

University of Rhode Island
Department of Music

PLANNING FOR THE YEARS 2002 - 2007 AND BEYOND
Evaluation, Planning, and Projections

In general --

The Department continues in a period of growth and change. We have a strong and dedicated faculty and staff. The quality of our faculty performance, conducting, composition, and scholarly research is excellent. Our student body is more talented and larger. We have undergraduate and graduate curriculums which offer students several options -- options which prepare them both personally and professionally. Our goals, consistent with our mission statement (Appendix I), include (a) reaching out artistically to the regional, state and national communities, (b) bringing musical understanding and appreciation to URI's student body, faculty and staff, (c) offering broad based program opportunities for students who wish to combine and explore different areas or programs of study, and (d) training those interested and talented in music for career opportunities in the music profession.

(a) Reaching out to the regional, state and national communities. From September 2001 through May 2002, 101 concerts were held or are scheduled, including 25 student recitals, 29 departmental ensemble concerts, 27 music convocations, 4 outreach festivals and 16 professional series and other concerts. Many of our faculty have or are developing regional, national, and international reputations; we must strongly encourage and support such professional leadership activities. The Preparatory Division has maintained a successful program over several years. However, the time has come to evaluate this program and its mission, examine its curricular offerings, explore its market potential, and make necessary changes for the future. The summer music camp, the Experiential Summer Program for Young Musicians, has a long history of success, but it also needs to be reviewed and changed as needed for the future.

(b) Bringing musical understanding and appreciation to the entire student body. In addition to the 101 concerts, the music faculty taught 270 courses during the fall and spring 2001 semesters to 2,954 students, generating 6203 credit hours. We need to review and possibly expand the opportunities for the non-major, especially since we know that 30 to 40% of the students in each incoming freshmen class have been involved in high school music programs.

(c) Offering broad-based program opportunities for students who wish to combine and explore different areas or programs of study. The Department is marketing a B.A. degree program with double majors in music and communication, music and psychology, music and elementary education. It is also marketing double degree programs with computer science and general business administration (i.e., B.S. in computer science and B.A. in music, B.S. in general business administration and B.A. in music). In any of these double major or double degree programs, students do have the option of working toward a B.M. degree, understanding that it would lengthen the time of study. We should do more to encourage talented students to take advantage of the music minor or double major/degree.

(d) Training those interested and talented in music for career opportunities in the music profession. Currently, the Department has four undergraduate degree programs: (1) a Bachelor of Arts with two options -- music and music history/literature, (2) a Bachelor of Music in Performance with four options -- piano/organ, voice, classical guitar, and orchestral instrument, (3) a Bachelor of Music in Composition, and (4) a Bachelor of Music in Music Education. At the graduate level, we offer the Master of Music in Music Education and Master of Music in Performance. Options within the M.M. degree program in music education include thesis, performance/essay, conducting, and composition

(studio/jazz or classical). Options in the M.M. degree program in performance include piano/organ, voice, classical guitar, orchestral instrument and composition. We also offer a Graduate Teacher Certification Program. An option in conducting as part of the M.M. in Performance needs to be designed and added; the conducting option as part of the M.M. in Music Education should be revised. We need to aggressively market our graduate programs.

Our four largest ensemble programs -- band, orchestra, choir, and jazz -- along with our chamber music offerings, are among the important factors attracting interest in our department. We are wise to mirror the same major ensemble programs found in the high schools and the professional arena. At the same time, we need to explore other performing possibilities which (a) diversify our offerings to meet the cultural needs of a changing regional and national society, (b) expand our understandings of contemporary music composition, production and technology, and (c) include a wider range of musical styles in addition to what is normally considered "traditional" or "classical". The quality of our student ensemble and recital performance ranges from average to excellent. Our primary instructional goals must be student-centered and focused on reaching higher levels of musical understanding, musicianship and performance.

Technological advances are especially rapid in the arts, including music. In the mid- and late-90s, we made gains in setting up the hardware and software to support our curricular needs -- the opening and maintenance of the Fine Arts Computer Lab, the purchase and use of the keyboard lab, the updates in the Music Resource Center (including the online cataloguing of our audio collection and a significant portion of our scores), the setup of an electronic composition lab, and the purchase and use of a digital lighting system and recording equipment in the Recital Hall. But, to remain current with advances in the music industry, competitive with colleges and universities in our region, and offer what is necessary to support our curricular needs, we must continually keep up with the latest in computer, recording, compositional and other audio-video technology, as faculty and within our curricular offerings. Currently, we are significantly behind other institutions accredited by the National Association of Schools of Music in both the availability of up-to-date technology in music and the inclusion of instructional opportunities for our students to learn about and understand the wide-ranging aspects of technology, now and for the future.

The facilities in which we teach and perform are very important to our efforts to build a positive image and to implement the changes we have made in our curriculum. Basic maintenance and repair of the Fine Arts Center -- both externally and internally -- must be listed among the priorities of the Department, College and University. Over the last ten years we have made significant improvements, but we must continue to review our entire facility situation and develop a plan-of-action for needed renovations and additions. Currently, two primary concerns are driving the need to renovate our facility: the significant increase in the numbers of undergraduate music majors and minors over the last ten years, and the low rank we now occupy when compared with nearly all New England colleges and universities offering music programs. Our music facilities look uninviting to the prospective student and her/his parents, and in some cases are not healthy or safe.

Faculty and staff support, development and replacement are critical to the future of the Department. We have had three retirements over the last two years; three replacements were approved, one on a tenure-track basis, and two on a visiting assistant professor basis. We were able to add Margaret Frazier as a full-time Lecturer in Voice because of the growth of the voice/choral area. Additionally, we were also able to replace Claudia Bissett with Gerard Heroux in December, 2001 (Coordinator of Music Resource Center and Music Facilities). A search for a replacement for Donald Smith is progressing with the goal to have this vacancy filled by July 1, 2002 (Director and Head Coach of Athletic Bands, Assistant Director of Bands, and Lecturer in Music). A major concern for the Department is that five current faculty members are at or within five years of the common retirement age of 65. This should be a time of great opportunity to shape the direction of the music

department for the next 10 to 30 years. As a department, we must keep this opportunity in mind, carefully plan for the next several faculty requests, and be ready to act wisely when the College and University administration approves a search.

Accreditation is very important to the image and support of the Department, within and outside of the University. The last accreditation visit was done during the spring of 1996; our self-study was done during the previous two years and extensively involved all faculty and staff. Since evaluations are every ten years, the next visit will be during the spring of 2006. Our self-study will be started during the 2004-2005 academic year and finished at the beginning of the spring semester, 2006.

Image building, aggressive recruitment, genuine care for our students (on the part of each faculty and staff member), an excellent and accomplished faculty, an up-to-date and effective curriculum, clean and impressive facilities, and up-to-date equipment and technology are the primary keys to getting quality students and keeping them.

The Music Department must maintain and continue to assert its leadership role throughout the University and the State of Rhode Island in music instruction and performance, and in arts education. We should be at the forefront for arts advocacy in the University, in Rhode Island, and the northeast region of the United States.

On music programs and curriculums --

Current situation: During the last several years, we have been restructuring and revising our curriculum for undergraduate and graduate programs. Certain aspects need continual fine-tuning and adjustment (e.g., portfolios, music theory offerings and sequence, music education courses and sequence, graduate conducting sequence). Each year we update the *URI Music Handbook for Undergraduate Students* and *URI Music Handbook for Graduate Students*.

Currently, the Department has four undergraduate degree programs: (1) a Bachelor of Arts with two options -- music and music history/literature, (2) a Bachelor of Music in Performance with four options -- piano/organ, voice, classical guitar, and orchestral instrument, (3) a Bachelor of Music in Composition, and (4) a Bachelor of Music in Music Education. At the graduate level, we offer the Master of Music in Music Education and Master of Music in Performance. Options within the M.M. degree program in music education include thesis, performance/essay, conducting, and composition (studio/jazz or classical). Options in the M.M. degree program in performance include piano/organ, voice, classical guitar, orchestral instrument and composition. We also offer a Graduate Teacher Certification Program.

Additionally, the Department offers a B.A. degree program with double majors in music and communication, music and psychology, music and elementary education. It is also marketing double degree programs with computer science and general business administration (i.e., B.S. in computer science and B.A. in music, B.S. in general business administration and B.A. in music). In any of these double major or double degree programs, students do have the option of working toward a B.M. degree, understanding that it would lengthen the time of study.

The positive: A few years ago we revised our B.A. in Music and B.M. degree programs. We have made several minor changes more recently. Important B.M. changes included:

- (1) capping the total number of credits for all majors at 128 (except music education which totals 131 credits),
- (2) the addition of a new course MUS 131 (Introduction to the Profession) for all majors as a substitute for URI 101 (currently revised to MUS 119 Introduction to the Music Profession -- 1 credit, and MUS 120 Basic Music Theory -- 2 credits),
- (3) the requirement of mid-program and graduation portfolios for all students,

- (4) adding MUS 350 (Junior Recital) as an option in some programs and a requirement in performance,
- (5) adjusting the conducting sequence to a beginning (MUS 311) and advanced (MUS 312) format,
- (6) expanding the music history sequence to three courses so that world musics, African-American, Hispanic, and popular music are covered in addition to the traditional European styles (currently, each of these courses are available for variable credit, depending on the student's background),
- (7) simplifying the applied music sequence to MUS 110, 210, 310, and 410, but still maintaining variable credit,
- (8) changing the upper-division music theory offerings (including the new course MUS 421 Electronic and Computer Music Research and MUS 424 Jazz Theory and Improvisation), and
- (9) restructuring all pedagogy and music education courses into a sequence starting with MUS 235 (Introduction to Music Teaching) and followed by MUS 238 (General Music Methods and Materials), MUS 339 (Choral Methods and Materials), MUS 340 (Instrumental Methods and Materials) for music education majors -- or followed by MUS 442 (Directed Study in Applied Music) for performance majors.

Important B.A. changes included (1) an increase in the number of required music credits (from 32 to 36), (2) a musicianship sequence which follows the first part of the B.M. program, and (3) a performance sequence which now includes participation in ensembles and MUS 250 (Music Convocation).

The Department is marketing three double major degree options and two double degree options (See above.)

The M.M. programs in music education and performance were also revised. Important M.M. changes include (1) the addition of composition as an area of emphasis in the M.M. in Music Education, (2) the addition of portfolios, (3) the addition of experiential learning, and (4) the restructuring of the music education core courses.

The Music Minor program now has three options: music (22 credits), music performance (18-21 credits), and individualized music (18 credits).

More recently, we have approved two options for students to complete our piano proficiency requirement (i.e., passing the piano proficiency examination or completion of four sequential class piano courses). We have initiated a chamber music program, coordinated by Jane Murray. A new course, MUS 109 Basics in Singing, is being offered each semester to those non-music-majors or minors who want to study applied voice in a class setting. We added concert band to the fall schedule to accommodate the larger number of instrumentalists for the entire year. We changed music convocation from MUS 250 to MUS 300 and are offering it for both 0 and 1 credit. All recital courses (MUS 350, 450, 550 and 552) are offered for both 0 and 1 credit.

The Future:

Top Ten Priority Needs Identified by Faculty:

- We need to examine our curriculum for the B.M. in Music Education degree to insure that the program requirements and the competencies demonstrated by our students at the end of the four-year program are consistent with standards and recommendations of the NASM, NCATE, and RI Department of Education. This task should include, but not be limited to, exploring the following questions: (a) Can our student effectively teach the national music standards? (b) What experiences can be included in our four-year program; what experiences should be left to one's own personal and professional development; what experiences would best be covered in graduate or

inservice programs? (c) Is there unnecessary duplication of content and learning experiences among our current music education, conducting and pedagogy courses? (d) Are we providing a smooth sequence throughout the music education curriculum? (e) Can we try to incorporate hands-on-field experiences earlier in the curriculum? (f) How can we incorporate portfolio development more effectively into the curriculum? (g) How successful and effective have our music education alumni been as elementary and secondary music teachers?

- We need to review our future directions, policies and procedures regarding student scholarship support. This review should include developing plans and actions to increase our scholarship funds through both the operating funds of the University and through active fundraising and development efforts to increase our scholarship endowments, gifts and grants. This task needs to address important questions such as (a) what qualifications should prospective students demonstrate to receive a scholarship, (b) how should scholarship funds be distributed among degree programs, ensembles, and special student needs, (c) how can we work more effectively with the Centennial Scholarship Program, (d) how are we going to handle larger numbers of students with limited funds, and (e) how do graduate student financial needs fit into our scholarship support program?

- We need to examine our future directions, policies and procedures regarding student recruitment at both the undergraduate and graduate levels. What is our purpose for recruitment -- for specific instruments? for degree programs? for both? Shall we limit the number of acceptances for selected instruments? How effective and efficient are our overall procedures and policies? Is our approach "smoke and mirrors" or truthful? Are there better ways to involve faculty, staff and student, including graduate assistants? Should we have off-campus auditions, including one or two at CCRI?

- We need to examine our curriculum in music theory and composition to insure that the course requirements and the competencies demonstrated by our students at the end of the four-year program are consistent with standards and recommendations of the NASM. This task should include, but not be limited to, exploring the following questions: (a) What competencies and standards should our students be able to demonstrate at the end of the lower-division theory sequence? (b) What course experiences should be included in our undergraduate music theory program; what experiences should be left to one's own personal and professional development; what experiences would best be covered in graduate or inservice programs? (c) Is there unnecessary duplication of content and learning experiences among our current music theory courses? (d) Are we providing a smooth sequence throughout the music theory curriculum? (e) Can we try to incorporate improvisation and composition experiences earlier in the curriculum? (f) Do we need to revise the curriculum for students pursuing the B.M. in Music Composition degree? (g) How do our alumni regard their undergraduate music theory training?

- What is the mission and purpose of our summer music camp? How should camp participants be selected? How should we balance interest and talent? Such examination should consider the involvement of current faculty and students in the camp, staffing needs, budget requirements, and goals for the future.

- We need to define the role of chamber music in our music program as a whole and consider incorporating chamber music into the undergraduate curriculum as part of the requirements of graduation. Is the current method of handling chamber music sufficient or can it be more effective?

- We should add an additional option in the Bachelor of Arts in Music degree program -- jazz studies. Additionally, we should add an additional option in the music minor program to include jazz studies.

- We should incorporate technology instruction throughout the curriculum (e.g., teaching internet access, Microsoft Office, audio and video recording, electronic portfolio design, software and hardware for the music professional, etc.). This involves identifying the competencies students

should demonstrate upon graduation. We also need to decide what technology should be covered in current courses, provide for faculty training, and identify and purchase the needed equipment and software.

- We need to assess the recent changes in our piano proficiency requirements and the accompanying piano classes. Are the changes made within the last two years working? What is the purpose of the piano proficiency requirements? We should review our standards and procedures, examine the four-course class piano sequence, assess current staffing, and assess available keyboard equipment.
- We should continue to explore ways to strengthen our graduate programs and to review how these programs accommodate the needs of the music profession. We especially need to develop an action plan for marketing and recruiting our program.

Other Needs Considered to Be Important By the Faculty:

- We should revise our graduate conducting courses and sequence in the M.M. in Music Education, Conducting Option. We should add conducting as an applied area of study and concentration to the M.M. in Performance degree program. Graduate conducting courses and sequence should be flexible and serve both graduate degree concentrations. There should be no increase in the nine credits of graduate conducting courses now offered and no increase in faculty course loads.
- We should refine and adjust as necessary the procedures and/or requirements for undergraduate and graduate portfolios (including electronic portfolios), graduate experiential courses, and other independent study courses.
- We should define and clarify, as needed, the role of the preparatory program in our music program and the region as a whole, and evaluate the place of the preparatory program in our undergraduate and graduate curriculums.
- We should review workload requirement for tenure-track positions. We should continue to work toward implementing the goal of a 9-credit workload for tenure-track positions that we voted on in principal two years ago. In so doing this will bring us in line with workloads in other departments within the College of Arts and Sciences.
- The choral/voice program has been expanded in size, faculty, and number of students and ensembles. We should identify the focus for the next five years in this area. Such planning would identify the large and small ensembles in the area and the purpose of each, look at all vocal/choral courses at all levels to avoid duplication, identify content to be covered, and provide a smooth sequence of study. Such a plan will also identify the musical styles which will or will not be taught and review faculty teaching assignments in this area.
- We should incorporate reading chorus and instrumental ensemble into conducting courses (MUS 311/312) as lab experiences in conducting; use audio/video technology as part of evaluation of student conductors; develop appropriate ensemble library for reading chorus and reading instrumental ensemble (Class II through IV literature).
- We should review our "music for non-majors" offerings -- including general education courses for non-majors. We should consider such questions as should there be (a) more variety in musical styles studied such as the history of popular music, (b) a section limited to those who can read music, (c) rotational courses that study particular composers or eras of music, (d) "exploring music" courses based on attending concerts and studying the music played by professional groups in the region, or (e) courses looking at music in current society or the business of music, (d) courses in "world music" -- or unique styles with world music.

- We should redefine the role of the athletic band program in our music program and the University as a whole and evaluate the place of marching band and pep band in the undergraduate curriculum.
- We should decide the future of EDC 329/MUS 329 Music for the Elementary Music Teacher in consultation and cooperation with the School of Education.
- We need to develop an entrepreneurship-throughout-the-curriculum program to help our students focus and prepare for life after graduation.

Focus Areas Not Considered as Priority Needs By the Faculty:

- The following areas were identified as less-than-important needs for the next five to ten years: (1) design and development of a film studies/music double major, (2) design and development of a theatre/music double degree, (3) offering a summer graduate program, and (4) adding specialized ensembles to meet non-traditional needs.

On faculty and staff --

Current situation: We have fourteen full-time faculty (an increase of one), fourteen part-time artist-teachers (hourly pay), two professional accompanists (hourly pay), two full-time secretaries, three graduate-assistant positions, one full-time coordinator of the music resource center and facilities, one part-time coordinator of music education, one part-time piano technician, and one part-time permanent coordinator of the music preparatory program. We have six living emeriti professors -- Joseph S. Ceo, Henry Fuchs, Ward Abusamra, Geoffrey Gibbs, Donald Rankin, and Donald B. Burns. One emeritus professor just died, Mary Langdon.

The Positive: In spite of the downsizing throughout the University and the severe budget limitations, the Music Department has done quite well. We were able to complete the following searches:

Summer 1992	Marching Band Director (one-year appointment) (D. Kehler)
Winter 1993	Assoc. Prof. of Music, Choral Dir. (full-time, tenure-track) (D. Saladino)
July 1993	Visiting Assist. Prof. of Music, Orchestra Dir. (full-time) (A. Danis)
Summer 1993	Marching Band Director (D. Kehler)
Summer 1994	Marching Band Director (D. Smith)
July 1995	Assist. Prof. of Music, Orchestra Dir. (full-time, tenure-track) (A. Danis)
July 1997	Coordinator of Music Resource Center and Facilities (C. Bissett)
July 1997	Visiting Assist. Prof. of Music, Choral Dir. (full-time) (Mark Conley)
July 1997	Assist. Prof. of Music, Jazz Program (full-time, tenure-track) (J. Parillo)
December 1998	Department Secretary (full-time) (Lucienne Andrew)
May 1999	Part-time Coordinator of Preparatory Program (Jane Murray)
January 2000	Department Secretary (full-time) (Louise Henry)
July 2000	Assist. Prof. of Music, Choral (full-time, tenure-track) (Mark Conley)
July 2000	Lecturer in Music, Voice (full-time, non-tenure-track) (Margaret Frazier)
July 2000	Visit. Assist. Prof. of Music, Piano (full-time, non-tenure-track) (L. Mauro)
April 2001	Assist. Prof. of Music, Piano (full-time, tenure-track) (M. Takasawa)
May 2001	Visit. Assist. Prof. of Music, Voice/Choral (ft, non-tenure-track) (R. Turner)
May 2001	Visit. Assist. Prof. of Music, Theory/Comp. (ft, non-ten-trk) (E. Aberdam)
December 2001	Coordinator of Music Resource Center and Facilities (G. Heroux)
July 2002	Dir./Head Coach, Assist. Band Dir., Lecturer in Music (Spring search)

In recent years, the Department has increased the rate of payment to its part-time applied music faculty. Part-time applied music faculty receive \$600 per student for an hour lesson, up from \$300 a few years ago. The pay rate for per course instruction has increased from \$2807 to \$3,000 for a three-credit course.

A departmental policy for accompanying has been approved by the faculty. The pay rate for departmental accompanists is set at \$25 per hour for accompanying individuals during lessons and performances (up to 7 hours for vocalists and 3.5 hours for instrumentalists per semester). Payment for ensemble accompanying is based on an hourly rate.

The faculty has approved a workload statement which is based on a minimum nine credit teaching load per semester for tenure-track faculty and which identifies the amount of workload credit for courses and administrative commitments.

The future:

- In looking toward the years 2002-2007 and beyond, the music faculty has identified the following tenure-track positions of importance to the Department.
 - We will need to convert the two visiting positions to tenure-track status. University policy is to allow visiting positions to exist up through three years. We will be having national searches for these two positions either next year (2002-2003) or the following (2003-2004). These two positions will be theory/composition and voice/choral.
 - We will need replacement positions to fill those vacancies anticipated because of possible retirements in the next five to ten years (a minimum of five positions).
 - We need a full-time, tenure-track music education faculty member who will coordinate the music education degree program -- the program with the largest enrollment. This person should be a first rate, experienced public school music teacher. The degree must be a doctorate in music education, preferably a Ph.D. or Ed.D., with an emphasis in research. Other areas of specialty might include some aspect of instrumental music, popular and/or world music, or music technology.
 - We need an additional full-time composition and music theory position to help cover our expanding needs in the theory and composition areas. The degree must be a doctorate in composition or music theory. Other areas of specialty might include electro-acoustic, computer, and other technology.
- In reviewing the future, the music faculty has identified three staff areas or positions of importance to the Department:
 - We need a full-time staff position in music technology with extensive knowledge and experience in all aspects of music recording, computer software and hardware as they are used in music, internet design and development, electronic portfolios, web design, and other aspects of technology in the arts.
 - We need a full-time professional piano accompanist. The person would accompany graduate and undergraduate applied lessons and recitals, handle other accompanying assignments as needed, and coordinate undergraduate and graduate student accompanists.
 - We need a concert/ensemble manager who would oversee the yearly departmental calendar, concert/recital program design and printing, concert/recital production for all 125 events in the Concert Hall, and publicity/marketing of all performance events.

- We need to carefully identify our GA needs for each year and then advertise those needs regionally and nationally earlier in the year (fall semester).
- The Department needs to increase the teacher/artist pay rate from \$600 per student for a weekly hour-long lesson to \$700.
- The Department needs to develop a promotion procedure for part-time artist/teachers who merit such a promotion (e.g., adjunct assistant, associate, full professor).
- The University needs to increase its per course (3 credits) pay from \$3000 to \$4000.
- We need to continue monitoring teaching and service loads so that faculty members can expand their creative efforts professionally -- and receive recognized credit for these efforts. The Department and University need to find methods of rewarding creative and service involvement and achievements.

On facilities and equipment --

Current situation: The Fine Arts Center needs significant maintenance, repair and renovation. The flaking of the outside surface does not present an appropriate picture and image to current and prospective students, alumni, donors, and community people.

The Recital Hall needs major renovation, including a state-of-the-art heating/air-conditioning system which operates quietly; adequate storage and dressing facilities for opera and light-opera productions; acoustical corrections including sound-resistant doors and a new acoustical shell on stage; additional storage areas which are secure; replacement on stage of the cement risers and floor with a hardwood floor; a redesign of the audience area with a new and attractive appearance, and a renovation of the music library/projection booth area.

There are equipment needs including new concert, studio, and practice pianos; state-of-the-art sound and recording equipment; computer hardware and software; instruments for techniques classes; instructional technology needs in classrooms, and a new music electronic portfolio stations.

Room C100 is in bad shape and needs major repair and renovation.

Humidity control in Sections E and D is non-existent, and a major factor causing our pianos to go out-of-tune and become damaged due to temperature and humidity changes.

We have a need for more storage space -- space that is secure from theft and roof leaks. We need an additional rehearsal room, a classroom, and a seminar room -- all equipped with the latest audio- and visual-teaching technology. We also need a multi-purpose recital hall, which would seat 250 people, and additional faculty studios and practice rooms.

The lack of a faculty/staff lounge is a concern of many faculty/staff members -- especially those 15 or so part-time artist-teachers who do not have individual studios or offices.

The positive: Between 1992 and 1996, several improvements were made. There is a new walkway with attractive landscaping leading from Bills Road to the entrance used for the Recital Hall. Teaching and rehearsal rooms, studios, some hallways, and practice rooms have been repainted. The music office has been renovated. The Fine Arts Computer Laboratory is operational as a result of receiving two large grants from the Champlin Foundations. The piano situation has improved with the removal of four pianos in bad shape, gifts of two upright pianos, repair of Henry Fuch's studio piano, and the moving of available pianos to cover instructional needs. The concert grand piano in the Recital Hall was remanufactured and refinished. We removed the non-functional organ

in the projector room (Recital Hall) and converted that room into a centralized library for sheet music for all ensembles. We assigned a central teaching studio for part-time artist/teachers (D 201), a studio for accompanists (D206), and changed the former choral-library room into a percussion studio (D 102).

Since about 1996, the following improvements were made in the Concert Hall area (Section B): new and computerized stage lighting and dimmer controls, roof repair, recital hall and corridor carpeting, corridor ceilings and painting, instrument storage room rehabilitation and humidity control, and new seating and epoxy flooring in Recital Hall. In Section E (department offices and classrooms), there was HVAC rehabilitation. The entire Fine Arts Center was air-conditioned. In 2001, the roofs over the B section (concert hall) and E section were replaced.

We have purchased equipment and continue to do so (e.g., choir risers, computer hardware, CD players, tubas, cellos, string basses, piccolo trumpet, baritone saxophone, Yamaha upright piano, marimba, timpani, black concert chairs and storage carts, stands and storage carts, Wenger lockers for instrument storage, podium, chimes, Wenger music storage cabinets, etc.). Our instruments are in good condition and repaired as needed. As of March 2000, we purchased a portable Wenger acoustical shell for chamber music concerts, and more Wenger cabinets for instrument storage. Whiteboards have replaced blackboards in C100 and H106. During the spring and summer of 2002, the following instruments will have been purchased: bass flute, soprano saxophone, oboe, piccolo, French horn, fluegelhorn, and drum outfit.

Over the last couple of years, we have purchased computers for Manabu Takasawa, John Dempsey, Carolyn Livingston, Ronald Lee, Music Resource Center, Mark Conley, Eliane Aberdam, Music Composition Lab, Joseph Parillo, and Brian Cardany. The Fine Arts Computer Center also has new computers.

The electronic pianos in the piano laboratory have been replaced with state-of-the-art technology, but need repair and replacement because of heavy use.

We have purchased three new vertical and three new grand pianos in the last couple of years. A Boston vertical piano is in E205; a Yamaha vertical piano is in the applied teaching studio; a Steinway vertical piano is in C100; two Steinway Model B grand pianos are in Manabu Takasawa's and Joseph Parillo's studios, and a Steinway concert grand is in the Concert Hall. Two new electric pianos are being placed in two practice rooms.

We have a recording studio connected to the Recital Hall with state-of-the-art equipment. The studio needs to be expanded and continually updated.

We have an in-house, computerized inventory database. We have cleaned out all rooms and removed an extensive amount of junk which had piled up over the years.

Our policies and procedures for recitals, concerts, and other uses of the music area in the FAC are complete. We have designed a database for scheduling events in the Recital Hall and other music rooms, and we now have the software to allow us to place this data on calendars. The forms and policies for use by faculty and students within the Department are complete and have been in operation for several years -- with positive results. We have developed and implemented the use of contracts for the use of our facilities by groups outside the Department.

The future:

- In the E section, the second floor vapor barrier and humidity/climate control needs to be put in place.
- Blackboards need to be replaced by whiteboards in E205 and E206.

- The following items need to be done in Room C100: (1) tear out the entire floor; replace it with cement so that the entire floor is one level, and place all new rubber tiles on the floor; (2) replace the lighting with new fixtures which provide brighter, non-glare light and are silent; (3) place acoustical wall treatment on the walls to absorb sound and reduce ear damage; (4) reconfigure the storage closets so that both levels have easy and safe access, with space designed for instrument and equipment storage; (5) replace ventilation system so that it functions properly and quietly; (6) repaint room; (7) design appearance of the room to give a positive and inviting class and rehearsal atmosphere, and (8) add state-of-the-art technological equipment for instruction.
- In the Concert Hall (B101), (1) the HVAC units need to be replaced with ones which are quiet, (2) the entire area in the back (box office, stair areas, and second floor music library /former projection booth) needs to be redesigned for easier access and more storage space, and (3) the second floor music library/former projection booth needs to be reinforced to hold the weight of the large music library.
- The following items need to be done to the Concert Hall stage (B101): (1) remove the cement/wood risers and floor and replace them with a hardwood floor which has one level throughout the stage; (2) construct easy access storage space under the new hardwood floor for storage of equipment and instruments; (3) remove the current acoustical shell in the back of the stage, and wood boards along the side of the stage; (4) replace the old shell with an acoustically designed, but flexible, shell which fits all three sides of the stage and ceiling and (5) redesign and expand dressing rooms and storage space.
- We should make the second floors of the E and D sections accessible for handicapped persons.
- All offices, studios, and practice rooms in the D section need to be renovated to improve their appearance and make them more soundproof.
- New space for additional small and large practice rooms need to be in the Fine Arts Center and if necessary, Wenger modules purchased and built.
- Security remains a major issue. Inventory control and ways to prevent theft must be improved. Access to all rooms should be controlled and limited to people who need access. Automatic door closures need to be put on all practice rooms. We need to replace use of keys with the latest swipe-card technology. The new access technology will be used first for the instrument storage/recording booth cage, resource/listening lab, keyboard lab and concert hall.
- Open space in the D and E sections need to be redesigned and renovated to add a seminar room, a faculty/staff lounge, an office for graduate assistants, one or two faculty studios, larger copy and storage room, and/or additional practice rooms.
- We must continue improving our piano situation by purchasing more Steinway and Boston pianos. Immediate needs for new or renovated pianos include Eliane Aberdam's office and the piano major/minor practice room. With new pianos being purchased, the old pianos need to be renovated, rebuilt or discarded. All pianos should to be placed in areas of needed use and carefully maintained.
- We need to continue to identify our future instrumental needs and keep our current inventory in up-to-date and in good condition.
- We should continue to locate additional funding for the Music Resource/Listening Laboratory (for purchasing CDs, scores, computer hardware and software and other instructional materials). The resources in the URI Library (including access to other university libraries), Music Listening Lab, and Fine Arts Lab are adequate for our degree programs.

- The space for the Music Resource/Listening Laboratory should be expanded. We have outgrown the space.
- State-of-the-art technological purchases must continue to be made for our classrooms, Music Resource/Listening Laboratory, Keyboard Laboratory, and Fine Arts Computer Laboratory. New technological equipment for instructional uses is needed in C100, E205, H106, and B101. The stations in the keyboard lab need better monitoring for repair; the lighting system in the Concert Hall needs regular "tuning" and adjustment; and computers in the Music Resource/Listening Laboratory need regular replacement.
- Long-range plans for replacement of faculty and staff computers needs to be put in place.
- Additional storage areas for percussion equipment and marching band equipment and uniforms need to be found.
- We need a student lounge and stationary furniture located at appropriate places in the music area. Additionally, we need a faculty lounge which is larger, well equipped, and pleasant to be in.
- The walk-way area leading to the music section of the Fine Arts Center presents a very negative image. Garbage containers need to be removed; the area needs to be landscaped, and the walkway must be maintained so that it is safe.
- In summary, the Fine Arts Center should be expanded and renovated with the following new facilities and renovations.

Building expansion with the following new facilities:

- Medium sized recital hall (250 seats) which can also serve as a large music classroom
- A rehearsal room for the URI choirs
- Several differently sized and strategically located storage rooms for instruments and equipment
- Twelve additional practice rooms for students with windows
- Nine additional faculty studios/offices for teaching applied lessons and other
- Two medium sized classrooms to hold up to 35 students
- Music library room for storage of solo and ensemble music
- One seminar room to hold up to 20 people
- Faculty/staff lounge
- Office area for graduate assistants
- Student lounge
- An electro-acoustic laboratory

Building renovations:

- Concert Hall (B101)
 - Removal of entire cement stage floor and risers, and replacement with hardwood flooring
 - Removal of old acoustic shell on stage, and replacement with a flexible acoustical shell
 - Development of storage space under the stage area
 - Add an orchestra pit
 - New, quiet ventilation system
 - New entrance doors with sound barriers
 - Redesigned and renovated 1st and 2nd floors in back to accommodate needs.
 - Expanded storage area and new dressing rooms
 - Technology/recording booths on side and back
 - Redesign acoustical nature and appearance of the Recital Hall
 - Enlarge the seating capacity

- C100 (the rehearsal/class room) -- a one-level cement floor with rubber tile, new lighting, quiet ventilation system, appropriate acoustical treatment, and reconfigured storage space
- Elevators in sections E and D to make all teaching areas handicapped accessible
- Acoustical treatment throughout the music area, between rooms, to prevent bleeding of sound
- Redesign and renovate space in sections E and D to accommodate faculty/staff lounge, expansion of music resource center, seminar room, additional faculty studios and practice rooms, expansion of mail room and storage area.
- Enlarge all bathrooms

On Students, Recruitment and Retention --

Current situation: In October 2001, we had 116 undergraduate music majors and 21 graduate music majors, totaling 137 majors for the Department. Although minors are sometimes difficult to trace, we estimate the number to be 20. This gives us 152 majors and minors. (For comparison, we had 57 undergraduates and 21 graduates in 1992 for a total of 78 majors.)

Combining spring 2001 and fall 2001, the number of students (head count) involved in any curricular aspect of the music unit (excluding summer) was 2,944. These students generated 6,171 semester credit hours, registering for 271 courses.

We know from admissions data that 30 - 40% of the 2002 incoming URI freshmen have been part of a music program in the high school from which they are coming.

Approximately \$30,000 is dedicated by the University for music scholarships. These four-year scholarships are determined by the faculty's Scholarship and Recruitment Committee on the basis of auditions. Additional funds are awarded to four string students (\$3,200 for each member) who are selected each year to participate in the Honors String Quartet. Several of our music majors and minors also receive URI Centennial Scholarships. Music majors also receive other scholarships from grants (e.g., Presser) or endowments (e.g., Abusamra, Falciglia, Trexler, Rankin, Levy, Jazz, South County Center for the Arts, Hailstork, Lee, Gibbs, etc.).

This year we have six on-campus audition dates with approximately 90 prospective students auditioning for admission into music and for scholarships, the largest number in the recent history of the department.

The positive: We have had a 100% increase in numbers of undergraduate music majors since the fall 1992. The graduate enrollment has held steady since the academic year 1991-92. It is possible that undergraduate music majors will number 150 in a couple of years. With 25 graduate students, the total number could reach 175.

The *quality* of undergraduate majors and minors has increased. The graduate program continues its tradition of excellence, but needs to be marketed more aggressively.

We advertise our program offerings in most New England states, New York, Pennsylvania, New Jersey, and with the Rhode Island Philharmonic. We send recruitment letters and flyers to heads of high school music departments throughout the northeast.

We have designed and printed quality-level brochures for both the undergraduate and graduate programs -- and a series of accompanying flyers which explain aspects of our program in greater depth. We also designed and printed a poster which is sent to high schools each fall.

We have four festivals during each year for students from high school music programs in southern New England: the Annual Choral Festival (coordinated by Mark Conley), the Southern New England Honors Band Festival (coordinated by the Assistant Director of Bands), and URI Jazz and

World Music Festival (coordinated by Joseph Parillo and partly co-sponsored by Great Performances). The RIMEA Jazz Festival is also held at URI and coordinated by Joseph Parillo.

The summer music camp, Experiential Summer Program for Young Musicians, is very successful both in terms of numbers (over 150 last summer) and quality of students attending. Mark Conley coordinates ESPYM.

The future:

- Excellent advisement is a key to high retention. We must not let any of our students "fall through the cracks" -- and this includes our minors. We must continue to show our students that we care about them -- and will help them in whatever way we can. How can we improve advisement?
- We need to continue our program-type evaluation to monitor how students (minors, majors) feel about the curriculum, programmatic offerings, faculty and staff, and over-all operations.
- The Department needs to continue marketing and recruiting, but procedures and policies need assessment and possible revision.
- We need to send our faculty and chamber ensembles to high schools within 100 miles of URI to give master classes and concerts.
- Recruitment needs to be a "personal" thing -- with prospective students hearing from us promptly and continuously. Each prospective student needs to feel that he/she is special at URI. We have improved in this area over the last few years, but we can be better.
- We should try to have an official awards dinner and ceremony each spring to honor music students. We need explore funding sources to increase the number of honors, awards and scholarships given for excellence.
- We need to aggressively seek more funding for student scholarships from the University operating fund. Although we have been successful in setting up endowed scholarships over the last several years, we need to actively continue our efforts to add more endowed scholarships and increase the funds in those already set up.
- We need to continue encouraging prospective students to seek Centennial scholarship support. Over the last several years, a sizeable number of our freshmen students have received these scholarships.
- We need to explore adding more graduate assistants to the three which we have.
- The Department should explore a mentoring program for all new music students -- using upper-class students to serve as mentors.
- We should have a student lounge in the FAC.

On Image, Public Relations, Fund Raising, External Relations --

Current Situation: Our image is strong on campus, in the community, throughout the state, regionally, and even nationally. Our fund raising and development efforts are expanding. Positive relations continue to thrive between the Department and Kingston Chamber Music Series.

The Positive: Although the central administration has a positive image of our music program, we need to gain its support especially in terms of the need for renovated facilities, convenient and

adequate parking, replacement of faculty, and added student scholarships. The support of the Dean of the College of Arts and Sciences is very strong. The Marching Band, Pep Band, Concert Choir, Big Band, Honors String Quartet, and other chamber ensembles have played or sung at many events around campus -- some of those events involving large numbers of people in and outside the University (e.g., open houses for prospective students, alumni events, basketball and football games). Every now and then, the Chair sends "Good News" memos about some aspect of the Department to the administrators at URI.

Throughout the New England region, our image continues to improve -- as does the image of the University of Rhode Island. The Great Performances Series, coordinated by Roxana Tourigny, is an excellent image creator for the University and the Department. The University Artist Series has helped us tremendously -- as does the URI Jazz and World Festival. A few articles on major concerts appear in the *Narragansett Time* and *South County Independent* and other regional newspapers. We purchase advertisements for the University Artist Series. Our departmental newsletter, *Soundwaves*, includes the semester calendar and is sent to over 4,000 people in the region, including all music teachers in Rhode Island. The calendar of major concerts appears as part of the URI arts calendar in the *Rhode Island Monthly*.

Performing, composing, writing, and other work done professionally by our faculty are great image builders. In spite of heavy teaching and service loads, our faculty members are involved in a large number of concerts, events, and activities away from the campus.

The number and the quality of our concerts, recitals, and festivals are critical to our image. There is a definite overall improvement in the quality of "music making" in our Department.

The future:

- We must take advantage of every opportunity throughout the University to "showcase" our faculty, students, and ensembles.
- We must continue to help administrators and other non-music faculty understand the importance of the arts in the education of undergraduate and graduate students.
- The Great Performances Series is important to the Department, College, and the University. We must insure that it thrives and flourishes throughout our future. The same is true for the University Artist Series.
- The Experiential Summer Program for Young attracts 150 school-age students to campus each summer.
- We must continue to advertise aggressively and have a strong public relations program within the region.
- We should to have two issues of *Soundwaves* each year.
- Current recruitment brochures and poster must continually be updated.
- We must increase our fund raising efforts. Potential sources of donations and gifts include music majors who have graduated, marching and pep band alumni, University alumni who love music, foundations, corporations, community residents who participate in (or have participated in) our ensembles, parents of current or former students, current and former faculty and staff, and friends of the arts.
- Primarily needs of the Department for which we would seek outside funding might include scholarships (for prospective students, for upper-class people, for music minors, for students who

play particular instruments or sing, for students from under-represented groups), facilities (naming the Concert Hall, a practice room, a studio, a classroom), equipment (sound and recording equipment, pianos, orchestral and band instruments, computers and printers, classroom technology equipment), tours and master classes within 100 miles of URI (chamber ensembles and performing faculty), faculty support (composing, performing, research needs), departmental programming (special lectures, guest conductors, visiting chamber groups or individual artists), and additional student awards and honors for excellence.

On interaction with other arts departments --

Relations among the three arts departments are good and must stay that way. The strength and growth of the Music Department correlate directly with the strength of all of the arts departments.

On relations with the University administration --

The existence and growth of the Music Department will happen only if very positive relationships are maintained with all University administrators. Of particular importance to the URI music program is the President, the Provost, the Associate Provost, the Assistant Provost, the Dean of the College of Arts and Sciences and the Associate Deans. We are convinced that all of the above people are strongly supportive of the arts, and we must work with them in creative ways to set up an environment in which the arts will continue to grow and thrive on this campus.

Positive interaction and cooperation are vital with other areas: the Admissions Office, the Scholarship and Financial Aid Office, Publications, the Athletic Department, Copy Center, Postal Center, Human Relations Office, Affirmative Action, Business Office, Purchasing, Central Receiving, all areas of Maintenance, Development Office, Research Office, all unions, Alumni Office.

APPENDIX I

ROLE AND MISSION

The Department of Music is a comprehensive professional department functioning within a broad university framework. It is committed to offering professional degrees in music at both the undergraduate and graduate levels (Bachelor of Music and Master of Music), an undergraduate liberal-arts degree (Bachelor of Arts with specializations in music and in music history and literature), three double majors (music and communication studies, elementary education, or psychology), two double degrees (music and either computer science or business administration), a minor in music, and courses that can be taken by the general university student including those in the General Education Program. The Department of Music faculty is comprised of outstanding performers, scholars, conductors, composers, and administrators who are committed to leadership in teaching, scholarly, creative, and performing activities, and service at the local, state, regional, and national levels.

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. It 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.

GOALS

The primary goal of the Department of Music in its professional degree programs is to help students develop their musical skills and intellectual capacities to the fullest extent. The Department provides a strong preparation for careers in music education, performance, history, and composition. Graduates will be able to employ this training as a foundation for more advanced studies in music at other professional departments, schools of music, and conservatories in the United States and abroad. 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, and a commitment to professional organizations in the field of music.

SHARED VALUES

The intensive professional commitment reflected in the work of the Department of Music 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 role 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 which 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.