

# **URI Music Handbook**

## **for Graduate Students**

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## 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.

Ronald T. Lee  
Chairperson  
Department of Music

## DESCRIPTION AND GOALS

### THE SETTING

The University has seven degree-granting colleges, which offer over 100 areas of study, including special interdisciplinary studies. The 12,512 undergraduates and 2,521 graduate students are served by 700 teaching faculty, more than three-quarters of whom have doctorates. The main campus of the University is in the village of Kingston, in rural southern Rhode Island, about six miles from the ocean and 30 miles from Providence. It is close to Newport, and within easy reach of both Boston and New York. Centered by a quadrangle with traditional-style granite buildings, the 1,200-acre campus is spacious and reflects changes in style and use since the University's founding in 1892.

The Department of Music is a vital and integral component of the University of Rhode Island community. Established over 50 years ago and fully accredited by the National Association of Schools of Music, the Department has an excellent national reputation. The Department is certified by the Rhode Island Department of Education and accredited by the National Council for Accreditation of Teacher Education.

The faculty includes over 40 artists and scholars with impressive credentials and wide-ranging experience. The department serves the musical needs of all students regardless of their major. Professional music degrees are offered at the undergraduate and graduate levels.

The University's Main Library music collection includes books, periodicals, microfilms, bound collected editions of scores, and a small collection of CDs and videocassettes. The Music Department's Resource Center contains the University's principal recording collection in CD and LP formats, as well as over 2000 scores, a growing collection of chamber music, and a small music reference collection. Over 3,000 additional scores are maintained in the Ensemble Library. The Resource Center contains state-of-the-art computers and other video and audio technology.

Each year, more than 125 concerts, festivals and recitals are given by faculty, students, guest artists, and departmental ensembles of all sizes and types. The Department of Music hosts two top-quality concert series: University Artist Series and the Kingston Chamber Music Festival.

The Department provides additional educational opportunities through its Music Preparatory Program, the Fine Arts Computer Laboratory, and the Keyboard Pedagogy Laboratory. The Fine Arts Computer Laboratory contains state-of-the-art computers, midi keyboards, CD-ROM, and a library of music, art, and theatre software. The Department of Music is located in the Fine Arts Center, which has separate wings for music, art, and theatre.

### ACCREDITATION

The Department of Music is a full member of the National Association of Schools of Music, the principal accrediting agency for schools and colleges of music in the United States. It is also certified by the Rhode Island Department of Education and accredited by the National Council for Accreditation in Teacher Education. The University of Rhode Island is accredited by the New England Association of Schools and Colleges, and is an approved institution of the American Association of University Women, the American Council of Education, the Council of Graduate Schools, the North American Association of Summer Sessions, the National Association of State Universities and Land-Grant Colleges, the Northeastern Association of Graduate Schools, and the National University Extension Association.

## 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.

## PERFORMANCE ORGANIZATIONS

1. University Symphony Orchestra (MUS 397)
2. University Chorus (MUS 293)
3. Concert Chorus (MUS 395)
4. Opera Workshop (MUS 485)
5. Symphonic Wind Ensemble (MUS 394)
6. Concert Band (MUS 292)
7. URI Marching Band (fall semester only) (MUS 291)
8. Jazz Studio Ensemble (MUS 396)
9. Vocal Ensemble (“Lively Experiment”) (MUS 398V)
10. URI Pep Band (spring semester only) (MUS 290)
11. Chamber Music Ensembles such as:
  12. Brass Ensembles (MUS 398B)
  13. Guitar Ensembles (MUS 398G)
  14. Jazz Ensembles (MUS 398J)
  15. Keyboard Ensembles (MUS 398K)
  16. Mixed Ensembles (MUS 398M)
  17. Percussion Ensembles (MUS 398P)
  18. String Ensembles (MUS 398S)
  19. 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.

## **DEPARTMENTAL MISSION, VALUES AND GOALS (including appropriate Department of Music Undergraduate Student Competencies and Rhode Island Professional Teacher Standards required for all graduate students in the Teacher Certification Program--TCP)**

### **Mission**

The Department of Music is a comprehensive professional department functioning within the broad University of Rhode Island framework. It is committed to offering (a) professional degrees in music at both the undergraduate and graduate levels (Bachelor of Music with options in music composition, music education, and music performance, and Master of Music with options in music education and music performance), (b) an undergraduate liberal-arts degree (Bachelor of Arts with options in jazz studies, music, and music history and literature), (c) double major or degree programs, (d) minors in music (jazz studies, music, music performance), and (e) courses that can be taken by the general university student including those in the University's General Education Program.

The Department of Music's graduate program is a comprehensive professional program committed to leadership in teaching, research/creative achievement and service at the local, state, regional and national levels. The program seeks talented graduate students from diverse musical, cultural, economic and ethnic backgrounds to form collaborations for learning, teaching and musicianship in a community of mutual respect. After completing the program, our graduate students will be recognized by their commitment to excellence and their performance as professionals.

One of the basic tenets of the graduate program in music is that for quality graduate education to thrive, research and creative achievement must coexist with and enhance the process of classroom, studio and other teaching. Faculty members, comprised of outstanding performers, scholars, conductors, composers, and administrators, serve as professional role models and are dedicated to teaching as well as research and/or creative endeavors.

Overall, through its diverse offerings, the multifaceted musical endeavors of its students and faculty, and its extensive concert, recital, and guest-artist programs, the Department of Music is committed to serving and furthering the cultural life of the University. The Department of Music, furthermore, shares in the values of the University as a whole to provide "strong undergraduate programs to promote students' ethical development and capabilities as critical and independent thinkers" (and artists), and to foster graduate programs that "provide rigorous advanced study and research opportunities for personal and professional development." (University of Rhode Island Mission Statement) The Department also acts as a cultural center for the community, the state, and the region. In addition, the Department provides opportunities for the general university student and members of the Rhode Island community to participate in its performing organizations. It further provides service by sharing the professional knowledge and expertise of its members with the University, the state of Rhode Island, the New England region, and on a national and international basis.

### **Values**

The intensive professional and liberal-arts commitment reflected in the work of the Department of Music, at all levels of study, derives from a belief in the validity of music and the arts as the worthwhile work of a lifetime. That commitment is underscored by the conviction that the creative arts are the most powerful tools available for refining and broadening the human experience, representing beauty and order in the immediate environment, and contributing in an important way to the perpetuation of our cultural heritage. The focus of the Department of Music at the University of Rhode Island is to address the aesthetic, emotional and creative/intellectual potentials of our students through an effective blending of historical, theoretical and practical study. Historical study allows the student to assess the cultures of any historic period through their manifestations in art works. Theoretical study makes the student cognizant of the mental and physical basis for his/her art form and also of the distillation of common practice into abstract principles. Performance enables the student to make the historical aspects come alive in the present, to put theoretical bases into practice, and to develop creativity and aesthetic awareness. The regimen needed to combine simultaneously the diverse elements of any art work includes mental, physical, and emotional activities of a high order of complexity.

The acuity and discipline required, the refinement of character, the experiences in self-expression, and the development of an appreciation for multiple cultures and periods are functions of music and the arts that carry over into the life of society as a whole. Beyond these important processes, acceptance of responsibility for the quality of an artistic product and an appreciation for the value of teamwork in ensemble endeavors are important by-products of a serious study of music. The quality of life in our society is closely allied with the artistic sensitivities of our citizens.

## Goals

The primary goal of the Department of Music in all its professional and liberal-arts degree programs is to help students develop their musical skills and intellectual capacities to the fullest extent. In its undergraduate and graduate professional degree programs, the Department provides a strong preparation for careers in music education, performance, composition, conducting and other areas related to music. In the liberal-arts degree programs, students build a solid foundation upon which to pursue future careers in music history, jazz studies, and music in general, and at the same time receive a breadth of knowledge and skills that can be applied to future careers both within and outside the field of music. Graduates in all of these degree programs will be able to employ their training at URI as terminal degree or as a foundation for more advanced studies in music at other liberal-arts departments, professional departments, schools of music, and conservatories in the United States and abroad.

Specific goals of the graduate music program are to create a nurturing environment for advanced studies in music education and performance, to provide rigorous evaluation of degree candidates through placement, qualifying and comprehensive examinations, to offer individual guidance for major research, conducting, composition, and performance projects, and to provide the opportunity for music education and performance skills to ascend to higher developmental levels.

The Department fosters in each student a lifelong pursuit of excellence in music studies, a desire to take an active role in his/her personal and professional development, a commitment to professional organizations in the field of music, and a belief in the importance of integrating music into the cultural life of their state, region, and country.

## Department of Music Undergraduate Student Competencies Required for Graduation (Graduate TCP candidates are expected to meet BM competencies.)

### 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 Graduate Students in the Teacher Certification Program – TCP)**

## **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, PROGRAMS, 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 characterizes 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.

## **PREPARATORY 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.

## **GRADUATE ASSISTANTSHIPS, SCHOLARSHIPS AND FELLOWSHIPS**

The Department of Music offers full or half-time graduate assistantships in chorus, band, orchestra, jazz, theory, resource center, history, piano, opera, and music administration with additional duties in performance as needed. For a full-time graduate assistantship, full tuition is waived, and a stipend amount (determined each year) is awarded. Half of full tuition and the stipend are awarded to half-time graduate assistants. All graduate assistants receive health benefits. An assistantship holder must register for 6-12 credits and be a full-time matriculating student. The workload for a full-time assistantship is 20 hours per week, and 10 hours per week for a half-time assistantship. Enrolled graduate assistants may be reappointed for a second year on the recommendation of the Department of Music. Only graduate students in good academic standing are permitted to hold Graduate Assistantships. To apply for an assistantship, students are advised to write a letter describing their qualifications and send it to Dr. Manabu Takasawa, the Co-Director of Graduate Studies in Music, preferably before March 1 for full consideration. Letters of support may be enclosed.

Graduate Tuition Scholarships are available which cover individual tuition and enrollment fees, but have no additional stipend. Nominations may be made each year by the Co-Director of Graduate Studies in Music. Minority Graduate Fellowships are similar to assistantships in that they cover the cost of tuition and also include a stipend. Music Department scholarship funds may be used for graduate students on a case by case basis. Graduate students would need to apply by letter to the Department's Scholarship/Recruitment Committee.

The Rhode Island Foundation offers the Antonio Cirino Memorial Fund Fellowship in Arts Education. It offers scholarships to Rhode Island residents desiring to be teachers of the arts and who need financial assistance to acquire postgraduate education toward a master or doctorate degree in order to pursue an arts teaching career. Grants have ranged from \$2,000 - \$10,000 annually, depending on financial need and the costs of the institution attended. In past years the application deadline has been May 1. Contact: The Rhode Island Foundation, 957 North Main Street, Providence, Rhode Island 02904 Tel: (401) 274-4564.

Questions about graduate assistantships should be addressed to Dr. Manabu Takasawa, Co-Director of the Graduate Program in Music (Contact the Music Office at 401-874-2431).

## 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 Chapter of MENC and ACDA, *Kappa Kappa Psi*, and *Tau Beta Sigma* (or designated representatives) also serve on this committee.

## PERFORMING

### **MUS 300 MUSIC CONVOCATION (Graduate students taking applied lessons should follow procedures for performing on Music Convocation.)**

**Course Description (I and II, 0-1).** Study of repertory and techniques of concert presentation through attending student recitals and presentations by faculty and visiting artists. Attendance at 75 percent of events required.

**Course Meetings.** Every Thursday from 12:30 to 1:45 p.m. and one evening concert.

**Grading.** This is a 0 or 1 credit course and appears on the student's transcript with an assigned grade of A, B, C, D or F. The student must attend 75 percent or more of the Convocations to receive a passing grade of D or higher. The student will not receive credit for attending a Convocation if s/he arrives late or leaves before the program is finished. Convocation monitors will collect only one attendance slip per person. Students can not give their slips to someone else to submit for them. Assignments in addition to attendance and performance will be given in class and will be part of the grading for the course. Students registered for both 0 and 1 credit are expected to complete all assignments.

**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. Your applied teacher, faculty coach or composition teacher must contact the music secretary and schedule a time on the Convocation master schedule.

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 type and 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. Program information given on the application should be the same as if it were on a program involving a professional performance.
- 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.
  - e. Remember, you need the signature of your applied music instructor and your accompanist. If you are using a student accompanist, you also need the signature of that student's piano teacher.
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.
  9. Dress appropriately. Go over proper stage etiquette with your instructor. And, don't forget to acknowledge your accompanist or others performing with you.
  10. In accordance with copyright laws, performers must use original copies of music, not photocopies.

## **PROCEDURES FOR GRADUATE RECITALS (See Recital Worksheet in APPENDIX.)**

1. APPLICATION: Graduate 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 MUS 550 Graduate Performance Recital or MUS 552 Graduate Composition 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. Graduate recitals must be at least 55 minutes in duration for the M.M. in performance and 45 minutes in duration for the M.M. in music education. 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 graduate 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. STAGE ETIQUETTE. Students are expected to follow normally acceptable procedures regarding entrance to and exit from the stage, acknowledgment of applause, and other aspects of general stage etiquette. You should consult with your instructor regarding acceptable procedures. Before going on stage, briefly discuss stage etiquette with the other performers.

15. RECEPTIONS. Because of University insurance policies regarding safe food consumption, limited time between music recitals and concerts on the same day, and custodial concerns, receptions in the Fine Arts Center are not permitted. Contact the Music Office for restaurant suggestions or consult the yellow pages in the telephone directory.

16. 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.

17. 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.

## **PROPER CONCERT CONDUCT AND ATTIRE**

During all performances held in the Concert Hall, the following guidelines of proper conduct should be followed:

1. Beverages and food are strictly prohibited.
2. No smoking is permitted.
3. Entering and exiting should take place only when house lights are on or when ushers open doors. No person should enter or exit while music is in progress.
4. Children under 5 should not be brought to performances in the Concert Hall.
5. Use of cameras with flashbulbs is prohibited in the Concert Hall and taping (audio or video) is forbidden unless specifically authorized by the Chairperson, Coordinator of Facilities, faculty sponsor or stage manager.
6. Student performers, accompanists and page turners should seek the approval of their private teachers as to proper attire. In general, casual attire such as jeans and sneakers is not considered acceptable.
7. Applause should be rendered only at the end of a composition, set, or cycle. Be sure to check the printed program to avoid applauding between movements of a large work such as a sonata, concerto, or symphony.
8. Above all, the greatest silence possible from our audience during concerts will allow our artists their greatest concentration, and with your help, permit them to give their maximum performance.
9. All cell phones and pages are to be turned off or on silent.

## **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. We want to present a professional image.
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.

<b>DEPARTMENTAL OPERATIONS</b>
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### **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:

1. Compact discs and LP's, video cassettes, and DVD's
2. Cassettes and CDs of Music Department recitals and performances
3. Educational recordings, including listening materials for department courses
4. Listening stations, equipped to handle various media in the Resource Room
5. Vocal and instrumental scores and musical parts
6. Method books for orchestral and band instruments
7. Several computers, printers, scanners, and a copier
8. 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

### ADMISSION TO THE GRADUATE PROGRAM

Information regarding the graduate program in music (e.g., admission, financial support, auditions, curriculum options, etc.) is available online at the Department of Music Website ([www.uri.edu/artsci/mus](http://www.uri.edu/artsci/mus)). Questions regarding the graduate program should be addressed to Dr. Manabu Takasawa, Co-Director of the Graduate Studies in Music in charge of recruitment and admissions (Contact the Music Office at 401-874-2431).

Prospective students should apply directly online via a link from the Graduate School Web site at [uri.edu/gsadmis](http://uri.edu/gsadmis). The completed application package, including all supporting materials (application fee, transcripts, letters of reference, etc.), must be sent as a complete package to the Department of Music, using the following address:

Director of Graduate Studies in Music  
Attn: Dr. Manabu Takasawa  
Department of Music  
University of Rhode Island  
Kingston, RI 02881

Applicants are advised to apply well in advance of the beginning of the semester in which they plan to enter. The application package and all supporting documents must be received by the Department of Music by the following dates: April 1 for summer admission, July 15 for fall admission, and November 15 for spring admission. The application package must be received by February 1 for consideration for financial aid for the following year.

Departmental acceptance is required prior to Graduate School admission. It is important that applicants read the entrance requirements, especially those related to auditions, described in this handbook to determine what is required for admission to each specific specialization and option.

After the application is submitted, the following steps are taken:

1. Dr. Manabu Takasawa, Co-Director of Graduate Studies in Music, takes the application to the Department of Music Graduate Studies Committee. The Committee reviews the transcript(s) to determine the applicant's qualifications and whether the content of the applicant's undergraduate program can serve as a prerequisite for graduate study in music. The applicant is informed whether the application is accepted by the Graduate Studies Committee.
2. If the Graduate Studies Committee approves admission, any missing information, such as the results of an audition with the appropriate faculty in the applicant's option area, is requested.
3. When all materials have been received, the application is forwarded to the Dean of Arts and Sciences for approval.
4. The application goes to the Dean of the Graduate School. The Dean of the Graduate School will notify the candidate of the outcome.

The entire process can take several weeks.

To be accepted for studies toward a Master's Degree in Music, a student must fulfill both the minimum admission requirements of the URI Graduate School and the specific requirements of the Department of Music. Admission to the Graduate School requires evidence that the applicant has earned an appropriate baccalaureate degree equivalent to that granted by the University of Rhode Island. For enrollment in the Master of Music with specialization in Music Education, students must either be certified to teach public school music or enroll concurrently in the Teacher Certification Program. Admission is based on academic qualifications and potential without regard to age, race, religion, sex, national origin, handicap, or sexual orientation and discrimination against disabled and Vietnam veterans. The Graduate Record Examination (GRE) is *not* required for admission to the Master's Degree program in music. A post-admission placement examination in theory, music history, and music education (when applicable) is required.

For the Master of Music Degree awarded by the Department of Music, the Graduate School and the University require as a minimum the successful completion of a specified number of approved credits of graduate study in the Department of

Music. Credit hours may include formal coursework, independent study, research, preparation of a recital, essay, or thesis, and other scholarly activities as approved by the candidate's major teacher, the Co-Director of Graduate Studies in Music and the Dean of the Graduate School.

A maximum of six transfer credits may be applied toward the degree upon the approval of the Dean of the Graduate School. A graduate student must not go beyond nine credit hours before establishing his/her matriculating status at the University.

## **MUSIC FACULTY ADVISOR**

Advisement at the graduate level is very important for each graduate student, and starts immediately after the student has been admitted to the graduate program. During the academic year, the primary advisor for all graduate students is Dr. Eliane Aberdam, Co-Director of the Graduate Program in Music, and for those students in the Graduate TCP program, Dr. Audrey Cardany, Coordinator of Music Education. Immediately after you are admitted to the graduate program, you must contact Dr. Aberdam (and Dr. Cardany, if you are a TCP candidate) and set up an advising appointment. The major task during the first semester you are in residence is to complete your *Master's Degree Program of Studies* and have it approved by the Dr. Aberdam, the Chairperson of the Department of Music and Dean of the Graduate School. If you are a TCP candidate, you also need to complete your *Graduate Teacher Certification Program of Study* during your first semester and have it approved by Dr. Cardany and the Chairperson of the Department of Music. Ideally, the development of your programs of study should start prior to the first semester of registration to insure that you are registering for the appropriate courses. The forms for the *Master's Degree Program of Studies* and *Graduate Teacher Certification Program of Study* are located in the Appendix.

You should make an appointment each semester with the Co-Director before choosing courses for the next semester and should seek advice before making any major academic decisions. During the summer, the Chairperson of the Department of Music often serves as the graduate advisor.

## **APPLIED MUSIC LESSONS**

Applied music lessons (MUS 410 and 510) are available to graduate music majors.

Students can register for 2, 3, or 4 credits per semester if taking MUS 410, and 2, 3, 4, or 6 credits per semester if taking MUS 510. Credits amounts of 2, 3, 4, or 6 equal an hour lesson per week, and require appropriate preparation time and high levels of performance. Graduate majors should consult their program descriptions and work with their advisors in determining the number of credit hours they should take per semester.

**Fees.** All students registered for applied music lessons (MUS 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 and on one music convocation each semester except when the graduate recital is being performed. At the discretion of the instructor, memorization may be required for recitals and performances during music convocation.

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 COURSES, 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. In recent summers, students have also completed MUS 579 experiential learning projects.

Graduate recitals are to be scheduled during the fall and spring academic sessions during the weeks when classes are meeting. Recitals can not 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.

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.

## **PIANO PROFICIENCY EXAMINATION**

One of the requirements in the Teacher Certification Program (TCP) is successfully completing the piano proficiency examination (or record of having done so at another University). The proficiency examination in piano consists of the items listed below. The student may select any item or items on which to be tested at any one date. The examination times are scheduled during the fall and spring semesters. Dates for the examination will be posted in the Department of Music. Piano proficiency examinations are held before a committee of music faculty. The piano proficiency requirement can also be satisfied by taking MUS 171, 172, 271, and 272 and successfully passing each course with a grade no lower than a C. Items for proficiency examination are:

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.

## **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](http://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.

## **PROCEDURES FOR ALL INDEPENDENT STUDY COURSES (MUS 490, 570, 571, 579)**

- Independent study courses include the following:

MUS 490 Independent Study (1-3) Preparation of a project under the guidance of a member of the appropriate faculty.

MUS 570 Graduate Project (3) Independent study resulting in a major essay, composition, or orchestration.

MUS 571 Special Topics in Music (1-3) (Usually taught as a classroom course, but can be offered as an independent study course for individual students, with chairperson and instructor approval) Exploration of

advanced topics not covered by the standard graduate curriculum but of interest to faculty and students in a particular semester.

MUS 579 Experiential Learning in Music (2) Developing competence through an individual and/or collaborative experiential activity involving music research, performance, service, and/or teaching in university and community settings. May include professional music studio or computer lab work. Student will work with his or her major professor or with the Director of Graduate Studies.

- A student wanting to register for any of the above independent study courses must follow these procedures:
  1. The student decides on a project and the appropriate course number.
  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 gives the student a permission number. The student uses the permission number to register for the independent study. 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. The chairperson officially submits the grade to the eCampus system.
  
- Independent study courses can not be used as substitutes for regular music courses listed in the *The University of Rhode Island Catalog*.

## TIME LIMIT AND CONTINUOUS REGISTRATION

Graduate students are expected to complete their course work and research within the five-year time limit prescribed for the master's degree. The time limit for a degree program may be extended for legitimate reasons such as military service or serious illness. An application to the Graduate School requesting such an extension requires the endorsement of the student's graduate program director (Dr. Aberdam) or department chairperson (see the *Graduate Student Manual*). Students are expected to complete their coursework, research and/or recitals within a five year period. Students pay a continuing registration fee during semesters of absence to remain officially in a program.

Graduate students must remain continuously enrolled -- except for summer sessions which are optional -- until they have completed all requirements and have received their degree. Unless they are on a leave of absence approved by the Department of Music and the Graduate School, students who wish to maintain graduate status must pay the continuous registration fee each semester until the degree has been awarded, even if they do not require use of any University resources and are not registered for course work or research.

Students who are on a leave of absence or are on continuous registration do not have the privileges of consulting regularly with faculty on research or thesis preparation, nor of using laboratory, computer, or other educational facilities at URI. Students on continuous registration are not eligible for continuation of educational loan deferments based on student status.

A student who does not register for a semester, or obtain approval for a leave of absence, will be considered as having voluntarily withdrawn from the University. Students who are later permitted to re-enroll must pay the continuous registration fee for each semester in which they did not maintain graduate status.

## FULL-TIME AND PART-TIME STUDENTS

The normal full-time registration is 12 credit hours of study per semester. Minimum full-time registration is 9 credit hours during a regular semester and six credit hours during a summer session. Maximum registration of 15 credit hours during a regular semester and 8 credits during each summer term may not be exceeded without prior written permission of the Graduate School, based on extraordinary circumstances. (Students on graduate teaching and research assistantships are limited to a minimum of six and a maximum of 12 credits.) Credits in excess of 15 will be billed at the per-credit rate.

Full-time registration is required of all international students and of all students holding fellowships, assistantships, full scholarships, traineeships administered by the University. The Master of Music Degree may be earned by either full-time or part-time study or by a combination of both.

## **SCHOLASTIC STANDING**

Graduate work is evaluated by letter grades. All grades earned will remain on the student's record, and unless the courses were approved for no program credit prior to registration, all unacceptable grades will be included in calculating the student's scholastic average. A grade of C+ (2.33) or lower in courses numbered at the 400 level is considered a failing grade. A grade of C or better must be obtained in courses numbered 500 or above. Grades of C- or lower are failing grades in courses at the 500 level and require immediate review of the student's status. Graduate students have one year to make arrangements with the instructor to remove an incomplete. To qualify for continuation of degree candidate status and for graduation, a cumulative average of B (3.00) in all work is required, except for courses meeting entrance deficiencies or approved for no credit prior to registration in the course. For a more detailed version of official policies, see *The University of Rhode Island Catalog*.

## **THE GRADUATE MANUAL**

Official policy and guideless of the Graduate School are described in detail in the *Graduate Student Manual* and *The University of Rhode Island Catalog*. Access to both are available on-line.

## **CHANGES OF INCOMPLETES**

Graduate students have one year to make arrangements with the instructor to remove the incomplete. If the grade of incomplete is not removed within three calendar years, it will remain on the transcript.

## **GRADUATION**

It is the student's responsibility to meet with Dr. Aberdam, Co-Director of Graduate Studies in Music, early in the semester before the final semester to be sure that all requirements necessary for graduation have been or will be met. Early in the final semester, the Co-Director will submit a Nomination for Master's Degree Form to the Graduate School for each student who expects to graduate at the end of that semester. The following information must be submitted: courses for which the student is currently enrolled, date of last comprehensive examination, date the Program of Study was completed, date of thesis proposal (if any), and any requirements remaining to be completed.

# **PROGRAMS OF STUDY AND SEQUENCES**

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

Students register by the eCampus computer registration system. Call the Music Office 874-2431 or the Office of the Registrar (874-2816) if you are uncertain about the procedure. Music courses for applied study and auditioned ensembles require the use of a permission numbers, which are available from faculty members teaching the courses.

## **MASTER OF MUSIC DEGREE REQUIREMENTS**

Graduate students are expected to complete their course work and research within the five-year time limit prescribed for the master's degree. The Master of Music Degree may be earned through part-time or full-time study or a combination of both. Candidates must take at least 80% of the credits required for the degree at the University of Rhode Island. The Department of Music offers the Master of Music degree with two specializations: Music Performance or Music

Education. The Music Performance specialization has three options: Voice or Instrument (which also includes Jazz Studies), Conducting or Composition. The Music Education specialization has four options: Performance/essay (which also includes jazz studies), Conducting, Composition (classical or studio) or Thesis. At least one-half of the Master of Music degree program must be at the 500 course level.

#### **Master of Music with the Music Performance Specialization:**

***Music Performance Specialization – Voice or Instrument Option (which also includes Jazz Studies).*** The minimum requirements for the performance specialization are: 1) the successful completion of 30 credits including 12 credits of study in voice or instrument at the MUS 510 level; 2) the performance of a 55 minute voice or instrument recital; and 3) the passing of a written comprehensive examination. Vocalist must be proficient in English, German, French, Italian and Latin diction, and have general phonetic knowledge and skills that can be applied to other languages. Such proficiency includes language competency sufficient to understand texts in the repertory. The proficiency examination includes written and sung portions, and is given by the instructor of vocal diction. Vocalists may wish to take MUS 583 Vocal Diction to meet the proficiency levels required.

***Music Performance Specialization – Composition Option.*** The minimum requirements for the performance specialization are: 1) the successful completion of 30 credits including 12 composition credits at the MUS 510 level; 2) the performance of a 55 minute composition recital; and 3) the passing of a written comprehensive examination.

***Music Performance Specialization – Conducting Option.*** The minimum requirements for the performance specialization are: 1) the successful completion of 30 credits including 12 conducting credits at the MUS 510 level; 2) the performance of a 55 minute conducting recital; and 3) the passing of a written comprehensive examination.

#### **Master of Music with the Music Education Specialization:**

***Music Education Specialization - Performance/Essay Option.*** The minimum requirement for the performance/essay option within the music education curriculum are: 1) the successful completion of 30 credits including 6 credits in performance and 3 credits in MUS 570; 2) the performance of a 45 minute recital; 3) the passing of a written comprehensive examination; and 4) the submission of an acceptable essay.

***Music Education Specialization - Conducting Option.*** The minimum requirements for the conducting option within the music education curriculum are: 1) the successful completion of 30 credits including 6 conducting credits in choral and instrumental conducting; 2) the presentation of a 45 minute conducting recital; and 3) the passing of a written comprehensive examination.

***Music Education Specialization - Composition (Studio Jazz/Classical) Option.*** The minimum requirements for the composition (studio/classical) option within the music education curriculum are: 1) the successful completion of 30 credits including 6 applied composition credits in studio and/or classical composition; 2) the presentation of a 45 minute composition recital; and 3) the passing of a written comprehensive examination. Recommended study for a *studio* composition option includes jazz arranging and composition, small and large jazz or studio ensembles, plus experiential learning in the jazz/studio area (e.g., professional recording studio experience).

***Music Education Specialization - Thesis Option.*** The minimum requirements for the thesis option within the music education curriculum are: 1) the successful completion of 30 credits including 6 research credits; 2) the passing of a written qualifying examination toward the end of the coursework; and 3) the submission of an acceptable thesis and the passing of an oral examination in defense of the thesis.

## **ENTRANCE REQUIREMENTS**

#### **Master of Music with the Music Performance Specialization:**

***Music Performance Specialization – Voice or Instrument Option.*** Audition or an audition tape is required for admission. Deficiencies may be made up by study at the MUS 410 level.

***Music Performance Specialization – Composition Option.*** A portfolio of original compositions is required for admission. Deficiencies may be made up by study at the MUS 410V level.

***Music Performance Specialization – Conducting Option.*** Audition or an audition tape is required for admission. Deficiencies may be made up by enrolling in MUS 311 and/or 312.

## **Master of Music with the Music Education Specialization:**

**\*Music Education Specialization - Performance/Essay Option.** Audition or an audition tape is required for admission. Deficiencies may be made up by study at the MUS 410 level.

**\*Music Education Specialization - Conducting Option.** Evidence needs to be demonstrated of baton technique through an audition or videotape. Deficiencies may be made up by enrolling in MUS 311 and/or 312.

**\*Music Education Specialization - Composition Option.** Submit scores and tapes of original compositions. Deficiencies may be made up by study at the MUS 410 level.

**\*Music Education Specialization - Thesis Option.** Writing sample consisting of a major paper from undergraduate work or the equivalent needs to be submitted.

(\*All music education degree candidate at the graduate level must either be certified to teach public school music or must enroll concurrently in the Graduate Teacher Certification Program.)

## **PROGRAMS OF STUDY**

The purpose of the program of study is to ensure that students, and an early stage, organize coherent, individualized plans for their coursework, research and recitals. All Master of Music Degree candidates are required to prepare a program of study during their first semester with the guidance of Dr. Eliane Aberdam, the Co-Director of Graduate Studies in Music. The student must have an official program of study approved by the Chairperson of the Department of Music and Dean of the Graduate School. Programs of study can be tailored to the interests of the individual student. The program of study form is included in the Appendix, but it is also available online through the Graduate School web site. For changes in an approved program of study, a student must submit the *Petition for Changes in Graduate Program* and have it approved by the Director, Departmental Chair, and Graduate Dean.

### **M.M. in Music Performance**

**30 credits**

*Comprehensive Exam (in music history, theory, and the performance option after 15 hours of graduate credits have been completed)*

MUS 548 Research in Music	3 crs.
MUS 567 Seminar in Performance and Pedagogy	2 cr.
MUS 580 and 581 Master of Music Portfolio I and II	0 and 1 cr.
Music history, theory or applied areas (other than in the student's music performance option)	9 cr.

Voice or Instrument Option - 15 crs.

MUS 510 Applied Music (minimum 3 crs. per semester)	12 crs.
MUS 550 Graduate Performance Recital	0 cr.
Electives.	3 crs.

*For vocalists:* two credits in MUS 598 and one credit music elective.

All twelve performance credits must be in MUS 510A, concluding with MUS 550 Graduate Performance Recital in the last semester of applied music study. Vocalists must be proficient in English, German, French, Italian and Latin diction and have general phonetic knowledge and skills that can be applied to other languages. Such proficiency includes language competency sufficient to understand texts in the repertory. The proficiency examination includes written and sung portions, and is given by the instructor of vocal diction. Vocalists may wish to take MUS 583 Vocal Diction to meet the proficiency levels required.

*For pianists:* two credits in MUS 590 or 598 and one credit music elective.

All twelve performance credits must be in MUS 510B, concluding with MUS 550 Graduate Performance Recital in the last semester of applied music study.

*For organists, guitarists, and other instrumentalists:* two credits in MUS 598 and one credit music elective. All twelve performance credits must be in the principal applied music area (MUS 510C, E-U, or W), concluding with MUS 550 Graduate Performance Recital in the last semester of applied music study.

<u>Conducting Option</u> - 15 crs.	
MUS 510Y and/or Z Choral Conducting and/or Instrumental Conducting (minimum 3 crs. per semester)	12 crs.
MUS 550 Graduate Conducting Recital	0 cr.
Electives.	3 crs.

*For conductors:* Three credits of electives appropriate to conducting. All twelve performance credits must be in MUS 510Y and/or 510Z, concluding with MUS 550 Graduate Performance Recital in the last semester of applied music study.

<u>Composition</u> - 15 crs.	
MUS 510V Composition (minimum 3 crs. per semester)	12 crs.
MUS 552 Graduate Composition Recital	0 crs.
Electives.	3 crs.

*For composers:* Three credits of electives appropriate to composition. All twelve performance credits must be in MUS 510V, concluding with MUS 552 Graduate Composition Recital in the last semester of applied music study.

### M.M. in Music Education **30 credits**

MUS 548 Research in Music	3 crs.
MUS 579 Experiential Learning in Music	2 crs.
Graduate music education courses	6 crs.
Music history, theory or applied areas (other than in the student's music performance option)	9 cr.
MUS 580 and 581 Master of Music Portfolio I and II	0 and 1 cr.

#### Performance/Essay Option - 9 crs.

<i>Comprehensive Exam</i>	
MUS 510 Performance as Minor (2+2+2 or 3+3)	6 crs.
MUS 550 Graduate Performance Recital (in the last semester of applied music study)	0 cr.
MUS 570 Graduate Project (Essay)	3 crs.

#### Conducting Option - 9 crs.

<i>Comprehensive Exam</i>	
MUS 510Y Choral Conducting (2+2 or 4)	4 crs.
MUS 510Z Instrumental Conducting (2+2 or 4)	4 crs.
MUS 550 Graduate Conducting Recital (in the last semester of applied music study)	1 cr.

#### Composition (Studio/Classical) - 9 crs.

<i>Comprehensive Exam</i>	
MUS 510V Composition (2+2+2 or 3+3)	6 crs.
MUS 510Y or 510Z Choral or Instrumental Conducting	3 crs.
MUS 552 Graduate Composition Recital (in the last semester of applied music study)	0 crs.

#### Thesis Option - 9 crs.

<i>Qualifying Exam and Oral Defense of Thesis</i>	
MUS 599 Thesis (3+3)	6 crs.
Electives	3 crs.

## **GRADUATE PLACEMENT EXAMINATION IN MUSIC**

All students in the first semester of a Master of Music program at the University of Rhode Island must take a Post-Admission Placement Examination in music history and theory to determine deficiencies, if any, in these areas, and to serve as a guide for making up deficiencies. Students entering the M.M. in Music Education are also tested in areas of music education. The courses which would satisfy the music history requirement would be MUS 221/222/322. The

theory requirement would be satisfied by MUS 225/227 (part-writing, harmonic analysis, and keyboard) and MUS 416 for analysis of music form. Students showing deficiencies can make up the deficiencies by retaking sections of the examination or by taking the appropriate undergraduate courses for non-program credit. Any part which is failed may be retaken once. Graduate music education majors must take a music education section of the examination.

The placement examination in theory is taken by appointment with Dr. Eliane Aberdam, and the music history section is taken by appointment with Dr. James Ladewig. The music education section is taken by appointment with Dr. Audrey Cardany. See these professors early in the semester to find out when the examinations will be given and for information on how to prepare.

As an aid in preparing for this examination, the following texts are recommended for review:

**FOR MUSIC HISTORY:**

Machlis, Joseph and Kristine Forney. *The Enjoyment of Music*. New York: W.W. Norton.  
Wright, Craig. *Listening to Music*. St. Paul/Minneapolis: West Publishing.  
Grout, Donald J. and Claude V. Palisca. *A History of Western Music*. New York: W.W. Norton.  
(For a bibliography of additional music history preparation material, see Dr. Ladewig.)

**FOR THEORY:**

Piston, Walter. *Harmony*. New York: W.W. Norton.  
Berry, Wallace. *Form in Music*. Englewood Cliffs, NJ: Prentice-Hall.  
Green, Douglas. *Form in Tonal Music*. New York: Holt, Rinehart, and Winston.  
Aberdam, Eliane. *MUS 225, 227, and 416 Syllabi*. See Dr. Aberdam.  
Kostka, Stefan & Payne. *Tonal Harmony*. New York: McGraw-Hill.

The music theory section of the examination will cover part-writing, analysis, and keyboard. The form and analysis section will include a short composition for analysis of formal structures and harmony. The music history section will cover music history from the Renaissance (beginning about 1400) through the modern era. It is recommended that students who need remedial work in music theory take MUS 416 Form and Analysis (3 crs) to make up the deficiency. If taken as a remedial course, MUS 416 may not be used as a graduate theory elective.

If a student fails a section of the Placement Examination a third time, it is required that appropriate undergraduate courses be taken for credit. These remedial courses may not receive program credit toward the Master of Music Degree.

## **GRADUATE COMPREHENSIVE AND QUALIFYING EXAMINATIONS IN MUSIC**

All candidates for the Master of Music Degree must successfully complete a written comprehensive examination *or* qualifying examination appropriate to their degree program. These written examinations are administered at the completion of the required coursework.

Comprehensive examinations are to be taken during the last semester of the graduate program. They will be administered at regularly scheduled times, which will be announced early in the semester. In order to prepare for a timely graduation, students may wish to attempt all or part of the exam during the next-to-last semester of study. They may do so as long as they have completed at least fifteen credits toward their approved Program of Study. Since the exam is intended to cover the entire program, however, this entails the risk that the student might be less well prepared than if he/she waited until the final semester. If the student fails any portion of the exam, she/he must wait until the next semester to retake that portion. The student will not be required to retake the entire exam. The student should expect to be given a different question on the retake exam. Comprehensive or qualifying examinations may be taken for a maximum of three times before the student must withdraw from the program.

Students enrolled in the thesis option under the Master of Music in Music Education will not take comprehensive exams. Instead, they must pass qualifying exams during the last semester before they begin enrollment for thesis credits (MUS 599), or after they have completed between 15 and 24 credit hours of study.

The examination will be in three sections. It will include three hours of questions in the area of specialty, one and a half hours in music history/literature, and one and a half hours in music theory/analysis. When the Graduate Studies Committee feels it is warranted, there will be an oral follow-up to the written examination. Students may be tested once more in areas which show weakness if recommended by the Committee and approved by the Dean of the Graduate School. The second examination may be taken only after an interval of ten weeks.

Qualifying and comprehensive examinations cover a student's whole music training, the sum of both undergraduate and graduate study. Detailed analysis of harmony, counterpoint, and form of a two to three page music composition plus an essay about the piece comprises the section on music theory and analysis. There are both definitions of terms and essays on the music history and literature section from the early Renaissance (beginning in 1400) to the present. One should be familiar with major composers, works, terms, and styles for each period of music history and literature.

The section of the examination in the area of specialty requires an in-depth knowledge of the subject including supportive bibliographical information. For music education, materials in undergraduate core courses in music education should be reviewed as well as specific pedagogy as applied to the area of specialization. For performance, students must display a full knowledge of pedagogy and literature for their instrument or voice.

## **TEACHER CERTIFICATION PROGRAM (TCP) (See TCP Music Education Checklist in the Appendix.)**

The graduate teacher certification program is taken at the graduate level, in conjunction with the music education specialization in the Master of Music degree. It presumes that a candidate has completed the equivalent of the URI Bachelor of Music degree program with courses in music theory, form and analysis, music history, performance, and vocal and instrumental ensembles. Additional requirements include the MUS 169-179 Performance Classes; MUS 311 and 312 Conducting; MUS 416 Form or MUS 417 Instrumentation and Choral Arranging; MUS 235, 238, 339, 340 Methods; PSY 113; EDC 250; MUS 341; and EDC 484 Student Teaching; MUS 480 Portfolio in Music (includes Student Teaching Seminar), and the piano proficiency examination. Advanced standing by examination in the above areas is possible. Certain 500-level music education courses may be used as substitutes with permission of the department. See the TCP "Program of Study" in the Appendix.

Students wishing to pursue the TCP program must meet with the Coordinator of Music Education, Dr. Audrey Cardany, upon acceptance into the Master of Music program. Each TCP student must complete the Program of Study form with Dr. Cardany; it needs to be signed by the student, Dr. Cardany and the Chairperson of the Music Department.

Students pursuing the graduate teacher certification must also apply for admission to the Office of Teacher Education in the School of Education. All TCP candidates should contact Dr. Cardany regarding the procedures for admission, especially the application deadlines for fall and spring admission. Application forms may be obtained online from the School of Education website at <http://www.uri.edu/hss/education/default.htm> and then follow 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. Students receive a letter from the Office of Teacher Education notifying them of admission status. It is strongly advised that students in the TCP program earn admittance into the program during the second semester of their studies to avoid any negative consequences of failing to be accepted into the School of Education Teacher Education program. Acceptance into the Teacher Education program is required for continuation in the TCP program, including enrolling in EDC 484 Student Teaching and MUS 480 Graduation Portfolio.

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. Recommendations from faculty and others who have knowledge of the candidate's experience or interest in working in education
2. A writing sample (essay) expressing career goals, experience in working with children, and expectations as a teacher
3. Scores of a standardized test of basic skills (PPST) which shall consist of Reading, Writing, and Mathematics sections of the Praxis I: Test. Minimum passing scores are: 172 (Reading); 171 (Writing), and 171 (Mathematics). This requirement can also be satisfied if you have a minimum SAT score of 1100 in combined verbal and mathematics.
4. The applicant's academic record, including a cumulative grade point average of 2.5 or better and grades in the academic major (music) averaging 2.5 or better
5. Design and development of a portfolio showing professional knowledge, degree coursework, and career achievements.
6. An interview with the Department of Music screening committee which includes a presentation of their portfolio (The applicant must pass all the above (No. 1-5) before being interviewed.).

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.

The piano proficiency examination, the Praxis II: Principles of Learning and Praxis II: Music Content Knowledge, and all courses required for the graduate teacher certification program, with the exception of MUS 480, 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 for the Praxis II: Principles of Learning.

Completion of the teacher certification program can require as many as 36 credits (or more, if remedial studies in music are needed) in addition to what is required for the M.M. degree alone.

## **MUS 579 EXPERIENTIAL LEARNING IN MUSIC**

Each MUS 579 experiential project will be under the guidance of a URI faculty project advisor and if appropriate, a professional from outside of the university. Each activity will be related to the major area of graduate study and may involve individual, peer, or collaborative work. See the section titled "Procedures for All Independent Study Courses" for the list of procedures to follow when designing and developing your experiential project.

*M.M. in Performance:* For this graduate program, MUS 579 is elective credit. A possible activity might be the organization and direction of a concert performance other than the required graduate recital; a program perhaps of a collaborative nature with artists in other fields; a concert of the candidate's own performance students; the planning of the concert; the conducting of an ensemble; the promoting of the event; the creation of the concert program with researched program notes -- the event to take place at the University or in the community. Such an event would be documented by printed concert programs, reviews, and tapes of the performance.

*M.M. in Music Education:* For all graduate music education subspecializations (thesis, performance-essay, conducting, and composition), MUS 579, 580, and 581 are a required part of the program and considered part of the core of music education courses.

Thesis Option: The research for a thesis in music education leads to a substantial research paper. It would be expected that the experiential activity would in some way complement either the thesis or core music education courses. Observation and teaching in the schools, community center, performance studio, or computer lab under the direction of a mentor would be an appropriate activity.

Performance-essay and Conducting Option: An activity similar to the one suggested under the M.M. in Performance, the organization and direction of a concert performance other than the required graduate recital, or the observation and teaching in the schools, community center, performance studio, or computer lab under the direction of a mentor.

Composition (Classical or Studio) Option: A possible activity might be the organization and direction of a concert performance including original music other than the required graduate recital; a program perhaps of a collaborative nature such as a theatre piece, a ballet, or chamber opera; the promotion of the event; the creation of the concert program with researched program notes -- the event to take place at the university or in the community. The performance of an original composition created for an educational setting would be an appropriate project. Such an event would be documented by printed concert programs, reviews, and tapes of the performance. For the studio/jazz composition student work in a professional music recording studio or with a professional studio/jazz ensemble outside of the University would be encouraged. This activity should lead to the recording on tape of a major original studio composition (popular, jazz, theatre, film, or media music) under the direction of a mentor. A project might be the transcription from recording to music manuscript of the improvised performance of a famous soloist from the extensive collection of historical jazz recordings in the main library. Or the project might be the observation and teaching in the schools, community center, performance studio, or computer lab under the direction of a mentor.

The above projects are only a few of the possible activities and field study which might be undertaken. Students might undertake research in collaboration with other departments or institutes on campus. Students might undertake community service projects such as bringing music to special needs students or the elderly. It would be hoped that such projects would be of benefit to the University and community.

*Evaluation of the Project.* A proposal for the project must be approved by the project advisor and the Chairperson of the Department (see section titled “Procedures for All Independent Study Courses”). The project should include at least 30 hours of work including preparation, the experiential project, and evaluation. Each student in MUS 579 will keep a log of activities. It is expected that the project advisor will observe the project at least twice. Also a five-page typed description of the project including a self-evaluation and the relation of the project to music education should be submitted to the advisor at the end of the project. Included will be evidence of the project such as concert programs or tapes and the log of activities. The course will be graded by the project advisor.

**MUS 580, 581 MASTER OF MUSIC PORTFOLIO I AND II (NOTE: This handbook description may be shorter and more generic than the official course syllabus given out each semester. Always follow the course syllabus handed out in class.)**

**COURSE DESCRIPTION:**

Planning individual activities and experiences demonstrating competence in music at the graduate level. MUS 580 should be taken in the first semester of matriculation. MUS 580 must be taken before MUS 579, Experiential Learning in Music. MUS 581 can only be taken during the student’s last semester before graduation.

**COURSE GOALS:**

Through the Master of Music portfolio, students will:

1. develop portfolios, which, during the process of their study toward the master’s degree will demonstrate achievement of professional competence and growth in the area of specialization,
2. show evidence of having met the standards set for graduate programs by the music faculty,
3. solve professional problems independently,
4. demonstrate clear achievement of a coherent set of artistic/intellectual goals prior to graduation from the Master of Music program.

**COURSE STRUCTURE:**

MUS 580 is required for Master of Music students during the first semester of study. MUS 581 is required during the last semester of study. Graduate music faculty determines the activities and experiences suggested or required for the graduate portfolio. These activities and experiences will be reviewed on a periodic basis to determine their appropriateness. The major professor, Director of Graduate Studies in Music, and the Graduate Studies Committee in Music will monitor and evaluate the portfolio of each student. Students begin designing and developing their portfolios at the time their Program of Study is approved. For all students, the graduate portfolio includes:

1. Copies of concert programs and tapes of recital and other performances;
2. Successful completion of the MUS 570 Graduate Project (required for the Performance/Essay option in music education), and a copy of the project essay. For students for whom MUS 570 is not a requirement, an extensive research paper from another course is required (MUS 548, for example);
3. Final report for the experiential and/or collaborative activity in music at the graduate level;
4. Evidence of successful completion of solo recitals as required in graduate program, a program and tape of the recital;
5. Evidence of professional growth;
6. For music education programs, one performing, conducting, and and/or teaching experience taped and evaluated;
7. For music education programs, evidence of experience with multicultural and special needs populations;
8. Copy of master’s thesis if required in program;
9. Finished resume and job-hunting plan.

**RECOMMENDED ORGANIZATION OF THE PORTFOLIO:**

1. It is recommended that the portfolio be kept in a three-ring binder with transparent envelopes as needed for each entry. Composition majors with full-score entries may wish to keep their portfolios in large envelopes.
2. The portfolio should have a table of contents.
3. Attached to each item in the portfolio will be a caption card or page that identifies the item and explains why it has been included. If the item is a research paper, the course, date, school, and professor will be included along with a short description as to how the item relates to the student’s Program of Study and/or career goals. If possible, include the copy that bears the teacher’s corrections and comments.
4. Only evidence of graduate work and professional experiences that occurred during the same time period should be included. The portfolio should contain:
  - a. major research papers completed in graduate courses at URI and/or transferred from other schools – papers in areas of music education, history, and theory.
  - b. the proposal and final paper for MUS 579 Experiential Learning in Music, and/or MUS 570 Graduate Project, and/or MUS 548 Research in Music.
  - c. copies of concert and recital programs and reviews for such events in which the student participated.

- d. video and/or cassette tapes of concerts and recitals in which the student performed a major role.
  - e. items that represent volunteer work above and beyond the student's program, such as community outreach projects.
  - f. evidence of the student's professional activities.
5. The portfolio should not be confused with the student's Department folder, which is held in the Department of Music Office. Thus, items which are in the Department folder, such as original applications for study, letters of reference, transcripts, jury and recital audition sheets, programs of study, and petitions, should not be included.
6. The portfolio is to be maintained by the student and, after its presentation, is to be kept by the student.
7. MUS 581 culminates with the portfolio's presentation to the graduate faculty and other graduate students.

#### MORE ABOUT THE PORTFOLIO:

The graduate portfolio should provide you with the opportunity for self-reflection and self-evaluation. Let it be a showcase for your best work. The format is flexible enough that you can engage in self-expression. Make it look professional, with a unified, thematic look, avoiding too many decorations, but including some photographs of you engaged in musical and professional activities, alone and with others. It may help to think of it as a colorful, attractive, magazine about yourself. Some questions to ask yourself are:

1. Where have I been?
2. Where am I now?
3. Where am I going?

Let your portfolio provide the answers as you examine your past, your present, and your future.

#### EVALUATION:

Near the end of the final semester of study, MUS 581 students will give a brief oral presentation, showing the portfolio to members of the Department of Music Graduate Studies Committee and discussing its most meaningful features. This is not an oral examination. Instead, students will answer questions posed by committee members on how the portfolio's organization and evidence relates to their program of study and career goals. The course will be evaluated on an S/U basis. The grade will be a combination of self and peer evaluation and an evaluation by the major professor, Co-Directors of Graduate Studies in Music, and Graduate Studies Committee. MUS 580 students are to attend all sessions of the seminar and contribute to discussions and in peer pre-evaluations of MUS 581 portfolios.

## **GRADUATE COURSES IN MUSIC**

### **GENERAL COURSES**

MUS 490 INDEPENDENT STUDY  
MUS 548 RESEARCH IN MUSIC  
MUS 570 GRADUATE PROJECT  
MUS 571 SPECIAL TOPICS IN MUSIC  
MUS 579 EXPERIENTIAL LEARNING IN MUSIC  
MUS 580/581 MASTER OF MUSIC PORTFOLIO  
MUS 599 MASTER'S THESIS RESEARCH

### **MUSIC THEORY**

MUS 410V COMPOSITION (CLASSICAL or STUDIO)  
MUS 416 FORM AND ANALYSIS  
MUS 417 INSTRUMENTATION AND CHORAL ARRANGING  
MUS 420 EIGHTEENTH CENTURY COUNTERPOINT  
MUS 421 ELECTRONIC AND COMPUTER MUSIC  
MUS 510V COMPOSITION (CLASSICAL or STUDIO)

### **MUSIC HISTORY AND LITERATURE**

MUS 407 THE SYMPHONY  
MUS 408 THE OPERA  
MUS 430 THE RENAISSANCE PERIOD  
MUS 431 THE BAROQUE PERIOD  
MUS 432 THE CLASSICAL ERA  
MUS 433 THE ROMANTIC ERA  
MUS 434 THE MODERN ERA

### **APPLIED MUSIC**

MUS 510 APPLIED PERFORMANCE

VOICE	FLUTE	EUPHONIUM	CHORAL CONDUCTING
PIANO	OBOE	TUBA	INSTRUMENTAL CONDUCTING
ORGAN	CLARINET	PERCUSSION	
VIOLIN	SAXOPHONE	GUITAR	
VIOLA	TRUMPET	HARP	
CELLO	FRENCH HORN	COMPOSITION	
BASS	TROMBONE	JAZZ	

MUS 550 GRADUATE RECITAL  
MUS 552 GRADUATE COMPOSITION RECITAL  
MUS 567 SEMINAR IN PERFORMANCE AND PEDAGOGY  
MUS 583 VOCAL DICTION  
MUS 590 PIANO ACCOMPANYING

### **MUSIC EDUCATION**

MUS 540 FOUNDATIONS OF MUSIC EDUCATION  
MUS 545 MUSICAL LEARNING, EVALUATION, AND ASSESSMENT

### **ENSEMBLES**

MUS 593 UNIVERSITY CHORUS  
MUS 594 SYMPHONIC WIND ENSEMBLE  
MUS 595 CONCERT CHOIR  
MUS 596 JAZZ AND STUDIO ENSEMBLE  
MUS 597 UNIVERSITY SYMPHONY  
MUS 598 CHAMBER MUSIC ENSEMBLE

KEYBOARD ENSEMBLE	STRING ENSEMBLE	MIXED ENSEMBLE
WOODWIND ENSEMBLE	BRASS ENSEMBLE	OPERA WORKSHOP
PERCUSSION ENSEMBLE	VOCAL ENSEMBLE	
GUITAR ENSEMBLE	JAZZ ENSEMBLE	

**URI DEPARTMENT OF MUSIC**  
**Course Schedule 2009 – 2013 (Subject to Change)**

F09	S10	F10	S11	F11	S12	F12	S13	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			MUS120	Basic Music Theory	02
	X		X		X		X	MUS121	Music Theory I	02
	X		X		X		X	MUS122	Eartraining & Sight-singing I	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 II	02
X		X		X		X		MUS226	Ear Training and Sight-singing II	02
	X		X		X		X	MUS227	Music Theory III	02
	X		X		X		X	MUS228	Eartraining & Sight-singing III	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 2009 – 2013 (Subject to Change)**

F09	S10	F10	S11	F11	S12	F12	S13	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	MUS 341	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	Electronic Music Res	03
	X				X			MUS424	Jazz Theory & Improv	03
	X						X	MUS430	The Renaissance Era	03
			X					MUS431	The Baroque Era	03
				X				MUS432	The Classic Era	03
						X		MUS433	The Romantic Era	03
X								MUS434	The Modern Era	03
		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 2009 – 2013 (Subject to Change)**

F09	S10	F10	S11	F11	S12	F12	S13	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			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	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.

## THE FACULTY

The Department of Music at the University of Rhode Island offers students some of 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.

#### **Ronald Lee, Professor of Music, Chair of the Department of Music**

*Academic credentials:* Ph.D., University of Michigan

*Teaching area:* Music education; arts education.

#### **John D. Dempsey, Professor of Music, Associate Chair of the Department of Music, Coach of the Honors String Quartet**

*Academic credentials:* M.M., Eastman School of Music

*Teaching area:* Applied violin; music theory; music appreciation.

#### **Eliane Aberdam, Assistant 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.

#### **Audrey Berger Cardany, Assistant Professor of Music, Coordinator for Music Education**

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

*Teaching area:* Music education; student teaching; portfolio.

#### **Brian Cardany, Director and Head Coach of Athletic Band, Associate Director of Bands, Associated Director of Orchestra, 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.

#### **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; basic musicianship.

#### **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.

**Jane Murray, Coordinator of the Preparatory 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.

**Joseph Parillo, Associate Professor of Music, Director of the Jazz Program**

*Academic credentials:* M.M., New England Conservatory

*Teaching area:* Big Band and Jazz Combos; music theory and composition; jazz history.

**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**

Michelle Beaton (Piano accompanist)

Mark Berney (Jazz trumpet)

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

Jean Maxon Carpenter (Piano accompanist)

Stevi Caufield (Bassoon)

Joan Ceo (Harp)

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

Elizabeth Gates (French horn)

Geoffrey Gibbs (Composition, music history)

Stephen Grueb (Theory, portfolio, administration)

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

Michelle Holt (Music education)

Andrew Howell (Introduction to music, University Chorus)

Gabriel Langfur (Trombone, brass chamber ensemble)

Stephen Langone (Drum set, jazz chamber ensembles)

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

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

Eliot Porter (Classical string bass)

Susan Robison (Cello)

Jared Sims (Classical and jazz saxophone, chamber ensembles)

Ronald Stabile (Percussion, music education)

Grace Urrico (Piano, piano accompanist)

David Zinno (Jazz string bass, jazz chamber ensemble)

**OTHER PART-TIME FACULTY/STAFF**

William Calhoun (Registered Piano Technician)

Gail Eastwood-Stokes (Marketing)

Ericka Tavares (Editor, Soundwaves)

**SPECIAL GUEST ARTIST**

David Kim (Concertmaster, Philadelphia Orchestra)

**STAFF**

Lucienne Andrew (Office Manager, Fiscal Clerk)

Shawn Dufault (Secretary)

**GRADUATE ASSISTANTS**

Jessica Carrera

Richard Costa

David Drapeau

Michael Konnerth

Daniel Kutty

Holly Rhatigan

# APPENDIX

**URI THE UNIVERSITY OF RHODE ISLAND  
DEPARTMENT OF MUSIC**

**GRADUATE STUDIES IN MUSIC**

Below is a checklist for the Master of Music program. Items are checked which are important this or next semester. Please see Dr. Aberdam. The *URI Music Handbook for Graduate Students* is available online ([www.uri.edu/artsci/mus](http://www.uri.edu/artsci/mus)). Reference copies are also available in the Resource Center. Also you should become familiar with the *URI Graduate Manual* which includes important policy for all graduate studies.

1. \_\_\_\_\_ Placement Examination in music history (Dr. Ladewig)
2. \_\_\_\_\_ Placement Examination in theory/form (see Dr. Aberdam)  
The exam includes chorale part writing, figured bass realization, and analysis of harmony and form. Please contact Dr. Aberdam if you plan to take the exam.
3. \_\_\_\_\_ Placement Examination in music education (see Dr. Aberdam)
4. \_\_\_\_\_ Remedial Work or Testing in \_\_\_\_\_
5. \_\_\_\_\_ Program of Study (see Dr. Aberdam)  
The signed program of study must be submitted in the first semester. It must gain approval from the Music Department and Graduate School. The form is available online and in this Appendix.
6. \_\_\_\_\_ Petition for Changes in Graduate Program  
Any added, deleted, or substituted course must gain prior approval from the Music Department and Graduate School. The form is available in this Appendix and from the Graduate School website.
7. \_\_\_\_\_ Petition for Transfer Credit  
Up to six transfer credits are allowed with prior approval of the courses by the Department and the Graduate School. The form is available from the Graduate School website.
8. \_\_\_\_\_ Master of Music Portfolio I (MUS 580) – taken in the first semester.
9. \_\_\_\_\_ MUS 579 Experiential Learning in Music  
MUS 579 is a community project in music education (not a research paper). A student should ask a faculty member to be their advisor for the project. Projects may be taken in Summer Session.  
\_\_\_\_\_ Submit proposal to the project advisor and to the Chairperson of the Music Department for approval and permission number.  
\_\_\_\_\_ Submit a final report to the project advisor.
10. \_\_\_\_\_ Qualifying Examination  
Qualifying exams are required for thesis majors only and are taken after 15 credits and before the thesis is begun. Arrange times for the exams with Dr. Cardany (mus. ed.), Dr. Aberdam (theory/form), and Dr. Ladewig (history). Sections of the exam are taken separately. The exam must be taken before the last class of a semester.
11. \_\_\_\_\_ Music Education (Thesis) majors must prepare a proposal for a thesis before or in the first semester of MUS 599.  
\_\_\_\_\_ thesis proposal  
\_\_\_\_\_ setting up thesis committee  
\_\_\_\_\_ oral examination
12. \_\_\_\_\_ Comprehensive Examination  
Comprehensive exams are required for all majors except for those writing a thesis and are taken in the last semester of study. Arrange times for the exams with Dr. Cardany (mus. ed.), Dr. Aberdam (theory/form and performance majors), and Dr. Ladewig (history). Sections of the exam are taken separately. The exam must be taken before the last class of a semester.
13. \_\_\_\_\_ Graduate Recital (performance, composition, or conducting)  
See policies in the *URI Music Handbook for Graduate Students*. Organize your recital jury six weeks before your recital. Three faculty members are required for the jury. Conductors and composers may include performance with major ensembles as part of their recital. Conductors and composers should submit a proposal to the Graduate Studies Committee if more than one concert will satisfy the recital requirement.

14. \_\_\_\_\_ Letter and updated financial form to apply for a graduate assistantship or a renewal of an assistantship. Submit in the Spring semester.
15. \_\_\_\_\_ Graduate Tuition Fellowships  
Graduate Tuition Fellowships cover tuition and enrollment fees and are available to new students who have already been accepted into the program and continuing students. Only three nominations may be made by each department. Forms are submitted by the Co-Director of Graduate Studies in February. See the Co-Director of Graduate Studies in Music.
16. \_\_\_\_\_ Continuing Registration Fee  
For semesters in which no courses are taken, a student must either apply for a leave or pay a continuing registration fee. If a leave has not been granted, a student will have to pay continuing registration fees for each semester away and submit a Re-Enrollment Application.
17. \_\_\_\_\_ Master of Music Portfolio II (MUS 581) – taken in last semester of study.  
Submission and oral presentation of the final portfolio to the Graduate Studies Committee. The portfolio is returned to the student.
18. \_\_\_\_\_ Nomination for Graduation Form  
The Co-Director of Graduate Studies submits a Nomination for Graduation Form early in the final semester of study.

Performance courses and individual projects may be taken in Summer School through the College of Continuing Education Directed Studies Application Form. Special projects must be arranged with faculty.



**PROGRAM OF STUDY  
TEACHER CERTIFICATION PROGRAM  
Department of Music, University of Rhode Island**

**NAME** \_\_\_\_\_ **ID #** \_\_\_\_\_

**COMPARISON OF BASIC MUSIC COURSES:**

**Undergraduate Degree, Graduation Date and School** \_\_\_\_\_

<b>URI</b>	<b>Equivalent Course or Experience</b>
------------	--

**Applied Music**

MUS110 (2 crs.)	_____
MUS110 (2 crs.)	_____
MUS210 (2 crs.)	_____
MUS210 (2 crs.)	_____
MUS310 (2 crs.)	_____
MUS310 (2 crs.)	_____
MUS410 (2 crs.)	_____
MUS450 Senior Recital (0 cr.)	_____
-- recommended but not required	_____

**Secondary Applied Music**

- 4 semesters

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

- MUS 300 Music Convocation (0 - 1 cr.)

(7 semesters – recommended but not required)

**Theory**

MUS120 Intro to the Music Prof. (Music Fundamentals)	_____
MUS121 Music Theory I (part writing, analysis, & keyboard)	_____
MUS122 Ear Training and Sight Singing I	_____
MUS225 Music Theory II	_____
MUS226 Ear Training and Sight Singing II	_____
MUS227 Music Theory III	_____
MUS228 Ear Training and Sight Singing III	_____

**Music History**

MUS221 Music History I	_____
MUS222 Music History II	_____
MUS322 Music History III	_____

**Form or Instrumentation (one of the following)**

MUS317 Form	_____
MUS321 Instrumentation	_____

**Major Ensembles (7 semesters)**

\_\_\_\_\_

**POST-ADMISSION PLACEMENT EXAMINATION:**

Students entering the TCP and/or Master of Music in Music Education programs at the University of Rhode Island must take a Post-Admission Placement Examination in music history, theory, and music education to determine deficiencies, if any, in these areas, and to serve as a guide for making up deficiencies. The placement examination is scheduled during the semester.

Music History	_____
Music Theory	_____
Music Education	_____

## REMEDIAL STUDIES IN MUSIC:

A TCP candidate in music is expected to have completed an undergraduate degree with a major in music encompassing studies in the following areas:

1. applied music to the MUS 410 level (seven semesters) and secondary applied (4 semesters)
2. music theory (part writing, analysis, keyboard, sight singing, and ear training)
3. form and analysis or instrumentation
4. music history
5. major ensembles (chorus, orchestra, band, or jazz ensemble)

Deficiencies may be made up by remedial studies in these areas or through testing. If remedial study is required, the following courses must be included in the program of study:

Course No.	Title	Credits, Date, & Grade
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

## PIANO PROFICIENCY EXAMINATION:

The examination is given at the end of each semester and the TCP candidate needs to pass the following areas:

- \_\_\_\_\_ 1. Patriotic songs (*America* and *The Star-Spangled Banner*), \_\_\_\_\_ 2. Sight-reading accompaniments,  
\_\_\_\_\_ 3. Harmonization at sight, \_\_\_\_\_ 4. Transposition of melodies, \_\_\_\_\_ 5. Scales, \_\_\_\_\_ 6. Repertoire, and  
\_\_\_\_\_ 7. Nomenclature of the piano.

## APPLICATION FOR ADMISSION INTO THE URI TEACHER EDUCATION PROGRAM:

Students enrolled in the TCP program must apply for admission to the URI Teacher Education program no later than the second semester of coursework. Application forms are available online from the School of Education. Applications are to be submitted to the Office of Teacher Education (210 Quinn Hall; Telephone --- 401-874-5930). Questions regarding the undergraduate teacher education program and application deadlines should be addressed to the Dr. Audrey Cardany, Coordinator of Music Education. Admission to the URI Teacher Education Program in the School of Education requires the following:

- \_\_\_\_\_ 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).
- \_\_\_\_\_ 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)

**PROGRAM OF STUDIES:**

<b>Course Dept./#</b>	<b>Title</b>	<b>Credits, Grade &amp; Date</b>
<b>CLASS SERIES</b> (minimum of one credit in each)		
<u>MUS169</u>	<u>Percussion Class</u>	1 _____
<u>MUS170</u>	<u>Guitar Class</u>	1 _____
<u>MUS171</u>	<u>Piano Class</u>	1 _____
<u>MUS173</u>	<u>Voice Class</u>	1 _____
<u>MUS175</u>	<u>String Class</u>	1 _____
<u>MUS177</u>	<u>Woodwind Class</u>	1 _____
<u>MUS179</u>	<u>Brass Class</u>	1 _____
<b>MUSIC METHODS SERIES</b>		
<u>MUS238</u>	<u>General Music Methods and Mat.</u>	3 _____
<u>MUS339</u>	<u>Choral Methods and Materials</u>	3 _____
<u>MUS340</u>	<u>Instrumental Methods and Mat.</u>	3 _____
<b>CONDUCTING SERIES</b>		
<u>MUS311</u>	<u>Basic Conducting</u>	2 _____
<u>MUS312</u>	<u>Advanced Conducting</u>	3 _____
<b>EDUCATION SERIES</b>		
<u>PSY113</u>	<u>General Psychology</u>	3 _____
One of the two listed below:		
<u>MUS235</u>	<u>Intro to Music Teaching</u>	3 _____
<u>MUS540</u>	<u>Foundations of Music Education</u>	3 _____
<u>EDC250</u>	<u>Preprofessional Field Experience</u>	1 _____
<u>MUS341</u>	<u>Preprofessional Field Experience</u>	1 _____
One of the two listed below:		
<u>EDC312</u>	<u>Psychology of Learning</u>	3 _____
<u>MUS545</u>	<u>Musical Learning, Eval. and Assess.</u>	3 _____
<u>EDC484</u>	<u>Student Teaching<sup>1</sup></u>	12 _____
<u>MUS480</u>	<u>Graduation Portfolio</u>	2 _____

<sup>1</sup>The piano proficiency examination and all courses listed above, with the exception of MUS480, must be completed *before* EDC484. This course contains a seminar in student teaching.

STUDENT \_\_\_\_\_ DATE \_\_\_\_\_

ADVISOR \_\_\_\_\_ DATE \_\_\_\_\_

DEPARTMENT CHAIR \_\_\_\_\_ DATE \_\_\_\_\_

**UNIVERSITY OF RHODE ISLAND**  
**Department of Music**

**MUSIC EDUCATION CHECKLIST (TCP) (p. 1)**

**1. Application and successful audition to the URI Department of Music**

- \_\_\_\_\_ Completion of required coursework as listed in the *URI Music Handbook for Graduate Students*.
- \_\_\_\_\_ 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**

- \_\_\_\_\_ 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 (TCP) (p. 2)**

**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**  
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**MUSIC EDUCATION CHECKLIST (TCP) (p. 3)**

**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](http://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.)

## STUDENT TEACHER CHECKLIST (TCP)

<i><b>WHAT</b></i>	<i><b>Submit to</b></i>	<i><b>WHEN</b></i>	<i><b>Completed</b></i>
1. UNIT PLAN 2. (Must earn a passing score of 3 on all rubric items)	<a href="https://trueoutcomes.uri.edu/uri/">https://trueoutcomes.uri.edu/uri/</a>	MUS 238 Revisions due semester prior to student teaching	
2. APPLICATION for STUDENT TEACHING	Coordinator of Music Education	<b>(One year</b> prior to student teaching) October 1 for next fall student teaching January 1 for next spring student teaching	
3. APPLICATION for STUDENT TEACHER'S CERTIFICATE (Rhode Island Department of Education License)	Coordinator of Music Education	<b>(One semester</b> 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	<b>(One semester</b> 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](http://www.ets.org) for PRAXIS II test dates & when scores will be available.)

# INDEPENDENT STUDY DEPARTMENTAL APPROVAL FORM

Circle Course: MUS 490 570 571 579 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?

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. What standards will be followed?

Student Signature \_\_\_\_\_ Date \_\_\_\_\_

Project Advisor Signature \_\_\_\_\_ Date \_\_\_\_\_

Chair Approval \_\_\_\_\_ Date \_\_\_\_\_

**UNIVERSITY OF RHODE ISLAND**  
**Department of Music**

**CONVOCAATION PERFORMANCE**

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**

<b>Title and Opus No.; tempo markings of movements indented.</b> <i>(Use the same format as appropriate on the program. Be accurate and write legibly!)</i>	<b>Full Name of Composer and Dates</b>	<b>Playing or Singing Time</b>
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 Instructor

\_\_\_\_\_  
Signature of Student Accompanist's Instructor  
or

\_\_\_\_\_  
Signature of Faculty Accompanist

**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 Fl Spr Smr 20\_\_

LEVEL OF STUDY      110      210      310      410      510

TOTAL SEMESTERS OF STUDY (incl. this semester) \_\_\_\_\_ TOTAL CR. HRS. (incl. this sem.) \_\_\_\_\_

DATE OF CONVOCATION PERF. \_\_\_\_\_

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

\_\_\_\_\_ Standard jury                  \_\_\_\_\_ Recital jury

\_\_\_\_\_ Jury for degree change/addition (fill out line below).

\_\_\_\_\_ 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**

**GRADUATE 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**

**GRADUATE 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.

**UNIVERSITY OF RHODE ISLAND**  
**Department of Music**  
**INSTRUMENT ISSUE FORM**

NAME: \_\_\_\_\_ I.D. #: \_\_\_\_\_

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**

**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: \_\_\_\_\_ Stands (Number: \_\_\_\_\_)
- 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.