At this time, bring a sample of the program paper selection to the Recital Program Coordinator for approval.

f. The Music Office will notify the student and applied teacher when the approved program is available for pick-up and reproduction. No further corrections or additions will be made to the program at this point. Cost and purchase of the program paper and commercial reproduction is the responsibility of the student.

g. After printing the final program, bring 8 copies of the program to the Music Office for historical filing.

Failure to follow the above procedures may be grounds for postponing the recital.

8. RECITAL JURY. Four weeks before the recital date, perform your program for your jury committee on the date which you have arranged. Bring with you typed copies of the program for each jury member. Composition majors follow the above procedures with the exception that you must select one of the following two options: (a) four weeks before the recital date, perform two-thirds of your program (with presentation of scores, parts and a personnel list for the entire program), or (b) two weeks before the recital date, perform the entire program (with presentation of scores, parts and a personnel list for the entire program). Composition students who choose option (b) must submit their finished program by email to their composition teacher by the date of the jury. Composition teachers email the final version of the program to the Recital Program Coordinator no later than the Monday before the recital.

9. FACILITIES. As soon as the jury has been passed, reconfirm your recital date and necessary arrangements with the Coordinator of Facilities. The Coordinator or Concert Manager will make arrangements as needed for a stage manager and usher, and for someone to tape your recital. At this time you must know your stage set-up and any non-standard equipment that you will need. Sending written invitations, submitting press releases to newspapers, and/or posting notices are your responsibility and are to be done only after the recital program has been approved and signed by all jurors. Neatness and accuracy are very important.

10. PIANO TUNING. The schedule for the tunings of recital pianos is determined in advance by the Facilities Coordinator and the Departmental Piano Technician to provide the best possible musical result within a limited budget during the course of each semester. Any student requiring a tuning of a piano (or harpsichord) outside of that schedule must make arrangements with the Facilities Coordinator two months prior to the event. The student will agree to pay for the services of the Departmental Piano Technician. Payment will be made directly to the Departmental Piano Technician.

11. REHEARSALS. If you wish to rehearse in the Concert Hall, contact the Facilities Coordinator for available times at least a week before your proposed use. When you are finished, follow any directions given for the way you are to leave the stage. Lock all doors and turn off all lights when you leave.

12. USHERS. The Music Department provides one usher for your recital. If you or your Faculty Sponsor see the need for additional ushers, you and your Faculty Sponsor must arrange for these volunteer ushers. You may wish to ask friends and other students for this task. Ushers should be handing out programs no later than one half-hour before the recital starts. Be sure to instruct them on appropriate dress and conduct.

13. **CONCERT HALL ACCESS CARD.** Make sure that you or your Faculty Sponsor have an access card to open the Concert Hall, and a key to the piano, unless your stage manager is handling this for you.
14. **SECURITY.** After the program, the stage manager will check to make sure that all doors in the Concert Hall and any other rooms you use are locked and all lights are out. Leave the stage, the reception area, and all other areas used during your recital, neat and clean. Put all chairs, stands, and other equipment in their designated places.
15. **RESCHEDULING.** If you need to cancel or reschedule a recital, you must get the approval of your applied teacher, and at the earliest possible opportunity, you must contact the Facilities Coordinator who will then issue a Change of Event directive to the Music Office so changes can be made to the official calendar. Please make sure all appropriate people involved in your event, such as accompanists and/or other assisting musicians and the Recital Coordinator, are notified of any changes. The Facilities Coordinator will re-assign the student concert staff for your event accordingly.

USHER RESPONSIBILITIES

All music majors and minors are expected to serve as volunteer ushers for departmental concerts, recitals, and other special events. You need to contact the Facilities Coordinator at the beginning of the semester or during MUS 300 to sign up for ushering. Note the date and be sure to arrive on time. When you are an usher, please follow these guidelines:

1. Wear appropriate, conservative clothing – no jeans, sneakers or T-shirts.
2. Arrive promptly at the time requested, usually one hour before the concert starts.
3. Fold and/or collate programs, if necessary.
4. Pick up any trash left around the hall and organize the entry area, both before and after the concert, including the rest rooms.
5. Wait for a signal from the stage manager before opening the hall.
6. Collect all tickets, hand out programs, and smile. Return tickets to cashier.
7. Monitor the doors during the concert. Late-comers should not be let into the hall until the end of a movement or piece. The best time to seat latecomers is during applause. Under no circumstances should anyone be allowed to walk down to his or her seat while people are performing. Use of the stage right door is the quietest.
8. You may escort people with special needs to their seats. Be aware of the locations of handicapped seats. Guests in wheelchairs must be put either in front of the first row or behind the last row. No wheelchairs or strollers may be put in the aisles.
9. The restrooms and water fountain are located across the lobby in the Art wing corridor. Additional facilities are down the Art Gallery corridor, around the corner and to the left (in the Theatre wing).
10. No food or drink is allowed in the Concert Hall.
11. An usher should be prepared to help in an emergency situation if needed. Please note the important details below.

In the Event of an Emergency

1. Call **911 for life threatening emergencies** only.
2. In case of **fire – pull fire alarm** located outside the Concert Hall near the main entrance doors.
3. Any other problems call **Campus Police (4-2121)**. A phone for calls on campus is located near the Wanger modules heading toward the Theater Department. A phone for calls on campus is also located in the Box Office for emergency use by Music Department staff. The Stage Manager or Faculty Sponsor will have keys to the Box Office.
4. Make sure that the Stage Manager and/or Faculty Sponsor are alerted of any emergency or problems that occur before, during or after the concert/recital.

PERFORMANCE ORGANIZATIONS

- * University Symphony Orchestra (MUS 397)
- * University Chorus (MUS 293)
- * Concert Chorus (MUS 395)
- * Opera Workshop (MUS 485)
- * Symphonic Wind Ensemble (MUS 394)
- * Concert Band (MUS 292)
- * URI Marching Band (fall semester only) (MUS 291)

- * Jazz Studio Ensemble (MUS 396)
- * Vocal Ensemble (“Lively Experiment”) (MUS 398V)
- * URI Pep Band (spring semester only) (MUS 290)
- * Chamber Music Ensembles such as:
 - * Brass Ensembles (MUS 398B)
 - * Guitar Ensembles (MUS 398G)
 - * Jazz Ensembles (MUS 398J)
 - * Keyboard Ensembles (MUS 398K)
 - * Mixed Ensembles (MUS 398M)
 - * Percussion Ensembles (MUS 398P)
 - * String Ensembles (MUS 398S)
 - * Woodwind Ensembles (MUS 398W)

For all ensembles *except* University Chorus, Concert Band, and the URI Marching Band, you must audition with the ensemble conductor during the first days of the semester and receive approval from the conductor to join the ensemble. For University Chorus, Concert Band, and Marching Band, you may register without an audition and must attend all rehearsals starting from the first scheduled rehearsal or meeting date. All ensembles are offered for credit -- either 0 or 1 credit. Marching Band (MUS 291) is offered for 0, 1, or 2 credits. If you register for 0 credit, you will be graded on a S/U basis, and your grade will appear on your transcript. If you register for 1 credit (or 2 credits in the case of Marching Band) you will be graded on an A through F basis.

UNIVERSITY OF RHODE ISLAND
Department of Music

UNDERGRADUATE RECITAL WORKSHEET (PG. 1)

DATE OF RECITAL: _____ FACULTY SPONSOR: _____

Check off

6 WEEKS PRIOR TO MY RECITAL IS: _____

By this date I must have found an accompanist.

By this date I must have organized my recital jury.

By this date I will get the departmental template (in Microsoft Word) from the music office which I must use to design and type my full printed program (and any inserts).

By this date I will explore restaurant sites away from the Fine Arts Center for a reception, if I decide to have a post-recital reception. Receptions in the FAC are not permitted.

4 WEEKS PRIOR TO MY RECITAL IS: _____

By this date I must have completed my jury.

By this date I must confirm or cancel my recital with the Facilities Coordinator.

By this date I must have my typed program signed by the recital jurors and I must submit it to the music office.

By this date I must request any piano and/or harpsichord tunings.

By this date I have reserved a restaurant site for my reception, if I am having one.

3 WEEKS PRIOR TO MY RECITAL IS: _____

By this date I must meet with the Concert Manager to discuss the set-up for my recital.

By this date I must have emailed my program and all inserts (e.g., text) to my teacher to be proofread, corrected, and approved. I must have all necessary information in the program, including composers' dates of birth and death, and my biography. The program must not have any misspelled words, grammatical errors, or incorrect information. It must be formatted as indicated in the template.

By this date I must make sure my applied teacher has submitted my full finished and approved program and all inserts via email to the Recital Program Coordinator for final departmental approval (submitted no later than Monday of the week after passing the jury).

By this date I will also bring a sample of the paper which will be used for printing my program, to be approved by the Recital Program Coordinator.

UNIVERSITY OF RHODE ISLAND
Department of Music

UNDERGRADUATE RECITAL WORKSHEET (PG. 2)

- 2 WEEKS PRIOR TO MY RECITAL IS: _____
By this date I will have copies of my full program (and inserts) printed and folded.
By this date I will bring eight copies of my full program to the music office and give to the music secretary to be included my student folder and in the departmental binders.
If I am giving a composition recital and have selected Option (b), and I must submit my final version of my program by email to my composition teacher and I must have my final version of my program at my Jury.
- 1 WEEK PRIOR TO MY RECITAL IS: _____
By this date I inform the Coordinator of any additional volunteer ushers.
If I am giving a composition recital and have selected Option (b), and I must make sure that my composition teacher has emailed the final corrected version to the Recital Program Coordinator by the Monday before my recital.
- 1 WEEKDAY BEFORE MY RECITAL IS: _____
On this day I must confirm with my applied teacher that one of us has access to the Concert Hall and a key for the pianos (the stage set keys). If borrowed, the keys and/or the access card must be returned to the Music Office the following school day.

DEPARTMENTAL OPERATIONS AND POLICIES

SECURITY PROCEDURES

We must maintain the highest level of security within the Department. This demands a conscious effort on each member of the faculty, staff, and student body. Our security is effective only if we are willing to work together. We ask everyone in the Department to follow these security procedures:

1. It is the responsibility of faculty, staff and students to make sure that all doors of rooms not being used are closed and locked. If you see an open or unlocked door and the room is unattended, please lock the door or notify the Music Office immediately. Keep practice room doors locked at all times. The general rule is when you are finished with a room, close the door and lock it.
2. If you notice any suspicious activity or people acting suspiciously in the Fine Arts Center, please report the situation to the Music Office and/or call the campus police at extension 4-2121 immediately.
3. If you perform in departmental ensembles or register for applied lessons or applied classes, you are able to sign out a practice room key for the school year. The key(s) should be returned to the music office by the last day of final exams of your last semester for the academic year. It is everyone's responsibility to keep these doors locked so that we keep our practice rooms and pianos in the best condition possible. Do not give your practice room key to anyone else or open a practice room for any other person; it is his/her responsibility to sign out a practice room key from the Music Office.
4. Locker security is the responsibility of the student. Combination locks are provided, but students may use their own locks if desired. Lockers are to remain locked at all times. It is highly recommended that storage of instruments in lockers over breaks not occur. Guard your combination number and/or keys. Some large lockers are equipped with barrel bolts that need to be used to prevent theft and unauthorized entry. See Locker Allocation for information about renting a locker.
5. Students are not to use any room in the Music Department, other than practice rooms, without special permission. See the Coordinator of Facilities in the Resource Center to reserve other rooms.
6. Students working for the Department will receive keys appropriate for their appointed positions. All Department of Music key issues must be returned at the end of the work assignment.
7. Please do not ask students working for the Department to open any doors. Student workers may not use their keys in any unauthorized manner.
8. It is against University policy to copy any Music Department keys.
9. The official opening and closing times of the Fine Arts Center are posted on the Department bulletin board. No student should be in the building when the Fine Arts Center is officially closed.
10. Please do not leave any instruments, books, handbags, or personal items unattended. If any unattended items are found in the halls, please bring them to the Music Office.

PRACTICE ROOMS

There are six standard rooms in the D wing and four Wenger modules for general practice and/or lessons, and there are two rooms for piano and composition majors (D200 and D208). There are two rooms dedicated to percussion practice and/or lessons on the first floor of the D Wing. There are also two practice modules located in the H Wing (beyond Will Theatre) in the Fine Arts Center for general practice and/or lessons.

These rooms are available only to music majors or minors, students officially enrolled in music ensembles and/or applied music lessons or classes at URI, Preparatory Program teachers, and departmental faculty. However, the new Wenger modules are not available to Preparatory Program teachers or students. Students who wish to obtain practice room privileges must see the Music Department secretary during the first week of classes, pay a non-refundable \$5 fee, and check out a practice room key. The key must be returned by the last day of final examinations of the fall semester. If the student is continuing study through the spring semester, he or she must return the key by the last day of final examinations of the spring semester. The same procedure applies to students registered for summer applied music lessons, and the key must be returned by the last day of the summer session.

Students should sign up for practice times at the beginning of every week using the schedule sheets posted on each door of the practice rooms. Students teaching in the Preparatory Program must use these sign up sheets to schedule their lesson times as well. Applied lessons and the Preparatory Program have precedence and are reserved times.

Practice room doors are to be locked at all times. It is everyone's responsibility to keep these doors locked so that we keep our practice rooms and pianos in the best condition possible. Do not open a practice room for any other person; it is his/her responsibility to sign out a practice room key from the Music Office.

All students studying percussion will receive an access code for the two percussion practice rooms and the percussion closet. These codes will be changed periodically for security reasons. Composition and piano majors will be issued two keys if available, one for the standard practice rooms and one for the special piano/composition practice rooms. Each key requires a \$5 non-refundable fee.

LOCKER ALLOCATION

Lockers are reserved for music majors and minors; other students who are registered for ensembles and/or applied lessons or classes may obtain any available remaining lockers by the third week of the semester. Music majors or minors who wish to obtain locker privileges must see the Music Department secretary during the first week of classes, pay a yearly non-refundable fee of \$15 (\$10 for one semester), and receive a locker payment receipt. The Facilities Coordinator will then assign a locker to students upon submission to the Coordinator of the locker payment receipt. For security purposes, the Department recommends that students obtain and use their own locks on their assigned lockers. However, students may, if they so choose, use the Department's combination lock already attached to the locker. Lockers must be emptied and any Departmental locks returned on or before the business day following URI Commencement in May. For students in summer music courses, the same procedure applies, and any Departmental lock must be returned by the last day of the summer session. Official University sanctions will be placed on any student not returning combination locks on the required dates. Students must pay a \$20 fee for lost combination locks or locks which are not returned. Lockers will be emptied following the deadline, and the Department will not be responsible for loss or damage of any contents.

It is to be understood that while the University and the Department of Music will make every reasonable effort to provide for the security and safety of items stored in these lockers, they are not responsible for any personal loss or damage due to malicious invasion, vandalism, weather, or structural/operational failure within the Fine Arts Center. It is strongly recommended that valuable instruments and other equipment be fully covered under the student's own insurance policy.

INSTRUMENT LOANS

A limited number of instruments are available to URI students registered for class methods courses (MUS 169, 170, 175, 177, 179), instrumental ensembles (MUS 290, 291, 292, 391, 394, 396, 397, and 398), applied music (MUS 110, 210, 310, 410), and to URI students enrolled in the Music Department's Preparatory Program. The Music Department works to keep its instrument inventory in excellent condition. If you use a departmental instrument, please take care of that instrument as if it were your own. Instruments are expensive and cannot be easily replaced. Note the following:

1. All students using woodwind, brass, or string instruments owned by the Music Department must fill out the *Instrument Issue Form* and the *Instrument Sign-Up Inventory Card* at the time they receive the instrument.
2. You are responsible for any instrument issued to you. If the instrument is lost or stolen while in your possession, you must then pay the Music Department an amount equal to the cost of a replacement instrument. The brand, model, and place of purchase of this replacement instrument will be determined by the Music Department. Damage, above normal wear, must also be repaired at the expense of the student. The Music Department will bill the student after the repair has been made. All payments for replacement and repair of instruments must be made within two months of the billing date.
3. A \$25.00 late fee will be assessed for any instrument not returned by the date specified on the signed contract. Any changes or exceptions should be arranged in advance with the Facilities Coordinator. Students are to check out instruments from the Facilities Coordinator.
4. The teacher or conductor may make other special arrangements for check out with the Facilities Coordinator. These arrangements will be announced during the first week of classes or rehearsals.
5. Please take care of the instrument you are borrowing from the Department. Do not leave the instrument unattended. It should be left in a secure place when not in use. Handle it as if it is your own.
6. Each instrument should be returned in good condition, clean, and with all accompanying parts and accessories. A fee of \$25.00 will be charged to any student who returns an instrument that is determined to be very unclean and/or has listed accessories missing.

7. You are responsible for purchasing accessories such as reeds, swabs, reed cases, repair kits, etc. and replacing broken strings (unless exempted by the instructor).

MUSIC RESOURCE CENTER GUIDELINES

The Music Resource Center is located in the Fine Arts Center, across from the Music Department Office. It is open during the fall and spring sessions of the regular academic year. A specific schedule will be determined within the first two weeks of each semester, and then posted. The Music Resource Center is not open during vacation times, between semesters, or during the summer.

The Music Resource Center houses:

- * Compact discs and LP's, video cassettes, and DVD's
- * Cassettes and CDs of Music Department recitals and performances
- * Educational recordings, including listening materials for department courses
- * Listening stations, equipped to handle various media in the Resource Room
- * Vocal and instrumental scores and musical parts
- * Method books for orchestral and band instruments
- * Several computers, printers, scanners, and a copier
- * Reserve materials for specific courses

The Resource Center is a place of quiet study; it is expected that those who make use of the facilities will respect this privilege. Eating, drinking, and smoking are not allowed, and cell phone use is prohibited. Recordings in the Resource Center are to be used only on the premises. Up to two music scores and books at a time may be checked out for two weeks, renewable once. This is to allow you and your teacher to look over a piece together for possible performance. Chamber and solo music in the Resource Center intended for performance may be marked in pencil only, but must be erased before being returned. There is a fine of \$1.00 per week for each item overdue. On occasion, an instructor may wish to reserve materials to be checked out overnight. In this case, the overdue fine is \$1.00 per day. Unpaid fines or lost materials may result in loss of borrowing privileges. Printing and copying has a fee of .05 cents per page.

Student monitors will be working during the Resource Center's operating hours, and will provide recordings and headphones for you. Those who borrow materials will be asked to leave a student ID with the monitor; this ID will be returned when all materials are returned.

The Resource Center exists for the purpose of musical study, and is not a recording facility; students cannot expect monitors to record tapes, records, or CDs. However, students can make cassette copies or burn CD copies of their recorded convocation, recital or ensemble performances using the equipment in the Resource Center. Instruction on the technology involved can be available with advance notice. Students must supply their own blank cassettes or CD-Rs.

It is the student's responsibility to plan carefully for time in the Music Resource Center when it is scheduled to be open. Students should consult their course syllabi regularly, and be aware of the Resource Center's hours of operation in order to prepare for projects, tests, and exams. Any concerns about policy or procedures should be communicated to the Manager of the Music Resource Center.

PROGRAM POLICIES AND PROCEDURES

PIANO PROFICIENCY EXAMINATION

All Bachelor of Music students must successfully complete Option I or Option II of the piano proficiency requirement. In Option I students must pass all seven piano proficiencies by the end of their junior year. Piano proficiency examinations before the faculty examination committee are scheduled on a regular basis during the fall and spring semesters. In Option II students take MUS 171, 172, 271, and 272 and successfully pass each course with a grade no lower than a C. Failure to pass Option I or Option II will require reexamination in succeeding semesters. No one will graduate with a Bachelor of Music degree until this requirement is fulfilled. The piano proficiency examination for students selecting Option I consists of the following seven proficiencies:

1. Nomenclature. The student will be able to answer questions which deal with nomenclature concerning the piano as well as nomenclature which may concern tempo, dynamics, and/or other elements of music.
2. Scales. The student will perform all major scales two octaves, hands together, by memory at a tempo of M.M. = 144 per note.
3. Harmonize at sight. The student will read two melodies taken from any major or minor key chosen by the examination committee, improvising suitable accompaniments for the melodies by using diatonic triads and secondary dominants, and reading from chord symbols.
4. Transposition. The student will transpose at sight two melodies selected by the examination committee. The student will be asked to transpose the melodies up or down by either a half-step or whole-step.
5. Patriotic songs. The student will play *America* and *The Star-Spangled Banner* in a manner suitable for accompanying community or school singing. These accompaniments are to be prepared in advance.
6. Sight-read accompaniments. The student will be able to play at sight a four-part song and an accompaniment for a vocal or instrumental soloist.
7. Repertoire. The student will play two prepared piano pieces by contrasting composers. The pieces must be approved in advance by a member of the piano faculty or an instructor of class piano. Piano major's juries and recitals fulfill this requirement.

APPLIED MUSIC LESSONS

Applied music lessons (MUS 110, 210, 310, and 410) are primarily available to music majors and minors. Talented non-music majors or minors can register for applied lessons but only after passing a departmental audition. All students registering for MUS 110 or applied music lessons for the first time must receive permission number from their applied instructor.

Students can register for 1, 2, or 3 credits per semester if taking MUS 110 or 210; they can register for 2, 3, or 4 credits per semester if taking MUS 310 or 410. One credit equals a one-half hour lesson per week; 2, 3, or 4 credits equal an hour lesson per week and require additional preparation time, higher levels of performance, and, except for MUS 110, Music Convocation performances. Music majors should consult their program descriptions (Bachelor of Arts in Music or Bachelor of Music) and work with their advisors in determining the number of credit hours they should take per semester. Music minors should register for 1 or 2 credits each semester.

Students registered for applied music courses in the third semester and beyond (MUS 210, 310, 410) must perform in Convocation each semester, with the following exceptions: (1) Any student giving a junior or senior recital in a given semester is not required to perform in Convocation during that semester. (2) Any student taking applied lessons on a secondary instrument is not required to perform in Convocation on the secondary instrument. A student whose Convocation performance requirement has not been fulfilled in any one semester because of a legitimate excuse will receive a grade of incomplete in his/her applied performing area. Legitimate excuses result from student illness or accidents, family emergencies, etc. If a student needs additional instruction in order to make up an incomplete in Convocation, he/she must register again for the same applied music course. The Convocation requirement must be fulfilled through performance at a MUS 300 Music Convocation, scheduled early in the student's next semester of enrollment.

Fees. All students registered for applied music lessons (MUS 110, 210, 310, 410 and 510) must pay an extra University fee per semester. The fee can be found in the current University of Rhode Island catalog.

Lessons. Lesson days and times must be arranged with the applied teacher immediately at the start of the semester. Usually the first Music Convocation of the semester is used for students and teachers to meet and determine a lesson schedule. If students cannot contact their teacher within the first day or two of the semester, they should immediately seek help from the Music Office.

Students should receive thirteen weekly lessons each semester. However, there are circumstances which may result in the student receiving fewer lessons, such as the University canceling classes during the winter because of hazardous weather, or registering for applied music after the semester starts. In such circumstances, each teacher will determine if, when, and how such missed instruction will be made up. If the applied teacher misses a lesson because of illness, emergency, or professional obligations, he/she will work with the student to make up the lesson. If the student misses a lesson, the teacher is under no obligation to make up the instruction time lost. However, most teachers will try to provide for a make-up if the missed lesson is because of a legitimate excuse. In all cases, students should let their applied teachers know as early as possible if a lesson will be missed and the reason why. If the student is sick and unable to come to the lesson, he or she (or a friend, relative, or roommate) is expected to call the teacher or Music Office early in the morning before the scheduled time of the lesson. If an accompanist is involved, a call should also be placed to that person.

Juries. Jury examinations are held at the end of every semester during the final examination period. All students registered for applied lessons must perform a jury exam each semester except for the semester when a junior or senior recital is performed. Students who are performance majors in the B.M. degree program must take a fifteen-minute jury; all other degree majors and minors take a ten-minute jury. At the discretion of the instructor, memorization may be required for recitals and performances.

Juries are grouped into applied areas: voice, piano, organ, brass, woodwinds, string and guitar, percussion, and jazz studies. Toward the end of the semester, the Music Office will post sign-up sheets listing the days and times of juries for each of the applied areas. Each student works with his/her accompanist (if one will be needed) to identify an appropriate time for the jury, then signs up for that jury time on the appropriate sign up sheet, fills out the jury sheet titled *Student Voice/Instrumental Jury Form*, gets the applied teacher's signature, makes a copy for each of the jury members, and places the completed copies in the jury envelopes attached to the sign-up sheets. Students do not need to provide copies of the music they are performing.

Students should warm-up and prepare themselves well before the jury time. They and their accompanists (if being used) should be waiting by the jury room fifteen minutes before the assigned time. After the jury, the student's applied teacher brings a copy of the jury sheet (*Student Voice/Instrumental Jury Form*) and copies of the written evaluations to the music office to be placed in the student's academic file. Soon after the jury, each student should contact their applied instructor to receive copies of the written evaluations from the jurors

If a student should be unable to perform in a semester jury due to extenuating circumstances (i.e., illness, accident, family emergency), he or she must be excused by his/her applied instructor and will be given a course grade of incomplete. The student, his/her teacher, and accompanist (if one is used) working with the Music Office, must set up a make-up jury within the first 6 weeks of the student's next semester in residence. The student's incomplete can then be changed to a grade.

SUMMER PRIVATE STUDY AND RECITALS

Students who wish to earn credit for private study during a summer must obtain prior permission from the Department Chair, and register through the College of Continuing Education. The normal University fee for applied lessons will be required. During the summer, all costs for an accompanist must be paid by the student, including any time in which an accompanist accompanies an applied lesson, master class, end-of-the term jury, or recital.

Scheduling recitals during summer sessions is very strongly discouraged and must be approved by the Music Department Chair well in advance of the recital date.

If a recital date has been approved, the student has additional recital costs and responsibilities -- including the procurement and payment for the services of a stage and recording manager. The choice of a stage and recording manager must be approved by the Facilities Coordinator. All time spent with an accompanist and other needed musicians must be paid for by the student. This includes extra time with the student's teacher. The Music Office will make arrangements for the tuning of the piano and/or harpsichord, but the student must pay for the piano technicians'

services. It is the student's responsibility to oversee all arrangements for the summer recital and to work carefully with the Music Office and his/her applied teacher.

PROCEDURES FOR THE INDEPENDENT STUDY COURSE (MUS 490)

- The Independent Study course is MUS 490 Independent Study (1-3). Independent study is the preparation and completion of a project under the guidance of a member of the appropriate faculty.
- A student wanting to register for the above course must follow these procedures:
 1. The student decides on a project.
 2. The student contacts the preferred project advisor and seeks his/her approval.
 3. The student works with the project advisor in completing the *Independent Study Departmental Approval Form* during the semester prior to enrollment in the course (See Appendix).
 4. The completed and signed *Independent Study Departmental Approval Form* is submitted by the student to the chairperson who gives his/her approval and provides a permission number for the student. The permission number is required for e-campus enrollment. No approvals will be given after the University's official "add" deadline.
 5. Work on the project with the project advisor can start only after the student is officially registered at the University for the independent study course.
 6. A copy of the *Independent Study Departmental Approval Form* is filed in the student's folder.
 7. The project advisor monitors the project and gives the grade at the end of the semester.
- Independent study courses can not be used as substitutes for regular music courses listed in the *Undergraduate and Graduate Catalog of the University of Rhode Island*.

MUS 280 MID-PROGRAM PORTFOLIO IN MUSIC (0 credit)

Portfolios (both hard-copy and digital portfolio versions) are designed and compiled by students with advisement from music faculty and the Department Chairperson, and particularly professors in the degree program specialization. Students start designing and developing their portfolios in MUS 119 (Introduction to the Music Profession). Part of this process is the development of an individualized plan for music study including articulation of learning and career goals. In addition, students become aware of the skills, understandings, and attitudes necessary for entering various music careers. For all students, the MUS 280 portfolio includes:

1. Evidence of successful solo or chamber performances (e.g., recital lab).
2. Evidence of satisfactory juries.
3. Program of studies completed for all semesters through graduation.
4. Evidence of regular concert attendance.
5. Evidence of continued repertoire and literature development on file or disc.
6. Evidence of successful completion of MUS 119, and basic courses in music history and music theory.
7. Statement of personal philosophy of music, professional goals, and strengths and needs.
9. Observations and evaluations of faculty teaching or conducting, or public school situations.
11. Additional items may be added by the faculty or student depending on the student's major and professional goals.

MUS 480 GRADUATION PORTFOLIO IN MUSIC (0-2 credits)

Portfolios (both hardcopy and digital versions) are designed and compiled by students with advisement from music faculty and the Department Chairperson, and particularly professors in the degree program specialization. Students start designing and developing their portfolios in MUS 119 (Introduction to the Music Profession). They also must complete MUS 280, the mid-program portfolio, successfully prior to MUS 480.

For all students, the MUS 480 portfolio includes:

1. All items from the MUS 280 portfolio.
2. Completion of all degree requirements as indicated in the program of studies.
3. Evidence of successful solo or chamber performances as required in the degree programs.

4. Successful completion of the senior project -- full solo recital, chamber music recital, composition/arranging recital, lecture recital, research paper, student teaching, internship.
5. Finished resume and job hunting plan.
6. One performing, conducting, and/or teaching experience taped and evaluated.
7. Record of concerts attended and/or participated in.
8. Repertoire and literature database.

For music education majors, MUS 480 portfolio includes student teaching seminar attendance and completion of additional student teaching tasks. Music education majors will include artifacts from student teaching in their portfolio. Additional items may be added by the faculty or student depending on the student's major and professional goals.

COPYRIGHT LAW

These guidelines were prepared in 1975 by a task force made up of representatives of the Music Educators National Conference, the Music Publishers' Association of the United States, the Music Teachers National Association, the National Association of Schools of Music, and the National Music Publishers Association. Further information is available at www.menc.org/resources/view/copyright-center.

The purpose of the following guidelines is to state the minimum and not the maximum standards of educational fair use under Section 107 of 1976 Copyright Act. The parties agree that the conditions determining the extent of permissible copying for educational purposes may change in the future; that certain types of copying permitted under these guidelines may not be permissible in the future; and conversely that in the future other types of copying not permitted under these guidelines may be permissible under revised guidelines. Moreover, the following statement of guidelines is not intended to limit the types of copying permitted under the standards of fair use under judicial decision and those which are stated in Section 107 of 1976 Copyright Act. There may be instances in which copying that does not fall within the guidelines stated below may nonetheless be permitted under the criteria of fair use.

A. Permissible uses:

1. Emergency copying to replace purchased copies which for any reason are not available for an imminent performance provided purchased replacement copies shall be substituted in due course.
2. For academic purposes other than performance, multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement or aria but in no case more than 10 percent of the whole work. The number of copies shall not exceed one copy per pupil.
3. Printed copies that have been purchased may be edited OR simplified provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.
4. A single copy of recordings of performances by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or individual teacher.
5. A single copy of a sound recording (such as a tape, disc or cassette) of copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or individual teacher. (This pertains only to the copyrights of the music itself and not to any copyright which may exist in the sound recording.)

B. Prohibitions:

1. Copying to create or replace or substitute for anthologies, compilations or collective works.
2. Copying of or from works intended to be "consumable" in the course of study or teaching such as workbooks, exercises, standard tests and answer sheets and like material.
3. Copying for the purpose of performance except as in A-1 above.
4. Copying for the purpose of substituting for the purchase of music except as in A-1 and 2 above.
5. Copying without inclusion of the copyright notice which appears on the printed copy.

COURSE SUBSTITUTIONS AND WAIVERS, AND ACADEMIC STANDARDS

Music course or program substitutions and waivers are granted only under the most unusual of circumstances, and are made on the recommendation of the Undergraduate Curriculum Committee. If you want the faculty to consider a substitution or waiver, you must complete the Department of Music *Student Petition Form* and give it to the

Chairperson of the Department who will present it to the Committee. Petitions will be submitted by the Chairperson to the Undergraduate Committee during the preceding semester to which the petition applies, and no later than the first day of classes in the semester for which the petition takes effect. The Committee will review your request, act on it, and inform you of its decision. Curricular modifications regarding general education requirements or other University or College of Arts and Sciences requirements must be made to the College of Arts and Sciences Scholastic Standing Committee. Information and forms are available in the Dean's office in Chafee Social Science Center.

GRADUATION

Students must review their program of study with their advisors to be sure that all music requirements necessary for graduation have been or will be met. They must also contact the Dean's office in the College of Arts and Sciences office to prepare a full graduation audit of all non-music courses required for a degree. This must be done by the dates set by the College of Arts & Sciences for May graduation, August or December graduation. Students who do not follow this procedure may be unable to graduate on time.

APPENDIX

THE FACULTY

The Department of Music at the University of Rhode Island offers students some the finest classroom teaching available in the country. Beyond excellent academic credentials that they bring to the Department of Music, all faculty members reflect a breadth of experience that gives depth and creative energy to their teaching. The combination of thorough theoretical training and practical experience presents a rich academic resource for our music students. Faculty members produce scholarly written work in the form of articles and books, original creative work in the form of composition, and artistic work in the form of musical performance and conducting. The faculty is actively engaged in presenting papers at regional and national conferences, providing workshops, guest conducting, and serving on boards and panels that make important and significant decisions regarding music and music education. Faculty also hold major positions in orchestras and give solo recitals and chamber music concerts nationally and internationally.

FACULTY AND PROFESSIONAL STAFF

The faculty and professional staff were educated at the nation's most distinguished music schools and conservatories. Many have earned regional and/or national recognition and reputations as experts in their respective fields. All share a firm commitment to excellent teaching in the classroom.

Joseph Parillo, Professor of Music, Chair of the Department of Music, Director of the Jazz Program

Academic credentials: M.M., New England Conservatory

Teaching area: Music convocation, recitals, jazz history, composition, applied jazz piano.

Eliane Aberdam, Associate Professor of Music, Co-Director of the Graduate Program in Music

Academic credentials: Ph.D., University of California, Berkeley

Teaching area: Music theory; composition; music history; music technology.

Valerie Baker, Assistant Professor of Music, Coordinator of Music Education

Academic credentials: Ph.D., University of Kansas

Teaching area: Music education, student teaching.

Brian Cardany, Director and Head Coach of Athletic Band, Associate Director of Bands, Lecturer in Music

Academic credentials: D.M.A., Arizona State University

Teaching area: Director of Marching; Basketball; and Concert Bands; music education; brass class; orchestra.

Mark Conley, Associate Professor of Music, Director of Choral Activities

Academic credentials: M.M., University of Michigan

Teaching area: Conductor of the Concert Choir and Vocal Ensemble; applied voice; choral conducting; music theory and sight singing.

Ann Danis, Professor of Music, Director of Orchestral Activities

Academic credentials: M.M., New England Conservatory of Music

Teaching area: Conductor of the University Symphony Orchestra; applied violin and viola; instrumental conducting; string class, string chamber ensembles.

René de la Garza, Lecturer in Music

Academic credentials: M.M., Boston Conservatory

Teaching area: Applied voice; diction; basics of singing; opera workshop.

Margaret Frazier, Lecturer in Music

Academic credentials: M.M., University of Rhode Island

Teaching area: Applied voice; music appreciation; voice class; basics of singing.

Gerard Heroux, Coordinator, Music Resource Center and Music Facilities

Academic credentials: M.M., University of Rhode Island

Professional area: Resource materials and technology; instrument maintenance; scheduling.

George M. Kent, Professor of Music

Academic credentials: M.M., New England Conservatory of Music

Teaching activities: Applied trumpet; applied organ; music appreciation.

James Ladewig, Professor of Music

Academic credentials: Ph.D., University of California, Berkeley

Teaching area: Music history; music appreciation.

Ronald Lee, Professor of Music

Academic credentials: Ph.D., University of Michigan

Teaching area: Music appreciation, portfolio, music education, arts education, music convocation, introduction to the profession.

Jane Murray, Coordinator of the Community Music Program, Coordinator of Chamber Music, Coordinator of Recital Programs

Academic credentials: M.M., University of Rhode Island

Teaching area: Chamber music; woodwind class; applied oboe.

Gene J. Pollart, Professor of Music, Director of Bands

Academic credentials: Ph.D., Columbia Pacific University

Teaching area: Director of the Symphonic Wind Ensemble; instrumental conducting; music education; jazz history.

Manabu Takasawa, Associate Professor of Music, Co-Director of the Graduate Program in Music

Academic credentials: D.M.A., University of Maryland

Teaching area: Applied piano; class piano; music theory.

Susan Thomas, Lecturer in Music

Academic credentials: M.A., Lesley University

Teaching area: Flute; music technology; portfolio; music theory; music appreciation.

GUEST ARTISTS/PERFORMANCE AND OTHER FACULTY

Mark Berney (Jazz trumpet)

Gary Buttery (Tuba/Euphonium, jazz chamber ensembles, music appreciation, history of jazz)

Jean Maxon Carpenter (Piano classes)

Joan Ceo (Harp)

John Dennewitz (Guitar, guitar chamber ensemble, guitar class)

Elizabeth Gates (French horn)

Geoffrey Gibbs (Composition, music history)

Laura Hibbard (Piano accompanist)

Eric Hofbauer (Jazz guitar, jazz chamber ensembles, history of jazz, composition)

Michelle Holt (Music education)

Andrew Howell (University Chorus)

Gabriel Langfur (Trombone, brass chamber ensemble)

Stephen Langone (Drum set, jazz chamber ensembles)

Craig McNutt (Percussion class, percussion) (Fall)

John Monllos (Introduction to music, history of jazz, big band)

Kelli O'Connor (Clarinet, clarinet ensemble, music appreciation)

Eliot Porter (Classical string bass)

Stevi Rehncy (Bassoon)

Susan Robison (Cello)

Jared Sims (Classical and jazz saxophone, chamber ensembles)

Ronald Stabile (Percussion, music education) (Spring)

Grace Urrico (Piano)

Melissa Woolverton (Piano Accompanist)

David Zinno (Jazz string bass, jazz chamber ensemble)

OTHER PART-TIME FACULTY/STAFF

Ruth Van Dine (Registered Piano Technician)
Gail Eastwood-Stokes (Marketing)

SPECIAL GUEST ARTIST

David Kim (Concertmaster, Philadelphia Orchestra)

STAFF

Lucienne Andrew (Office Manager, Fiscal Clerk)
Shawn Dufault (Secretary)

GRADUATE ASSISTANTS

Kyle Barboza
Kevin Koehler
Jared Maynard
Mark Medeiros
Michael Rayner
Peter Waite

URI DEPARTMENT OF MUSIC
Course Schedule 2011 – 2015 (Subject to Change)

F11	S12	F12	S13	F13	S14	F14	S15	CODE	TITLE	CR
	X		X		X		X	EDC250	Supervised Pre-Prof Field	01
X	X	X	X	X	X	X	X	EDC484	Supervised Student Teaching	12
X	X	X	X	X	X	X	X	MUS101	Introduction to Music	03
X	X	X	X	X	X	X	X	MUS106	History of Jazz	03
X	X	X	X	X	X	X	X	MUS109	Basics of Singing	01
X	X	X	X	X	X	X	X	MUS110	Applied Music	1-3
X	X	X	X	X	X	X	X	MUS111	Basic Musicianship	03
X		X		X		X		MUS119	Intro to the Music Prof.	01
X		X		X		X		MUS120	Music Theory & Sight Singing I	02
	X		X		X		X	MUS121	Music Theory II	02
	X		X		X		X	MUS122	Eartraining & Sightsinging II	02
	X		X		X		X	MUS169	Percussion Class	1-2
	X		X		X		X	MUS170	Guitar Class	1-2
X		X		X		X		MUS171	Piano Class I	01
	X		X		X		X	MUS172	Piano Class II	01
X		X		X		X		MUS173	Voice Class	1-2
	X		X		X		X	MUS175	String Class	1-2
X		X		X		X		MUS177	Woodwind Class	1-2
X		X		X		X		MUS179	Brass Class	1-2
X	X	X	X	X	X	X	X	MUS210	Applied Music	1-3
X		X		X		X		MUS221	History of Music I	1-3
	X		X		X		X	MUS222	History of Music II	1-3
X		X		X		X		MUS225	Music Theory III	02
X		X		X		X		MUS226	Ear Training and Sightsinging III	02
	X		X		X		X	MUS227	Music Theory IV	02
	X		X		X		X	MUS228	Eartraining & Sightsinging IV	02
X		X		X		X		MUS235	Intro. to Music Teaching	03
	X		X		X		X	MUS238	General Music Meth. & Mat.	03
X		X		X		X		MUS271	Piano Class III	01
	X		X		X		X	MUS272	Piano Class IV	01
X	X	X	X	X	X	X	X	MUS280	Mid-Prog. Portfolio in Music	00
			X				X	MUS283	Vocal Diction	03
	X		X		X		X	MUS290	University Pep Band	0-1
X		X		X		X		MUS291	University Marching Band	0-2
X	X	X	X	X	X	X	X	MUS292	Concert Band	0-1
X	X	X	X	X	X	X	X	MUS293	University Chorus	0-1
X	X	X	X	X	X	X	X	MUS300	Music Convocation	0-1
X	X	X	X	X	X	X	X	MUS310	Applied Music	2-4
X		X		X		X		MUS311	Basic Conducting	02
	X		X		X		X	MUS312	Advanced Conducting	03
X		X		X		X		MUS322	History of Music III	1-3

URI DEPARTMENT OF MUSIC
Course Schedule 2011 – 2015 (Subject to Change)

F11	S12	F12	S13	F13	S14	F14	S15	CODE	TITLE	CR
X		X		X		X		MUS339	Choral Methods and Materials	03
	X		X		X		X	MUS340	Instrumental Methods & Materials	03
X		X		X		X		MUS341	Field Experience	01
X	X	X	X	X	X	X	X	MUS350	Junior Recital	0-1
X	X	X	X	X	X	X	X	MUS371	Piano Accompanying	01
X	X	X	X	X	X	X	X	MUS391	Jazz/Studio Lab	01
X	X	X	X	X	X	X	X	MUS394	Symphonic Wind Ensemble	0-1
X	X	X	X	X	X	X	X	MUS395	Concert Chorus	0-1
X	X	X	X	X	X	X	X	MUS396	Jazz/Studio Ensemble	0-1
X	X	X	X	X	X	X	X	MUS397	Univ. Symphony Orchestra	0-1
X	X	X	X	X	X	X	X	MUS398B	Chamber Music Ens. - Brass	0-1
X	X	X	X	X	X	X	X	MUS398G	Chamber Music Ens. - Guitar	0-1
X	X	X	X	X	X	X	X	MUS398J	Chamber Music Ens. - Jazz	0-1
*	*	*	*	*	*	*	*	MUS398K	Chamber Music Ens. - Keyboard	0-1
*	*	*	*	*	*	*	*	MUS398M	Chamber Mus. Ens. - Mixed	0-1
X	X	X	X	X	X	X	X	MUS398P	Chamber Mus. Ens. - Percussion	0-1
X	X	X	X	X	X	X	X	MUS398S	Chamber Music Ens. - Strings	0-1
X	X	X	X	X	X	X	X	MUS398V	Chamber Music Ens. - Vocal	0-1
X	X	X	X	X	X	X	X	MUS398W	Chamber Mus. Ens. - Woodwind	0-1
					X			MUS407	The Symphony	03
	X							MUS408	The Opera	03
X	X	X	X	X	X	X	X	MUS410	Applied Music	2-4
		X				X		MUS416	Form and Analysis	03
X				X				MUS417	Instrument & Choral Arr.	03
	X				X			MUS420	18th C. Counterpoint	03
			X				X	MUS421	Aesthetics Electro-Acoustic Mus Comp	03
	X				X			MUS424	Jazz Theory & Improv	03
			X					MUS430	The Renaissance Era	03
						X		MUS431	The Baroque Era	03
X							X	MUS432	The Classic Era	03
		X						MUS433	The Romantic Era	03
				X				MUS434	The Modern Era	03
		X				X		MUS442	Dir. Study in Applied Mus. Ped.	02
X	X	X	X	X	X	X	X	MUS450	Senior Recital	0-1
*	*	*	*	*	*	*	*	MUS470	Special Topics in Music	1-3
X	X	X	X	X	X	X	X	MUS480	Grad. Portfolio in Music	0-2

*Determined semester by semester.

URI DEPARTMENT OF MUSIC
Course Schedule 2011 – 2015 (Subject to Change)

F11	S12	F12	S13	F13	S14	F14	S15	CODE	TITLE	CR
X	X	X	X	X	X	X	X	MUS485	Opera Workshop	0-1
X	X	X	X	X	X	X	X	MUS490	Independent Study	1-3
X	X	X	X	X	X	X	X	MUS510	Applied Music	2-6
	X		X			X		MUS540	Foundations of Music Education	03
		X		X			X	MUS545	Mus. Learning, Eval. & Assess.	03
X			X		X			MUS548	Research in Music	03
X	X	X	X	X	X	X	X	MUS550	Graduate Perform. Recital	00
X	X	X	X	X	X	X	X	MUS552	Grad Composition Recital	00
		X				X		MUS567	Sem. Perf & Pedagogy	02
X	X	X	X	X	X	X	X	MUS570	Graduate Project	03
*	*	*	*	*	*	*	*	MUS571	Special Topics in Music	1-3
X	X	X	X	X	X	X	X	MUS579	Experiential Learning	02
X	X	X	X	X	X	X	X	MUS580	Master Portfolio I	00
X	X	X	X	X	X	X	X	MUS581	Master Portfolio II	01
			X				X	MUS583	Vocal Diction	03
X	X	X	X	X	X	X	X	MUS590	Piano Accompanying	01
X	X	X	X	X	X	X	X	MUS591	Independent Study	1-3
X	X	X	X	X	X	X	X	MUS593	University Chorus	0-1
X	X	X	X	X	X	X	X	MUS594	Symphonic Wind Ensemble	0-1
X	X	X	X	X	X	X	X	MUS595	Concert Chorus	0-1
X	X	X	X	X	X	X	X	MUS596	Jazz/Studio Ensemble	0-1
X	X	X	X	X	X	X	X	MUS597	University Symphony Orchestra	0-1
*	*	*	*	*	*	*	*	MUS598B	Chamber Music Ens. - Brass	0-1
X	X	X	X	X	X	X	X	MUS598G	Chamber Music Ens. - Guitar	0-1
X	X	X	X	X	X	X	X	MUS598J	Chamber Music Ens. - Jazz	0-1
*	*	*	*	*	*	*	*	MUS598K	Chamber Music Ens. - Keyboard	0-1
*	*	*	*	*	*	*	*	MUS598M	Chamber Music Ens. - Mixed	0-1
X	X	X	X	X	X	X	X	MUS598P	Chamber Mus. Ens. - Percussion	0-1
*	*	*	*	*	*	*	*	MUS598S	Chamber Music Ens. - Strings	0-1
X	X	X	X	X	X	X	X	MUS598V	Chamber Music Ens. - Vocal	0-1
X	X	X	X	X	X	X	X	MUS598W	Chamber Mus. Ens. - Woodwind	0-1
X	X	X	X	X	X	X	X	MUS599	Masters Thesis Research	1-6

*Determined semester by semester.

SCHOLARSHIPS

MUSIC SCHOLARSHIPS AND AWARDS

Departmental Scholarships. The Department of Music has an attractive scholarship program with awards available to music majors and minors who exhibit a high degree of talent and performance ability. For the entire period covered by the scholarships, all students receiving scholarships in music are required to be full-time, continuing students, maintain a 2.5 overall grade-point average, and perform in major ensembles as designated by the department. Scholarship students must be officially registered as music majors or minors during all semesters covered by the scholarships. For music majors, this means being registered in one of two degree programs: Bachelor of Music or Bachelor of Arts in Music. For music minors, this means the completion of the form, found in the Appendix, titled *THE UNIVERSITY OF RHODE ISLAND: MINOR FIELDS OF STUDY* (with the signatures of the Music Department Chair and Dean of the student's major college) during the first semester of study.

Music scholarships require participation in two departmental ensembles. In general, scholarships for majors are larger than those for minors.

Scholarship funds remaining unused after September will be made available to full-time, continuing music majors or minors. A special scholarship audition date will be announced in the fall for those URI students who wish to be considered for a music scholarship or who wish to increase their current scholarship amount. Questions regarding scholarships should be addressed to Chairperson of the Scholarship and Recruitment Committee.

Other Scholarships. Special scholarships include the following:

Ward Abusamra Scholarship in Music and Voice. Income from endowment for a scholarship in music awarded annually to a graduate or undergraduate music major on the basis of merit. Preference given to students concentrating in voice or chorus. Recipient to be selected by the Department of Music Recruitment and Scholarship Committee during annual spring auditions.

Sonia Aronian and Geoffrey Gibbs Scholarship in Music Composition. Created by Dr. Geoffrey Gibbs, Professor Emeritus of Music, and Dr. Sonia Aronian, Professor of Russian Literature. The endowment provide a scholarship to a music major in the area of music composition. Selection by the Department of Music.

Thomas V. Falciglia Honorary. Income from endowment awarded annually to a music major concentrating in piano, organ, orchestral instrument, or voice on the basis of musical achievement or contribution to the music program, or to a musically talented freshman, with preference to students with financial need. Selection made by the Department of Music.

Dr. Adolphus C. Hailstork III Music Scholarship for Minority Students. Awarded on the basis of merit to minority students entering the Department of Music. Selection made by the Department of Music.

Jazz Studies Scholarship. The Jazz Studies Scholarship is awarded each year to a student majoring or minoring in music who is pursuing jazz studies. The recipient must be an undergraduate who agrees to participate for the year in at least one of the URI Jazz Ensembles. The Chair of Music, in consultation with the Director of Jazz Studies at URI, will select the recipient(s) based on financial need and an audition.

Kingston Chamber Music Festival Award. \$1,000 yearly award based on merit and excellence in instrumental performance and music scholarship, awarded at the beginning of the junior year. Preference is given to a resident of Rhode Island. The recipient is selected by the music faculty.

James Ladewig Scholarship in Music History. Scholarship awarded to an undergraduate student(s) in recognition of demonstrated academic excellence in, and enthusiasm for, the study of music history. Selection made by a committee of faculty who teach music-major music history and music theory courses.

Mary Langdon Memorial Scholarship in Voice. Created in memory of URI Professor Emerita Mary Langdon by her family and friends. The endowment provides a scholarship to a music major studying voice. Selection is made by the Department of Music.

Lee Family Scholarship. Income from endowment awarded annually to a music student whose principal area of study is composition, piano, saxophone, or voice. Scholarship selection is based on a student's commitment to music study, growing musical talent, and a strong academic record.

June Rockwell Levy Memorial. Income from endowment awarded annually to music students with financial need.

Sebastian P. and Marybelle Musco Scholarship in Voice. This endowment will provide scholarships to assist undergraduate and graduate music majors who are studying voice, and particularly those interested in pursuing careers in opera and vocal performance. Selection made by the voice faculty and Chairperson of the Department.

Presser Scholar Award. Award given to an outstanding student majoring in music at or near the end of the junior year. The stipend, provided by the Presser Foundation, is awarded to the Presser Undergraduate Scholar at the beginning of the senior year. Selection made by the music faculty.

W. Donald and Jane Rankin Scholarship. Income from endowment for a scholarship to be awarded annually to an undergraduate in the Department of Music at the University of Rhode Island. Preference will be given to a student with financial need. Recipient will be selected by the Chairperson of the Department of Music.

South County Center for the Arts Music Talent Scholarship. The yearly interest from this scholarship endowment is to be given to a full-time undergraduate music major(s) attending the University of Rhode Island. The recipient is to be a graduating high school senior from one of the high schools located in South County (i.e., North Kingstown, South Kingstown, Chariho, Westerly, Narragansett School Districts). If no graduating senior is applying to the University as a music major in a particular year, the scholarship can be given to a past graduate of a high school located in South County. The granting of the scholarship is to be based on talent in any area of music (e.g., performance and/or composition) and is to be determined through an audition before the Recruitment and Scholarship Committee of the Department of Music.

Ruth Trexler Memorial Scholarship. Awarded annually to a music major studying an orchestral string instrument. Selection made by the Department of Music.

Awards. At the end of each academic year, the faculty selects music students who have demonstrated outstanding achievement to receive any of three awards: President's Award for Academic Excellence, Department of Music Award for Musical Excellence, and Department of Music Service Award.

COMPETENCIES

Department of Music Undergraduate Student Competencies Required for Graduation

Competencies Required of Students in Bachelor of Arts Degree Programs (BA)

Consistent with the mission, values and goals of the Department of Music, the music faculty expects all Bachelor of Arts degree candidates to demonstrate the following:

BA.1. General Education

BA.1.1. The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.

BA.1.2. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.

BA.1.3. An ability to address culture and history from a variety of perspectives.

BA.1.4. Understanding of, and experience in thinking about, moral and ethical problems.

BA.1.5. The ability to respect, understand, and evaluate work in a variety of disciplines.

BA.1.6. The capacity to explain and defend one's views effectively and rationally.

BA.1.7. Understanding of and experience in one or more art forms other than music.

BA.2. Musicianship

BA.2.1.a. An understanding of and the ability to read and realize musical notation.

BA.2.1.b. The ability to hear, identify, and work conceptually with the elements of music -- rhythm, melody, harmony, structure, timbre, texture, and so forth.

BA.2.2. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.

BA.2.3. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.

BA.2.4. The ability to develop and defend musical judgments.

BA.3. Performance

BA.3.1. Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree option being followed.

BA.3.2. Ability to sight-read.

BA.3.3. An understanding of procedures for realizing a variety of musical styles.

BA.4. Music Electives

BA.4.1. Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests, and consistent with the purposes of the specific liberal arts degree option being followed.

Competencies Required of Students in ALL Bachelor of Music Degree Programs (BM)

Consistent with the mission, values and goals of the Department of Music, the music faculty expects all Bachelor of Music degree candidates to demonstrate the following:

BM.1. Performance

BM.1.1. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.

BM.1.2. An overview understanding of the repertory in the student's major performance area and the ability to perform from a cross-section of that repertory.

BM.1.3. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performing area, a level of skill relevant to professional standards appropriate for the particular concentration.

BM.1.4. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation, including rehearsal and conducting skills as appropriate to the particular music concentration.

BM.1.5. Keyboard competency and experiences in secondary performance areas.

BM.1.6. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences that are varied both in size and nature.

BM.2. Aural Skills and Analysis

BM.2.1. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.

BM.2.2. Sufficient understanding of musical forms, processes, and structures in order to use this knowledge in compositional, performance, analytical, scholarly, and pedagogical applications, according to the requisites of their specializations.

BM.2.3. The ability to place music in historical, cultural, and stylistic contexts.

BM.3. Composition and Improvisation

BM.3.1. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.

BM.3.2. The ability to compose, improvise, or both at a basic level in one or more musical languages, for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.

BM.4. History and Repertory

BM.4.1. A basic knowledge of music history through the present time.

BM.4.2. An acquaintance with repertories beyond the area of specialization through exposure to a large and varied body of music by attending and studying recitals, concerts, opera and musical theatre productions, and other performances.

BM.5. Technology

BM.5.1. A basic overview understanding of how technology serves the field of music as a whole.

BM.5.2. Working knowledge of the technological developments applicable to the student's area of specialization.

BM.6. Synthesis

BM.6.1. Professional, entry-level competence in the area of specialization, including significant technical mastery, capability to produce work and solve professional problems independently and a coherent set of artistic/intellectual goals, which are evident in the student's work.

BM.6.2. The ability to work on musical problems by combining individual capabilities in performance; aural, verbal and visual analysis; composition and improvisation; and history and repertory.

BM.6.3. The competency to form and defend value judgments about music, including the ability to communicate musical ideas, concepts, and requirements to professionals and lay persons.

BM.6.4. Acquirement of tools to know and experience a comprehensive repertory, including music from various cultures of the world and music of the student's own time.

BM.6.5. Acquirement of teaching skills, particularly as related to one's major area of study.

BM.6.6. The ability to understand interrelationships and multidisciplinary issues among the various professions and activities that include music, and to use the entrepreneurial skills necessary to assist in the development and advancement of the student's career.

Competencies Required of Students in the Bachelor of Music Degree Program with the option in Music Performance (BMP).

Consistent with the mission, values and goals of the Department of Music, the music faculty expects Bachelor of Music in Music Performance degree candidates to demonstrate the following, in addition to those listed above in the BM section:

BMP.1. General Studies.

BMP.1.1. For performance majors in voice, ability to use foreign languages and diction.

BMP.2. Essential competencies.

BMP.2.1. Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.

BMP.2.2. The ability to undertake successful solo and ensemble performances in a variety of formal and informal settings, including junior and senior recitals.

Competencies Required of Students in the Bachelor of Music Degree Program with the option in Music Composition (BMC).

Consistent with the mission, values and goals of the Department of Music, the music faculty expects Bachelor of Music in Music Composition degree candidates to demonstrate the following, in addition to those standards listed above in the BM section:

BMC.1. General Studies.

BMC.1.1. Understanding of areas such as computer science, acoustics, and aesthetics.

BMC.2. Essential Competencies.

BMC.2.1. Achievement of the highest possible level of skill in the use of basic concepts, tools, techniques, and procedures to develop a composition from concept to finished product. This involves the competency to work with both electronic and acoustic media; work with a variety of styles, forms, and notations; and apply principles of scoring appropriate to particular compositions.

BMC.2.2. Fluency in the use of tools needed by composers. This includes keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies.

BMC.2.3. The ability to arrange and oversee fully realized performances of the one's original compositions in public presentations, with critical assessments.

Competencies Required of Students in the Bachelor of Music Degree Program with the option in Music Education (BME).

Consistent with the mission, values and goals of the Department of Music, the music faculty expects Bachelor of Music in Music Education degree candidates to demonstrate the following:

BME.1. Desirable Attributes

BME.1.1. Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

BME.1.2. The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

BME.1.3. The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

BME.1.4. The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

BME.1.5. The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.

BME.1.6. The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.

BME.1.7. The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

BME.2. Music Competencies.

BME.2.1. *Conducting.* Being a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations through knowledge of score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques.

BME.2.2. *Arranging.* Competency to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

BME.2.3. *Functional Performance.* Functional performance abilities in keyboard, the voice, and instruments appropriate to the student's teaching specialization.

BME.2.4.a. *Analysis/History/Literature.* The ability to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities.

BME.2.4.b. *Analysis/History/Literature.* The ability to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development to their students.

BME.2.5. For General Music and Vocal/Choral Music.

BME.2.5.1.a. Sufficient musicianship, vocal, and pedagogical skills sufficient to teach general music.

BME.2.5.1.b. Sufficient vocal and pedagogical skill to teach effective use of the voice.

BME.2.5.1.c. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music and vocal/choral music.

BME.2.5.2. The ability to successfully experience solo vocal, and small and large choral ensemble performance.

BME.2.5.3. Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.

BME.2.5.4.a. The ability to successfully teach general music classes.

BME.2.5.4.b. The ability to successfully teach beginning vocal techniques individually, in small groups and in larger classes.

BME.2.6. For Instrumental Music.

BME.2.6.1.a. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.

BME.2.6.1.b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.

BME.2.6.2. The ability to successfully experience solo instrumental performance, as well as participation in small and large instrumental ensembles.

BME.2.6.3. The ability to successfully teach beginning instrumental students individually, in small groups and in larger classes.

BME.3. Teaching Competencies.

BME.3.1. Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization, including demonstration of skill in effective classroom and rehearsal management.

BME.3.2. An understanding of child growth and development and an understanding of principles of learning as they relate to music.

BME.3.3. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

BME.3.4. Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.

BME.3.5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

BME.3.6. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

The above competencies are evaluated through the passing of courses including course work and examinations, applied music juries, recitals, public performances, proficiency tests, portfolios, and observation of student teaching. Self-evaluation is encouraged through experiential music activities with peers and mentors.

Rhode Island Professional Teaching Standards (Standards Required of Graduates Receiving the B.M. Degree in Music Education) (See MUS ED RIPTS MAP in APPENDIX.)

Standard 1.

Teachers create learning experiences using a broad base of general knowledge that reflects an understanding of the nature of the world in which we live.

Teachers...

- 1.1 reflect a variety of academic, social, and cultural experiences in their teaching
- 1.2 use a broad knowledge base sufficient to create interdisciplinary learning experiences designed to ensure that all students achieve state standards for content and achievement
- 1.3 exhibit a commitment to learning about the changes in their disciplines and in our world that models a commitment to lifelong learning for students
- 1.4 facilitate student involvement in the school and wider communities

Standard 2.

Teachers have a deep content knowledge base sufficient to create learning experiences that reflect an understanding of central concepts, vocabulary, structures, and tools of inquiry of the disciplines/content they teach.

Teachers...

- 2.1 know their discipline/content areas and understand how knowledge in their discipline/content area is created, organized, linked to other disciplines, and applied beyond the school setting
- 2.2 design instruction that addresses the core skills, concepts, and ideas of the disciplines/content areas to help all students meet Rhode Island's learning standards
- 2.3 select appropriate instructional materials and resources (including technological resources) based on their comprehensiveness, accuracy, and usefulness for representing particular ideas and concepts in the discipline/content areas
- 2.4 engage students in a variety of explanations and multiple representations of concepts, including analogies, metaphors, experiments, demonstrations, and illustrations, that help all students develop conceptual understanding
- 2.5 represent and use differing viewpoints, theories and methods of inquiry when teaching concepts and encourage all students to see, question, and interpret concepts from a variety of perspectives

Standard 3.

Teachers create instructional opportunities that reflect an understanding of how children learn and develop.

Teachers...

- 3.1 understand how students use their prior knowledge to construct knowledge, acquire skills, develop habits of mind, and acquire positive dispositions toward learning
- 3.2 design instruction that meets the current cognitive, social, and personal needs of their students.
- 3.3 create age-appropriate lessons and activities that meet the variety of developmental levels of students within a class

Standard 4.

Teachers create instructional opportunities that reflect a respect for the diversity of learners and an understanding of how students differ in their approaches to learning.

Teachers...

- 4.1 design instruction that accommodates individual differences (e.g., stage of development, learning style, English language acquisition, cultural background, learning disability) in approaches to learning
- 4.2 use their understanding of students (e.g., individual interests, prior learning, cultural background, native language, and experiences) to create connections between the subject matter and student experiences
- 4.3 seek information about the impact of students' specific challenges to learning or disabilities on classroom performance, and work with specialists to develop alternative instructional strategies to meet the needs of these students where appropriate
- 4.4 make appropriate accommodations and modifications for individual students who have identified learning differences or needs in an Individualized Educational Plan (IEP), 504 Accommodation Plan, Personal Literacy Plans (PLP's), or other approved school-based individualized learning plans (ILPS's)

Standard 5.

Teachers create instructional opportunities to encourage all students' development of critical thinking, problem solving, and performance skills, and literacy across content areas.

Teachers...

- 5.1 design lessons that extend beyond factual recall and challenge students to develop higher level cognitive skills
- 5.2 pose questions that encourage students to view, analyze, and interpret ideas from multiple perspectives
- 5.3 make instructional decisions about when to provide information, when to clarify, when to pose a question, and when to let a student struggle to try to solve a problem
- 5.4 engage students in generating knowledge, testing hypotheses, and exploring methods of inquiry and standards of evidence
- 5.5 use tasks that engage students in exploration, discovery, and hands-on activities

Standard 6.

Teachers create a supportive learning environment that encourages appropriate standards of behavior, positive social interaction, active engagement in learning, and self-motivation.

Teachers...

- 6.1 use principles of effective classroom management to establish classrooms in which clear rules and standards of behavior are maintained
- 6.2 establish a safe and secure and nurturing learning environment that supports the active engagement of all students
- 6.3 provide and structure the time necessary to explore important concepts and ideas
- 6.5 help students establish a classroom environment characterized by mutual respect and intellectual risk-taking
- 6.6 create learning groups in which students learn to work collaboratively and independently
- 6.7 communicate clear expectations for achievement that allow students to take responsibility for their own learning

Standard 7.

Teachers work collaboratively with all school personnel, families and the broader community to create a professional learning community and environment that supports the improvement of teaching, learning and student achievement.

Teachers...

- 7.1 work collaboratively with colleagues to examine teacher practice, student work and student assessment results with the goal of improving instruction and achievement
- 7.2 develop relationships with students and their families to support learning
- 7.3 understand the role of community agencies in supporting schools and work collaboratively with them as appropriate

Standard 8.

Teachers use effective communication as the vehicle through which students explore, conjecture, discuss, and investigate new ideas.

Teachers...

- 8.1 use a variety of communication strategies (e.g., listening, restating ideas, questioning, offering counter examples) to engage students in learning
- 8.2 use a variety of modes of communication (e.g., verbal, visual, kinesthetic) to promote student learning.
- 8.3 use technological advances in communication, including electronic means of collecting and sharing information, to enrich discourse in the classroom and the school
- 8.4 emphasize oral and written communication through the instructional use of discussion, listening and responding to the ideas of others, and group interaction
- 8.5 seek knowledge of and demonstrate sensitivity to the particular communication needs of all students

Standard 9.

Teachers use appropriate formal and informal assessment strategies with individuals and groups of students to determine the impact of instruction on learning, to provide feedback, and to plan future instruction.

Teachers...

- 9.1 select and/or design individual and group classroom assessments based on the strengths, limitations, and data provided by the assessments
- 9.2 identify and consider student and contextual variables that may influence performance so that a student's performance can be validly interpreted

- 9.3 systematically collect, synthesize, and interpret assessment results from multiple assessments to monitor, improve, and report individual and group achievement
- 9.4 provide students with opportunities and guidance to evaluate their own work and behavior against defined criteria and use the results of self-assessment to establish individual goals for learning
- 9.5 use assessment results to provide students with timely, helpful, and accurate feedback on their progress toward achievement goals
- 9.6 maintain records of student learning and communicate student progress to students, parents/guardians, and other colleagues
- 9.7 use information from their assessment of students to reflect on their own teaching, to modify their instruction and to help establish professional development goals

Standard 10.

Teachers reflect on their practice and assume responsibility for their own professional development by actively seeking and participating in opportunities to learn and grow as professionals.

Teachers...

- 10.1 solicit feedback from students, families, and colleagues to reflect on and improve their own teaching
- 10.2 explore and evaluate the application of current research, instructional approaches and strategies, including technologies to improve student learning
- 10.3 take responsibility for their own professional development and improvement of their students' learning by participating in workshops, courses, or other individual and collaborative professional development activities that support their plans for continued development as teachers
- 10.4 take responsibility for learning about and implementing federal, state, district and school initiatives to improve teaching and learning

Standard 11.

Teachers maintain professional standards guided by legal and ethical principles.

Teachers...

- 11.1 maintain standards that require them to act in the best interest and needs of students.
- 11.2 follow school policy and procedures, respecting the boundaries of their professional responsibilities, when working with students, colleagues, and families
- 11.3 follow local, state, and federal law pertaining to educational and instructional issues, including regulations related to students', parents'/guardians', and teachers' rights and responsibilities
- 11.4 interact with students, colleagues, parents, and others in a professional manner that is fair and equitable
- 11.5 are guided by codes of professional conduct adopted by their professional organizations

The above standards are evaluated through the passing of courses including course work and examinations, applied music juries, recitals, public performances, proficiency tests, portfolios, and observation of student teaching. Self-evaluation is encouraged through experiential music activities with peers and mentors.

ORGANIZATIONS AND COMMITTEES

PI KAPPA LAMBDA - NATIONAL MUSIC HONOR SOCIETY

The Music Department sponsors the *Zeta Upsilon* Chapter of *Pi Kappa Lambda*, the only music honor society recognized by the Association of College Honor Societies. It is dedicated to fostering scholarly interest in the theoretical and historical aspects of music, and the pursuit of achievement in performance, composition, music education, and research. *Pi Kappa Lambda* today has over 250 chapters and has in its 90-year history initiated approximately 60,000 musicians into membership. See the President or <http://pikappalambda.capital.edu/> for further information.

COLLEGIATE CHAPTER OF MENC – THE NATIONAL ASSOCIATION FOR MUSIC EDUCATORS

This national organization is the leader in the field of music education in the United States. It is a professional group to which all aspiring educators of music should belong. The URI Collegiate Chapter is an important student organization in the Music Department, and all music majors are encouraged to become members. After paying the membership fee, students receive copies of state and national journals, a valuable source of information concerning developments and activities in the field of music education. Officers are elected and committees set up each year in the collegiate chapter, which sponsors many events, workshops, trips, etc., for the benefit of its members and the whole Department. Information concerning membership is given out at the beginning of each academic year. For more information contact the Chapter's student officers or the faculty advisor.

KAPPA KAPPA PSI and TAU BETA SIGMA

These are two national honorary band fraternity and sorority organizations. The URI chapters have the following purposes: (1) to promote the existence and welfare of the collegiate bands and to create a respect and appreciation for band activities and achievements everywhere, (2) to honor outstanding members of the bands through privileged membership and recognition of musical achievement, demonstrated leadership, and enthusiastic approach to band activities, (3) to develop leadership through active participation with the band, and through it, to strengthen those traits of conduct, thought, and idealism which characterize responsible membership, (4) to encourage a close relationship among collegiate bands and promote meaningful and worthwhile social experiences for all engaged in collegiate band work, and (5) to cooperate with other musical organizations and societies. Students must be enrolled in credited band organizations throughout the academic year to be eligible for active membership in either of these two organizations. For more information contact the faculty advisors.

AMERICAN CHORAL DIRECTORS ASSOCIATION STUDENT CHAPTER

The ACDA is a national organization devoted to improving the quality and knowledge of choral music and performance. All URI music majors and minors interested in choral music are encouraged to join. The membership fee guarantees that a student will receive the national and regional journals as well as the newsletter designed specifically for student members. Membership also guarantees reduced registration fees to all ACDA regional and national conventions, and provides opportunities for scholarships and master classes. Please contact the faculty advisor for further information.

DEPARTMENTAL COMMITTEES

Each committee is made up of faculty members.

Undergraduate Curriculum and Academic Standards Committee. The Undergraduate Curriculum and Academic Standards Committee considers proposals for new courses and curriculum changes in areas of undergraduate study,

including both the B.M. and B.A. programs. It considers all curriculum-connected undergraduate student petitions. It makes recommendations to improve and enforce Department academic standards.

Graduate Studies Committee. The Graduate Studies Committee formulates and considers proposals for new courses and curriculum changes in areas of graduate study. It considers all curriculum-connected graduate student petitions. It formulates graduate admissions policies and academic standards, and evaluates all potential candidates for admission into the graduate program in music. The committee administers and evaluates graduate placement, qualifying, and comprehensive examinations. The committee is normally chaired by the Department's Director of Graduate Studies.

Undergraduate Recruitment and Scholarship Committee. The Recruitment and Scholarship Committee actively recruits potential undergraduate music majors through sponsorship of special recruitment events and the holding of auditions for scholarships. The Committee administers the Department scholarship system, recommends awards for music majors, and acceptability into undergraduate degree programs in music.

STUDENT COMMITTEE

Student Advisory Committee. The Student Advisory Committee consists of five music majors elected annually by the student body of the Department to serve as an advisory group to the Department Chair. One of these majors should be a graduate student. The committee meets monthly with the Chair and expresses ideas and concerns which originate within the student body. The heads of the URI Collegiate Chapters of MENC and ACDA, *Kappa Kappa Psi*, and *Tau Beta Sigma* (or designated representatives) also serve on this committee.

COMMUNITY MUSIC PROGRAM

The Department of Music offers a program of private music instruction designed for the pre-college and adult student who is seeking lessons in string instruments, wind instruments, percussion, guitar, piano or voice. Instruction is provided to students of all ages by advanced URI music majors as well as by available graduate students and faculty. Majors who are interested in applying for teaching positions in the program, as well as individuals seeking general information about it, should contact the Director of the Preparatory Program. The program also runs several summer music camps which provide employment opportunities for music majors.

**UNIVERSITY OF RHODE ISLAND
Department of Music**

**CONVOCATION PERFORMANCE
(This form must be typed or printed in ink.)**

Date of Performance _____

Name _____

Pianist* _____

Specific Instrument or Voice Range _____ Total semesters of study _____

*If more than one pianist is performing with you or if there are additional musicians involved with one or more of your selections, clearly indicate that information below.

WORKS TO BE PERFORMED

Title and Opus No.; tempo markings of movements indented. <i>(Use the same format as appropriate on the program. Be accurate and write legibly!)</i>	Full Name of Composer and Dates	Playing or Singing Time
Ex.: Sonata in D Major, Op. 16 Allegro moderato	Iona Newcar (1807 – 1938)	7 min.
Ex.: We Shall All Sing (From the oratorio <i>Iran in Turkey</i>)	Ivan Sergei Musicovich (1720 – 1722)	8 min.

Signature of Performer's Instructor

Signature of Accompanist

Signature of Student Accompanist's Instructor

UNIVERSITY OF RHODE ISLAND
Department of Music

STUDENT VOICE/INSTRUMENTAL JURY FORM

Please complete this form and have two copies ready at your jury. One will remain in your file; the other will be passed around among the teachers at jury time and will remain with your teacher.

NAME _____ TERM Fall Spring Summer 20_____

LEVEL OF STUDY 110 210 310 410 510

TOTAL SEMESTERS OF STUDY (incl. this semester) _____ TOTAL CR. HRS. (incl. this semester) _____

DATE OF CONVOCATION PERFORMANCE _____

CURRENT MUSIC DEGREE PROGRAM(S) MMPerf MMed BMPerf BMed BMComp BA Minor None

_____ Standard jury

_____ Jury for degree change/addition:

_____ This is a jury for advancement from _____ to _____.

REPertoire STUDIED AND MEMORIZED/PERFORMABLE THIS SEMESTER:

TITLE _____ COMPOSER _____

REPertoire STUDIED BUT NOT COMPLETED THIS SEMESTER:

TITLE _____ COMPOSER _____

REPertoire CONTINUED FROM PREVIOUS SEMESTERS:

TITLE _____ COMPOSER _____

ETUDES AND TECHNICAL STUDIES COMPLETED THIS SEMESTER:

TITLE _____ COMPOSER _____

OTHER PERFORMANCES/STUDY DONE OUTSIDE OF THE CURRICULUM
(NOT LESSONS OR URI ENSEMBLES):

Student signature _____ Date _____

Applied teacher signature _____

Date _____

UNIVERSITY OF RHODE ISLAND
Department of Music

FACILITIES RESERVATION
REQUEST FORM

Submit this form to Department of Music, Fine Arts Center -- Room E102, University of Rhode Island, Kingston, RI 02881, Attn: Facilities Coordinator. Telephone: 401-874-5584. All pertinent information must be filled in. You will be notified as soon as possible whether or not your request can be granted. Submission of this form does not guarantee its approval.

Name _____ Organization _____
Current Address _____

Business/Campus Phone _____ Home Phone _____
Best Time to Call _____ Date of Request _____

Reason for your request: (check one)
 University Artist Series concert
 URI music ensemble concert
 Student recital (Junior – Senior – Grad)
 Rehearsal
 Jury or audition

Outside group performance
Specify: _____
 Outside individual performance
Specify: _____
 Other use
Specify: _____
 Other music department event
Specify : _____

Please check the rooms or space you need:
 Concert Hall
 Rehearsal room (C100)
 Dressing room (in the Recital Hall)
 Practice rooms (Number: _____)
 Classroom E205
 Piano Laboratory H106
 Concert hall lobby/hall way

DATE AND TIME (Complete one Reservation Form for each concert, recital, rehearsal, or event.)
Please indicate your 1st and 2nd choices of dates and times. (When giving your open and close time preferences, be sure you include time for set-up, tear-down, warm-ups, and any pre-concert touch-ups.)

1st choice date: _____ Approved _____ Refused _____
Time when you will open the Hall: _____ Time when you will close the Hall: _____
Time when your concert, recital, rehearsal or event starts: _____

2nd choice date: _____ Approved _____ Refused _____
Time when you will open the Hall: _____ Time when you will close the Hall: _____
Time when your concert, recital, rehearsal or event starts: _____

SIGNATURES AND APPROVALS

Please sign below if you (and all others in your group or organization) agree to leave the facilities neat and clean, return all equipment to designated spaces, assume full responsibility for damage to equipment and facilities beyond normal wear and tear, carefully monitor all areas being used during the entire time of approved use, turn off all lights after use, and lock all doors (and pianos) after use.

Responsible Person: Name _____ Signature _____
Faculty Sponsor: Name _____ Signature _____
Facilities Coordinator Approval: Signature _____ Date _____
Chair Approval: Signature _____ Date _____

(Consider your request granted only after you receive a copy of this request with all signatures complete.)

SERVICES AND EQUIPMENT

Some services and securing of equipment are the responsibility of the Responsible Person and/or Faculty Sponsor.

All special requests must be fully described and attached to this Reservation Form. The Department of Music does not provide services or equipment for outside individuals or groups not directly associated with the Department, unless contractual arrangements are made.

Please check any of the following services you need:

- | | |
|--|---|
| <input type="checkbox"/> Keys for _____ | <input type="checkbox"/> Recording performance |
| <input type="checkbox"/> Page turner (which you provide) | <input type="checkbox"/> Ushers |
| <input type="checkbox"/> Tuning the piano | <input type="checkbox"/> Standard lighting |
| <input type="checkbox"/> Other services | <input type="checkbox"/> Special effects lighting |
- Specify: _____ (Attach sheets with a full description of equipment.)

Please check any of the following equipment you need:

- | | |
|---|---|
| <input type="checkbox"/> Piano | <input type="checkbox"/> Harpsichord |
| <input type="checkbox"/> Other instruments | <input type="checkbox"/> Chairs (Number: _____) |
| Specify: _____ | <input type="checkbox"/> Stands (Number: _____) |
| Specify: _____ | <input type="checkbox"/> Other equipment |
| <input type="checkbox"/> Conductor's podium | Specify: _____ |

Include a diagram of how the stage should be set up.

Comments: _____

CHANGE OF PLANS

It is very important that the Recital Hall be used effectively. If you find that you will not need to use your reserved time, please inform the Department of Music as quickly as possible so that your reserved time may be used by someone else.

**UNIVERSITY OF RHODE ISLAND
Department of Music**

INSTRUMENT ISSUE FORM

NAME: _____ S.S. #: _____

CURRENT ADDRESS: _____ PHONE NUMBER: _____

HOME ADDRESS: _____

_____ PHONE NUMBER: _____

The following instrument was issued by the University of Rhode Island Department of Music:

Date to be Returned: _____

Instrument: _____ Serial Number: _____

Make/Model: _____ URI Number: _____

CONDITION: _____ New _____ Excellent _____ Very Good _____ Good

 _____ Poor _____ Very Poor Estimated Value: _____

ACCESSORIES: _____ Case _____ Mouthpiece _____ Cap _____ Strap

 _____ Bow _____ Mute _____ Lyre _____ Ligature

Other (Please Specify): _____



**CONTRACT AGREEMENT
(TO BE READ UPON RECEIPT OF INSTRUMENT)**

I hereby agree to hold myself personally responsible for any damage which may occur to the above instrument while it is in my care. I agree that no one other than myself will be allowed to use the instrument and it is to be used only in preparation for and performing in University of Rhode Island music organizations and/or music class work. In the case the instrument is lost or damaged beyond possibility of repair, I agree to reimburse the Department of Music for its replacement value or with another instrument of the same value. I also accept responsibility for the cost of damage beyond normal wear and tear. I understand the instrument remains the property of the University of Rhode Island Department of Music.

Print Student Name: _____

Student Signature: _____

*****Department Use Only*****

Instrument Issued by: _____ Date of Issue: _____

Instrument Use Approved by: _____

Instrument Returned to: _____ Date of Return: _____

Condition upon return: _____

UNIVERSITY OF RHODE ISLAND
 Department of Music
 STUDENT PETITION FORM

INSTRUCTIONS: Please type or print clearly.

DATE: _____

1. Please fill out all information in detail as clearly and accurately as possible. You must discuss and fill out your petition form with your advisor.
2. Your adviser's signature with a recommendation is required.
4. The Undergraduate Curriculum and Academic Standards Committee (UCAS) will review and make a decision on your petition. (Unclear, incomplete or unsigned forms will be returned.)
5. The Associate Chairperson or Chairperson reviews and makes a final decision.

I DESIRE TO PETITION THE MUSIC DEPARTMENT FACULTY AS FOLLOWS:

REASON FOR PETITION:

(Use reverse side if necessary)

Print Name: _____ Signature: _____ URI ID# _____

Local or Campus Address:

Street:

City: _____ State: _____ Zip Code: _____

Local Phone Number: _____ Email Address: _____

Permanent Address: (For Mailing Petition Documentation)

Street: _____ State: _____ Zip Code: _____

Curriculum or Major: _____ Class of: _____

Faculty/Associate Chairperson or Chairperson Use Only

Faculty Advisor Decision: Recommend _____ Not Recommend _____

Faculty Adviser Signature: _____ Date: _____

Advisor's Remarks: _____

UCAS Committee Decision: Approved _____ Not Approved _____

UCAS Committee Chair Signature: _____ Date: _____

Associate Chair or Chair Decision: Approved _____ Not Approved _____

Associate Chair or Chair Signature: _____ Date: _____

Associate Chair or Chair Remarks: _____

INDEPENDENT STUDY DEPARTMENTAL APPROVAL FORM

Circle Course: MUS 490 570 579 Semester: _____ Year: _____

Student Name _____ ID# _____

Advisor Name _____ No. of Credits _____

To be filled out by the *student* in consultation with the project advisor. The form must be submitted to and signed by the Department Chair during the semester prior to enrollment in the course. Use additional pages, if necessary.

Title of the Project:

Give a detailed description of your project.

What goals or objectives will be accomplished through your project? Which Department of Music Student Competencies are being learned through your goals and objectives (Identify and link the Competencies by codes.)?

How will your study be carried out? What activities will you complete to accomplish your goals and objectives?

To be filled out by the *project advisor* in consultation with the student. Use additional pages, if necessary.

List the project schedule, including meetings with the project advisor.

List the evaluation procedures to determine the final grade. How will achievement of the Department of Music Student Competencies be evaluated?

Student Signature _____ Date _____

Project Advisor Signature _____ Date _____

Chair Approval _____ Date _____

**UNIVERSITY OF RHODE ISLAND
COLLEGE OF ARTS AND SCIENCES
DECLARATION OF MAJOR FORM**

Name: _____ Student ID #: _____

Current Major: _____ Date: _____

Expected Graduation Date: _____

- **If you are a University College student, you must see an advisor from University College in order to change your major.**
- All other students seeking a major in Arts & Sciences must seek approval from an advisor from the department of the new major. Once this form is signed by an advisor it must be returned to the Dean's office.

1. I want to (circle one): **Change my major** **Add a major** **Drop a major**

2. From (only if changing): _____

Drop: _____

To/Add: _____

Concentration or Focus Area _____

(Please specify if your major is: Math, Economics, Music, Theatre, English)

3. Degree (circle one): **B.A.** **B.S.** **B.F.A.** **B.O.M.**

Student Signature: _____

Advisor Signature: _____

Dean's Signature: _____

Office Use:	
✓ <i>Changed on e-campus</i>	_____
✓ <i>File requested</i>	_____
✓ <i>New department notified</i>	_____
✓ <i>Add req. term</i>	_____
✓ <i>Admit term</i>	_____

PETITION TO APPEAL THE ADD OR DROP DEADLINE

NAME _____ URI ID# _____

ADDRESS _____ PHONE # _____

ACADEMIC PLAN _____ ACADEMIC PROGRAM _____

SEMESTER _____ E-MAIL _____

ACTION	COURSE	SECTION	CREDIT	TITLE / INSTRUCTOR
ADD*				
DROP				
CREDIT CHANGE*				

*BURSAR CLEARANCE REQUIRED + To change credits in a variable credit course, enter the new credit count in the CREDIT column

INSTRUCTIONS FOR STUDENT

Late adds or drops are approved only for unusual, extenuating circumstances. Full documentation supporting these circumstances must be provided. Late drops will not be approved because you have changed majors or career plans, are not making the grade, or are unable to pay required fees. If you believe that a late add or drop is justified according to these guidelines, complete this petition as follows:

1. Complete all pertinent information above these instructions.
2. On a separate sheet of paper, state the reasons you believe qualify you for the late transaction(s) requested above. Your name and ID number should be included on the sheet.
3. Attach documentation supporting your claim of extenuating circumstances (e.g. a medical report is expected in case of significant illness.)
4. Have your course instructor(s) complete the instructor portion of the petition below.
5. Submit this completed petition, your statement, and supporting documentation to the secretary in your dean's office. Submitting this petition does not assure that it will be approved, so be sure to continue attending the affected course(s) while your petition is being evaluated.
6. On Wednesday of the week following the submission of this petition, return to the dean's office to learn the results of your petition. If approved, continue with the remaining two steps.
7. If approved, you will be given this petition to take to the Bursar's Office or the Office of the Registrar.
 1. For adds and credit changes, take the petition to the Bursar's Office to clear any payment adjustments. The Bursar's Office will, upon payment clearance, collect the petition and pass it to the Office of the Registrar for processing.
 2. For drops, take the petition directly to the Office of the Registrar.
8. Failure to present this petition to the Bursar's Office or the Office of the Registrar within ten days of approval will require that it be resubmitted for approval to your academic dean.

Student's Signature _____ Date _____

TO BE COMPLETED BY COURSE INSTRUCTORS (Additional comments may be added on back of original copy.)

Course	Section	Instructor	Instructor Signature	Date Student Last Attended	Instructor(s) Do you support this petition?	Comment
					<input type="checkbox"/> Yes <input type="checkbox"/> No	
					<input type="checkbox"/> Yes <input type="checkbox"/> No	
					<input type="checkbox"/> Yes <input type="checkbox"/> No	

TO BE COMPLETED BY STUDENT'S DEAN

Approved Disapproved Returned

BILLING AND COLLECTIONS CLEARANCE

Dean's Signature _____ Date _____

UNIVERSITY COLLEGE

University of Rhode Island

CHANGE OF MAJOR

Advisor: _____ DATE: _____
(Filled out by advisor representing the NEW major)

Change the major for:
E_Campus ID#:

(Student's Last name First name M.I.) E-Campus ID#: _____

Please use Alpha codes

NEW: _____
(1st. major) (Major Code)

(2nd. major if applicable) (Major Code)

FROM: _____
(1st. major) (Major Code)

(2nd. major if applicable) (Major Code)

Change student's year of graduation from _____ to _____ if applicable.

Will new major change qualify student for New England Regional Program (NEBHE?) Yes _____
No _____

Will new major remove student from NEBHE program? Yes _____
No _____

Student's signature _____

Attach to top of folder and return to Records Secretary in Room 117 University College.

TRANSFER TO DEGREE-GRANTING COLLEGE

UNIVERSITY COLLEGE

Student's Name (please print)

ID#

TRANSFER TO COLLEGE OF: _____

MAJOR/S:

1st major

2nd major*

Curriculum Code (1st major)

Curriculum code (2nd major)

TRANSCRIPT ATTACHED

*A&S/ Education Major only – please indicate

HS-WSE-BOS (Waiting for Secondary Ed BS)

HS-WSE-BOA (Waiting for Secondary Ed BA)

HS-WEE-BOA (Waiting for Elementary Ed BA)

All other majors – use appropriate curriculum code

EFFECTIVE IMMEDIATELY

Approved:

Signature/University College Advisor

Date

Approved:

Signature/Department Chair 1st Major

Date

Approved:

Signature/Department Chair 2nd Major

Date

Approved:

Dean/Degree Granting College

Date