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University of Rhode Island *** Department of Music National Association of Schools of Music Competencies (NASM)		MUS 110-410	MUS 110-210	MUS 350	MUS 450	MUS 291, 292, 293, 295, 296, 297, 394, 396, 485	MUS 398	MUS 311, 312	MUS 169, 170, 171, 172, 173, 175, 177, 179	MUS 171, 172, 271, 396, 485	MUS 300, 291, 292, 293, 295, 296, 297, 394, 396, 485	MUS 300	MUS 120, 121, 122, 225, 226, 228, 229, 416, 417, 420, 421, 434	MUS 221, 222, 225, 407, 408, 430, 431, 432, 433, 434	MUS 283	MUS 238, 339, 340	MUS 119, 280, 480	MUS 119, 280, 480	MUS 442	MUS 424			
		Applied Music Juries (Primary)	Applied Music Juries (Secondary)	Junior Recital	Senior Recital	Ensemble Performance	Chamber Music Performance	Conducting	Methods Courses	Piano Proficiency	Concerts Performed	Concerts Attended	Repertoire Database	Best Work in Theory	Best Work in Music History	Language Competency/ Diction (VOICE)	Transcript	RIBTS Map	Philosophy of Music	Portfolio	Pedagogy	Improvisation	Other
Supporting Evidence →		JURIES 1	JURIES 2	JR REC	SR REC	ENS	CH MUS	COND	METH	PIANO	CON PERF	CON ATT	REP	THE	MUS HIS	DICT	TRANS	RIBTS MAP	PHIL	PORT	PED	IMPROV	
<b>BM 1.</b>	<b>Bachelor of Music Competency 1. Performance</b>																						
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.	JURIES 1		JR REC	SR REC												TRANS						
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.	JURIES 1		JR REC	SR REC																		
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.					ENS	CH MUS																
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.	JURIES 1		JR REC	SR REC		CH MUS	COND									TRANS				PED		
BM 1.5	Keyboard competency and experiences in secondary performance areas.		JURIES 2						METH	PIANO							TRANS						
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.	JURIES 1				ENS	CH MUS										TRANS					IMPROV	
<b>BM 2.</b>	<b>Bachelor of Music Competency 2. Aural Skills and Analysis</b>																						
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.													THE			TRANS						
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.													THE	MUS HIS		TRANS						
BM 2.3	The ability to place music in historical, cultural, and stylistic contexts.					ENS									MUS HIS		TRANS						
<b>BM 3.</b>	<b>Bachelor of Music Competency 3. Composition and Improvisation</b>																						
BM 3.1	Rudimentary capacity to create derivative or original music both extemporaneously and in written form.	JURIES 1												THE			TRANS						
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.													THE	MUS HIS		TRANS					IMPROV	
<b>BM 4.</b>	<b>Bachelor of Music Competency 4. History and Repertory</b>																						
BM 4.1	A basic knowledge of music history through the present time.														MUS HIS		TRANS						
BM 4.2	An acquaintance with repertoires 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.					ENS					CON ATT	REP		MUS HIS		TRANS							
<b>BM 5.</b>	<b>Bachelor of Music Competency 5. Technology</b>																						
BM 5.1	A basic overview understanding of how technology serves the field of music as a whole.																					PORT	
BM 5.2	Working knowledge of the technological developments applicable to the student's area of specialization	JURIES 1							METH					THE								PORT	
<b>BM 6.</b>	<b>Bachelor of Music Competency 6. Synthesis</b>																						
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.	JURIES 1			SR REC	ENS	CH MUS				CON PERF												
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	JURIES 1			SR REC						CON PERF			THE	MUS HIS						PED	IMPROV	

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<i>Supporting Evidence</i> →		JURIES 1	JURIES 2	JR REC	SR REC	ENS	CH MUS	COND	METH	PIANO	CON PERF	CON ATT	REP	THE	MUS HIS	DICT	TRANS	RIBTS MAP	PHIL	PORT	PED	IMPROV
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.																		PHIL		PED	
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.					ENS	CH MUS								MUS HIS						PED	
BM 6.5	Acquirement of teaching skills, particularly as related to one's major area of study.	JURIES 1															TRANS				PED	
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.																					PORT
<b>BMP.1</b> <i>Bachelor of Music Performance Competency 1. General Studies</i>																						
BMP.1.1	For performance majors in voice, ability to use foreign languages and diction.	JURIES 1									CON PERF					DICT	TRANS					
<b>BMP.2</b> <i>Bachelor of Music Performance Competency 2. Essential competencies</i>																						
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.	JURIES 1		JR REC	SR REC						CON PERF		REP				TRANS				PED	IMPROV
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.	JURIES 1		JR REC	SR REC	ENS	CH MUS				CON PERF						TRANS					
<b>BMC.1</b> <i>Bachelor of Music Composition Competency 1. General Studies</i>																						
BMC1.1	Understanding of areas such as computer science, acoustics, and aesthetics													THE								
<b>BMC.2</b> <i>Bachelor of Music Composition Competency 2. Essential Competencies</i>																						
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.	JURIES 1									CON PERF	CON ATT		THE			TRANS					
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.							COND		PIANO							TRANS					
BMC.2.3	The ability to arrange and oversee fully realized performances of the one's original compositions in public presentations, with critical assessments.										CON PERF	CON ATT										
<b>BME.1</b> <i>Bachelor of Music Education Competency 1. Desirable Attributes</i>																						
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.																					RIBTS MAP PHILOSOPHY
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.													MUS HIS								RIBTS MAP PHILOSOPHY
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.																					RIBTS MAP PHILOSOPHY
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.																					RIBTS MAP IMPLEMENTED LEARNING TOOL



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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.																TRANS	RIBTS MAP STUDENT TEACHING					
BME 3.2	An understanding of child growth and development and an understanding of principles of learning as they relate to music.																	RIBTS MAP GPA - ED					
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.																	RIBTS MAP					
BME 3.4	Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.																	RIBTS MAP					
BME 3.5	The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.																	RIBTS MAP					
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.																	RIBTS MAP					