

URI Music Handbook

for Undergraduate Students

THE
UNIVERSITY
OF RHODE ISLAND
COLLEGE OF
ARTS AND SCIENCES
MUSIC

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TABLE OF CONTENTS

PROLOGUE	2
PROGRAMS OF STUDY	
BA Music – Jazz Option	3
BA Music – Music Option	4
BA Music – Music History and Literature Option	4
BM – Overall Degree Requirements	4
BM – Composition	5
BM – Performance (Classical Guitar, Jazz, Orchestral Instruments, Piano/Organ, Voice)	6
BM - Music Therapy	7
BM – Music Education	8
Admission to School of Education	9
Music Education Flowchart	10
Minors	
Jazz Studies	11
Music Studies	11
Music Performance	12
Music Voice Performance for Theatre Majors	12
Individual Music Minor	12
PERFORMANCE POLICIES AND PROCEDURES	
Convocation	13
Procedures for Recitals	13
Guidelines for Accompanying	16
Donation Policy	17
Usher Responsibilities	18
In the Event of an Emergency	18
Performance Organizations	19
DEPARTMENTAL OPERATIONS AND PROCEDURES	
Security	20
Intradepartmental Student Concern/Complaint Policy	20
Practice Rooms	21
Locker Allocation	21
Instrument Loans	22
Music Resource Center Guidelines	22
ACADEMIC POLICIES AND PROCEDURES	
Technology Expectations	23
Piano Proficiency Examination	24
Applied Music Lessons	24
Summer Private Study and Recitals	25
Procedures for the Independent Study Course (MUS 490)	26
Copyright	26
Course Substitution and Waivers and Academic Standards	27
Graduation	27
APPENDIX	
Faculty	28
Scholarships	31
Organizations and Committees	33
Competencies	35
Worksheets - Programs of Study	44

PROLOGUE

Euterpe called to me the other day.
As all her children recognize her song
So I (*not* youngest child) awoke to play,
But found her melody had changed ere long:

“New generations come to learn the Art
That dedicated teachers brought to you.
With colleagues, guide them; teach them; give them heart.”
And with this charge, she faded from my view.

...

What humble service we can give, we will -
To show Parnassus you have not yet seen.
The mount you think you climb? The first small hill!
Come walk with us, discerning what I mean:

True, careful practice gives us our reward
Of many sounds that give us one: a chord.

Mark Conley, Chair
Department of Music

PROGRAMS OF STUDY

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

DEGREE PROGRAMS

The Department of Music offers the following degree programs:

1. Bachelor of Music with options in performance, music education, music therapy 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 – 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 – Gives students the opportunity for a more concentrated study in voice or on an instrument.
- c. Jazz Studies Minor – Offers students concentrated study in jazz and music courses.
- d. Individual Music Minor – Gives students more flexibility. In this option, students design their minor program under the advisement and sponsorship of a faculty member.

BACHELOR OF ARTS IN MUSIC

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

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

Jazz Studies. Students selecting this option must complete 41 credits in musicianship and music performance as follows: *Musicianship*: MUS 119 (1) (fulfills URI 101 requirement), 115, 116, 117, 118 (8), 424 (3), 106 (3), 220 (3) 222 or 322 (3) 280 (0), 480 (1). *Music Performance: A*: Six semesters of applied music study in the student's principal area of jazz instrumental performance, (MUS 210W) at 2 credits per semester (12). A successful audition is required prior to study in the principal applied area of jazz instrumental performance. Applied study for the B.A. in music with a jazz option is limited to the following instruments: saxophone, trumpet, trombone, piano, string bass, guitar, and drum set. **B**: For saxophone, trumpet, and trombone, two semesters of major ensembles MUS 291, 292, 293, 394, 395, and 397. For piano, string bass, guitar, and drum set, two semesters of MUS 396 and 398J

in addition to the requirements in section C below (2). **C:** Two semesters of MUS 391 (2) and three semesters of MUS 396 or 398J (3). At least two of these semesters should be in MUS 396. A successful audition is required prior to participation in jazz ensembles. **D:** MUS 350 with emphasis on jazz styles (0). **E:** Seven semesters of MUS 300 (0). *Electives:* 38 credits, of which a minimum of 30 must be in non-music courses. The department recommends that eight credits of electives be taken in music. At least six of these should be in upper-division music courses. Students who are deficient in keyboard skills must take MUS 171 (1) and 172 (1). MUS 171 and 172 may count as two of the recommended music electives.

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

Music. Students selecting this option must complete 38 credits in musicianship and performance as follows:

Musicianship: MUS 119 (1); 115, 116, 117, 118, 215, 216, 217, 218 (16); 220, 222 (6); 322 or upper-division music history course (3); 280 (0) and 480 [**capstone**] (1). Students who are deficient in keyboard skills must take MUS 171 (1). *Performance:* four semesters of the principal applied music area, at two credits per semester (8); three semesters of ensembles appropriate to the principal applied music area, MUS 291, 292, 293, 394, 395, 396, 397, or 398G (3); seven semesters of MUS 300 (0). A successful audition is required prior to study in the principal applied music area. *Electives:* 43 credits, of which a minimum of 30 credits must be in non-music courses. The department strongly recommends that 13 credits of electives be taken in music. At least six of these credits should be in upper-division music courses.

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

Music History and Literature. Students choosing this option must complete 45 credits in musicianship and performance, as follows: *Musicianship:* MUS 119 (1); 115, 116, 117, 118, 215, 216, 217, 218 (16), 220, 222, 322 (9); three upper-division music history courses (9); 280 (0) and 480 [**capstone**] (1). Students who are deficient in keyboard skills must take MUS 171 (1). *Performance:* four semesters of the principal applied music area (MUS 210), at two credits for two semesters and one credit for two semesters (6); three semesters of major ensembles appropriate to the principal applied music area MUS 291, 292, 293, 394, 395, 396, 397, or 398G (3); seven semesters of MUS 300 (0). A successful audition is required prior to study in the principal applied music area. *Electives:* 36 credits, of which a minimum of 30 must be in non-music courses. The department strongly recommends that six credits of electives be taken in upper-division music courses. *Other:* nine credits of foreign language and proficiency through 103.

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

BACHELOR OF MUSIC

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

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

music history, and performance must be validated by placement examination. Placement exams for theory and piano proficiency are administered during auditions.

All Bachelor of Music students must successfully demonstrate piano proficiency through passing a series of seven examinations or completing MUS 272 with a C or better. Students complete a diagnostic examination during their audition for placement in piano courses, MUS 171, MUS 172, MUS 271 or MUS 272. The highest level of placement is MUS 272. Students who earn the highest placement level or who are accepted as piano majors may elect to pass all seven piano proficiencies by fall semester of their junior year before a faculty examination committee in lieu of completion of MUS 272; passing the piano proficiency exam by the end of the fall semester of their junior year results in exemption from enrolling and completing MUS 272. Piano proficiency exams are offered each semester.

Students will need to demonstrate the following seven piano proficiencies by the fall semester of their junior year: 1) *Five-finger patterns*, playing a vocal warm-up sequence, hands together; 2) *scales*, playing two-octave major scales up to three sharps and flats, and one-octave minor scales in all three forms up to three sharps and flats, hands together, by memory at a tempo of M.M.=144 per note; 3) *transposition*, transposing at sight two melodies selected by the examination committee, students will be asked to transpose the melodies up or down by either a half step or whole step; 4) *harmonization*, reading two melodies taken from any major or minor key chosen by the examination committee, improvising suitable accompaniments for the melodies by using diatonic triads and secondary dominants, and reading from chord symbols; 5) *patriotic songs*, playing *America* and *The Star-Spangled Banner* in a manner suitable for accompanying community or school singing; these accompaniments are to be prepared in advance; 6) *sight-reading*, playing at sight selections chosen from a simple accompaniment part and/or beginning-level solo scores; and 7) *repertoire*, playing two prepared piano pieces by contrasting composers; each piece must be approved in advance by a member of the piano faculty or an instructor of class piano (piano majors are exempt from #7).

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

In addition, students select one of the following options:

Music Composition. Students selecting the music composition option must complete eight semesters of applied composition (MUS 210V, 410V), two credits per semester (16); eight semesters of MUS 300 (0); and four semesters of secondary applied music areas (MUS 210), one credit per semester (4); MUS 171, 172, 271 & 272, or if placed at 272 level pass all seven piano proficiencies by fall semester of their junior year before faculty examination committee (0-4). Secondary applied credits as needed must come from MUS 110-410 or MUS 169, 170, 173, 175, 177, or 179; MUS 271 & 272 may count as secondary applied music areas. Also required are eight semesters of major ensembles MUS 292, 293, 394, 395, or 397 appropriate to the principle applied music area (8). For the studio composition specialization, credits in MUS 396 may be included. Also required are MUS 119 (1); MUS 115, 116, 117, 118, 215, 216, 217, 218 (16) 416 (3); 220, 222, 322 (9); 235 (2) and 311 (1), 417, 420, and 421 (9) (for students wishing to specialize in studio composition, three credits of MUS 424 may be substituted for MUS 420); an upper-division music history course (3); MUS 450 Senior Composition Recital [capstone] (0); MUS 280 (0) and 480 [capstone] (2); and six credits of electives, at least three of which should be in upper-division music courses.

A minimum of 120 credits is required for graduation.

Music Performance. All students in the music performance option must take the following music courses: eight semesters of MUS 300 (0); MUS 350 (0) and 450 [capstone] (0); MUS 119 (1); 115, 116, 117, 118, 215, 216, 217, 218 (16), 416 (3); 220, 222, 322 (9). MUS 235 (2) and 442 (2); 239 and 311 or 312 (2); 280 (0); 480 [capstone] (2). Students in the vocal performance option take MUS 367 in place of MUS 280 and 480. Students in the jazz option must take MUS 424 in place of MUS 416. Jazz option students must also take MUS 106 (3).

A minimum of 120-124 credits is required for graduation. In addition, students must select one of the following five sub-options:

Classical Guitar: eight semesters of the principal applied music area; MUS 210 and 410 only at 2 credits each semester (16). Students must pass an Advancement Jury after four semesters to progress to the 410 level. Courses for piano proficiency MUS 171, 172, 271 & 272, or if placed at 272 level must pass all seven piano proficiencies by the fall semester of their junior year before a faculty examination committee. Four semesters of major ensembles MUS 292, 293, 394, 395, 396, or 397 (4). Four semesters of guitar ensemble (MUS 398G) and three semesters of playing guitar in chamber music ensembles (MUS 398) (7). An upper-division music history course (3); an upper-division music theory course (3). Four credits of electives, at least three of which should be in upper-division music courses.

Jazz (limited to saxophone, trumpet, trombone, piano, guitar, string bass, and drum set): Eight semesters of applied music of the principal applied jazz music area; MUS 210 and 410 at 2 credits each semester. (16). Students must pass an Advancement Jury after four semesters to progress to the 410 level. Courses for piano proficiency MUS 171, 172, 271 & 272, or if placed at 272 level must pass all seven piano proficiencies by the fall semester of their junior year before a faculty examination committee. Two semesters of major ensembles MUS 291, 292, 293, 394, 395, or 397 (4). Two semesters of jazz studio ensemble (MUS 396), two semesters of jazz studio lab (MUS 391), and four semesters of chamber music ensembles/jazz (MUS 398J) (8). An upper-division music history course or an upper-division music theory course (3). Three credits of electives which should be in upper-division music courses.

Orchestral Instrument: eight semesters of the principal applied music area; MUS 210 and MUS 410 at 2 credits each semester. (16). Students must pass an Advancement Jury after four semesters to progress to the 410 level. Courses for piano proficiency MUS 171, 172, 271 & 272, or if placed at 272 level must pass all seven piano proficiencies by the fall semester of their junior year before a faculty examination committee. Eight semesters of major ensembles MUS 292, 394, or 397 (8). Three semesters of secondary or chamber music ensembles (3). An upper-division music history course (3); an upper-division music theory course (3). Four credits of electives, at least three of which should be in upper-division music courses.

Piano or Organ: eight semesters of the principal applied music area; MUS 210 and 410 at two credits per semester. (16). Students must pass an Advancement Jury after four semesters to progress to the 410 level. MUS 272 with C or better or passing proficiency exam by the end of the fall semester of the junior year (0-1). Four semesters of major ensembles MUS 292, 293, 394, 395, or 397 (4). Six semesters of piano accompanying (MUS 371) or playing piano in chamber music ensembles (MUS 398) (6). MUS 420 (3). An upper-division music history course (3). Six credits of electives, at least three of which should be in upper-division music courses.

Voice: eight semesters of the principal applied music area; MUS 210 and 410 at two credits per semester (16) and two semesters of Contemporary Commercial Music (CCM) MUS 110A (2). Students must pass an Advancement Jury after four semesters to progress to the 410 level. Courses for piano proficiency MUS 171, 172, 271 & 272, or if

placed at 272 level must pass all seven piano proficiencies by the fall semester of their junior year before a faculty examination committee. Eight semesters of major ensembles MUS 293 or 395 at zero or one credit per semester (7)(8). Five semesters of chamber or other music ensembles (3). Four semesters of MUS 411 (4), MUS 173 (1), 183(1) MUS 184 (2), 283 (2), 367 (3), 445 (2), THE 111 (3), ITL 101 (3), GER 101 (3), FRN 101 (3). Three credits of music electives and 3 credits in an upper-division music history course.

Students selecting voice must also take nine credits of foreign language in two or more languages. This requirement may be modified or satisfied by advanced placement.

Music Therapy. The Music Therapy degree is a five-year program; the fifth year consists of a national internship and its accompanying seminar. Clinical experience is required to be eligible for board certification in the field. At the end of the fifth year, students sit for the CBMT Board Certification examination to earn the Music Therapist-Board Certified (MT-BC) credential at the completion of their fifth year.

In order to meet American Music Therapy Association (AMTA) standards, music therapy students are expected to obtain a grade of C or better in all core music therapy courses.

Students selecting this option must complete 111 credits in *Musical Foundations*, *Clinical Foundations* and *Music Therapy*, as follows:

Musical Foundations (62 credits): seven semesters of the principal applied music area (instrument or voice must be selected from MUS 210 and 410 A-U, W only), two credits per semester (14). Seven semesters of MUS 300 (0); senior recital MUS 450 [capstone] (0). Students must pass an Advancement Jury after four semesters to progress to the 410 level. Piano proficiency MUS 171, 172, 271 & 272 or-if placed at 272 level-pass all seven piano proficiencies by fall semester of their junior year before faculty examination committee (0-4); Two semesters of Vocal Major Ensembles MUS 293 or 395, taken during the first two semesters of attendance (2). Eight semesters of major ensembles appropriate to the principal applied music area, at 0-1 credit per semester (6). MUS 119 (1); MUS 239 (1); MUS 115, 116, 117, 118, 215, 216, 217 and 218 (16); MUS 220 and two musicology electives chosen from the following courses: 105, 106, 222, 301, 322[ST2] (9); MUS 170, 180 (2); MUS 173, 183 (2); MUS 334 (2); MUS 438 (3).

Clinical Foundations (18 credits): PSY 113, 254 (6); KIN 122 (3); MUS 243, 244, 343, 344, 443, 444 (6); MUS 493 (3).

Music Therapy (31 credits): MUS 136, 137, 236, 237, 336, 337, 436, 437 (9); MUS 232, 233, 332, 335, 331, 435, 439, 486 (16); MUS 491 (6).

A minimum of 135 credits (including the fifth year) is required for graduation.

Clinical Placements and Internship: A degree of music therapy requires a total of 1200 clinical hours to be completed in stages throughout the program.

In the first semester of the second year, the student will experience a course in clinical observation to begin to explore the clinical setting of the music therapy practice.

The second year students will engage in direct clinical placements at our on site clinic under the supervision of a music therapist. In the third year, students will begin to work in clinical settings off campus under the supervision of a music therapist. At this point, the student will have acquired the musical skills necessary to proficiently use

voice, keyboard, guitar and percussion in a clinical setting. The fourth year will be spent with increased clinical experiences and independence (still under the supervision of a music therapist) at an off site location.

Internship: The final fifth year of study is devoted to actual clinical internship (MUS 491, to be repeated once). The internship requirements are those of the American Music Therapy Association and of the Certification Board for Music Therapists. The internship seminar (MUS 493) is offered online as a support to the student in this final critical phase of development and application of music repertoire and techniques.

Board Certification: On successful completion of the national internship program, a music therapy graduate is able to apply to sit for the national board examination through the Certification Board for Music Therapists. Once the eligible candidate passes the examination, the credentials of MT-BC are earned.

Licensure: State licensure has been in progress for the field of music therapy through a joint task force between the American Music Therapy Association (AMTA) and the Certification Board for Music Therapists (CBMT). Passage of the board certification examination will allow for application for licensure in most states. RI is currently a licensure state where licensure is dependent on the passage of the national examination.

Music Education. Visit the [Office of Teacher Education](#) and refer to the [School of Education](#) section of this catalog for admission requirements for teacher education programs. Completing all requirements in the music education option leads to an initial teaching certificate for music in grades PK-12. Students selecting this option must complete 89 credits in *Studies in Music* and *Professional Education*, as follows:

Studies in Music (64 credits): seven semesters of the principal applied music area (instrument or voice must be selected from MUS 210 and 410 A-U, W only; two credits per semester (14). Seven semesters of MUS 300 (0); senior recital MUS 450 **[capstone]** (0). Students must pass an Advancement Jury after four semesters to progress to the 410 level. Piano proficiency MUS 171, 172, 271 & 272 or-if placed at 272 level-pass all seven piano proficiencies by fall semester of their junior year before faculty examination committee (0-4); Seven semesters of major ensembles appropriate to the principal applied music area, at 0-1 credit per semester (6). Major ensembles include MUS 291, 292, 293, 394, 395, 396, and 397; no more than two semesters of MUS 291 and/or 396 can count toward the major ensemble requirement. MUS 119 (1); 115, 116, 117, 118, 215, 216, 217 and 218 (16), 416 or 417 (3); 220, 222, 322 (9). MUS 169, 170, 173, 175, 177, 179 (6); 235 (2); 239, 311, 312 (3).

Professional Education (30 credits): Students pursuing the music education option must apply for admission to the [Office of Teacher Education](#) in the School of Education; see [Education](#) for admission requirements. MUS 338, 340, 376, 476 (8); EDC 250 (1), 484 (12), 485 (3); and six credits of professional electives with a minimum of three credits from EDC 102, 103G, 312, 402, PSY 113, 232, HDF 200, or 201 (3-6); up to three credits may be selected from MUS 136, 256, 311 or 312 (0-3). The piano proficiency examinations or MUS 171, 172, 271 & 272, the Praxis II: Principles of Learning and Praxis II: Music Content Knowledge, and all courses required for the music education option must be successfully completed before supervised student teaching (EDC 484) and student teaching seminar (EDC 485). Students may wish to enroll in EDC 312 (3) in order to prepare for the Praxis II: Principles of Learning.

A minimum of 120 credits is required for graduation.

Admission to School of Education

Minimum Academic Requirements

Admission to the School of Education is competitive. Some qualified applicants may be denied admission due to a limited number of positions available in a teacher preparation program. Meeting the minimum academic requirements does not guarantee admission.

GPA Requirements

To be eligible for admission, applicants are required to have a minimum cumulative GPA of 2.75, as well as additional exceptional academic qualifications.

Applicants with a cumulative GPA of 2.5-2.74 may be eligible for Conditional Acceptance for GPA to the School of Education based on the following conditions:

- **Have earned at least 45 credits**
- **Show evidence of a rising minimum GPA of 2.75**

Applicants admitted conditionally for GPA will be monitored by their advisor(s) and have their GPA checked at 60 credits. They must fulfill all requirements of their conditional acceptance in order to progress through the program and will not be permitted to student teach until fully admitted to the School of Education with a minimum GPA of 2.75.

In addition to the cumulative GPA requirement for admission, Music Education applicants must have a minimum GPA of 2.5 in Music.

Basic Competency Requirements

2020-2021 Undergraduate Applicants to Teacher Education Programs

Evidence of basic competencies may be mixed and matched: For example, if you meet passing scores in SAT Evidence-based Reading & Writing, but do not pass the SAT Math, you may use a passing grade (B) or better in EDC 280.

Evidence	Reading	Writing	Math
SAT	Evidence-based Reading & Writing: 480		Math: 530
OLD SAT	Composite of Reading & Writing: 860		Math: 500
ACT	Reading: 22	English: 18	Math: 22
Praxis I CORE	Reading (test #5712): 168	Writing (test #5722): 165	Math (test #5732): 162
Coursework	EDC 281: B or better	EDC 282: B or better	EDC 280: B or better

Undergraduates: If your passing SAT and/or ACT test scores fall in the above categories, you may qualify as a Teacher Education Scholar.

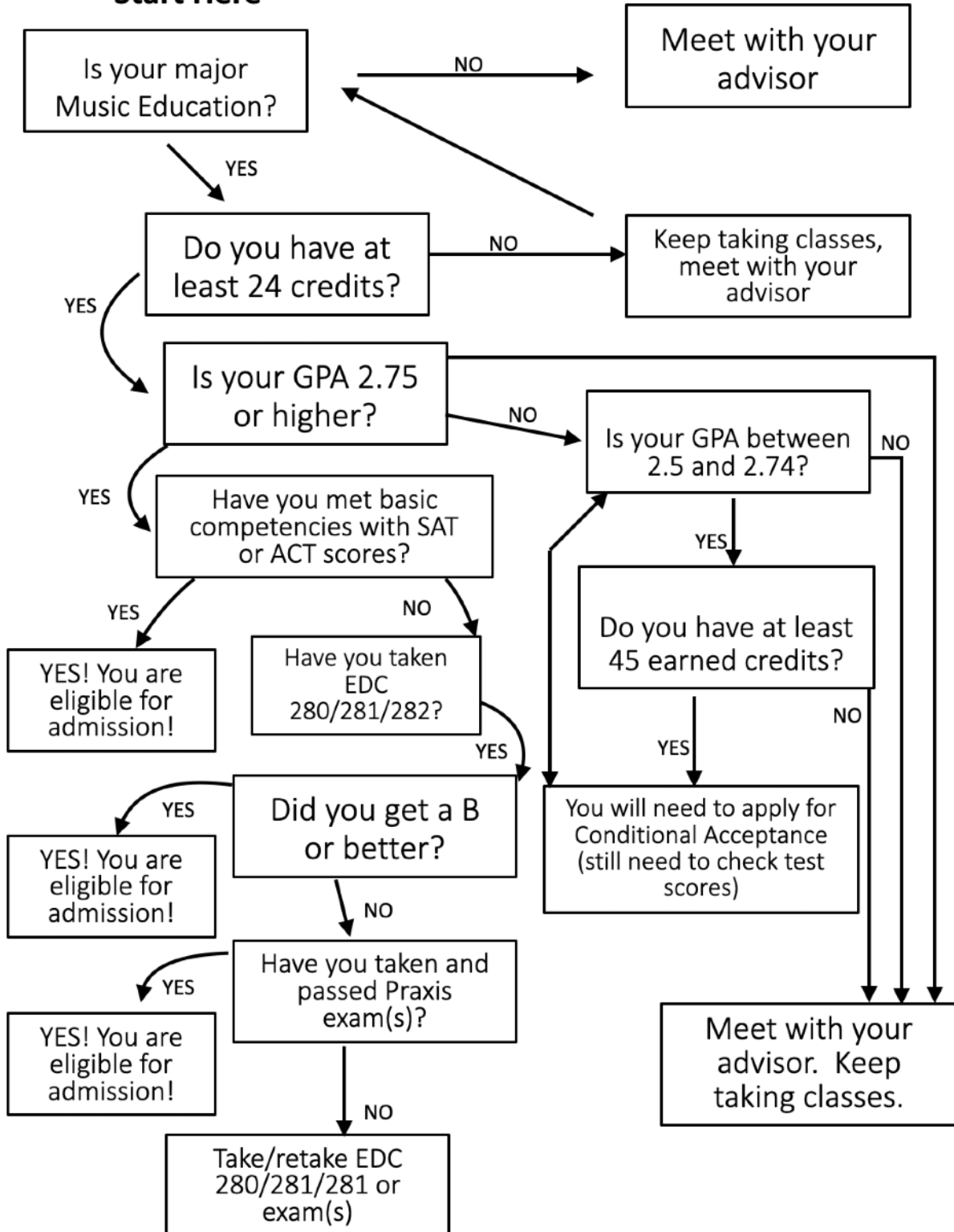
Admission Process

Admission requirements will be reviewed twice a year (December and May) for all applicants that meet the following requirements:

- **Minimum of 24 credits accrued**
- **Minimum GPA of 2.75 (Or minimum GPA of 2.5 with 45 credits accrued (see Conditional Acceptance for GPA))**
- **Met basic competencies for Reading, Writing, and Math**

Applicants will be notified once they have been accepted into the School of Education.

Start Here



STUDENT TEACHING

Student teaching is the culminating event in undergraduate teacher training. Music education majors typically enroll in student teaching (EDC 484) and Seminar in Student Teaching (EDC 485) during their last semester at URI. Each student must meet with the Coordinator of Music Education a year prior to student teaching in order to discuss their plans and submit the necessary application form. Application deadlines are October 21 for next fall student teaching and February 26 for next spring student teaching. The application form is available on the Department of Music's website and from the Coordinator of Music Education. Additional forms and documentation is required to gain clearance for student teaching, once the initial application has been accepted.

All levels of the piano proficiency examination and all courses required in the Bachelor of Music in Music Education Program must be completed before Supervised Student Teaching (EDC 484) and Seminar in Student Teaching (EDC 485) are permitted. Prospective student teachers must pass the PRAXIS II: Principles of Learning and Teaching test for either Grades K-6 with a passing score of 160, or Grades 7-12 with a passing score of 157. Prospective student teachers must also pass the PRAXIS II: Music Content Knowledge Test with a passing score of 160. Confirmation of passing both the Principles of Learning and Teaching and Music Content Knowledge tests must be delivered to the Coordinator of Music Education to gain clearance to student teach.

Information concerning the Praxis II: PLT test and Music Content test can be found at <http://www.ets.org/praxis/>. Questions concerning tests may be directed to the Coordinator of Music Education or the Office of Teacher Education.

Students are advised not to take on outside work during the semester they student teach. Student teachers are placed in elementary and secondary music teaching settings with experienced cooperating teachers in public schools in Rhode Island.

MINOR IN MUSIC

Jazz Studies. Students who wish to declare a minor in music using the jazz studies option must complete 20 credits in musicianship, performance, and electives as follows: Musicianship: MUS 106 (3) or 220(3), 115, 116, 117, 118 (8) 171 (1), and MUS 300 for a minimum of two semesters (0). Music Performance: a minimum of four credits in the principal applied music area (MUS 210W, at one or two credits per semester) (4), and two semesters of MUS 391, 396, or 398J (2). Applied study in 210W for the minor in jazz option is limited to the following instruments: saxophone, trumpet, trombone, piano, bass, guitar, and drum set. *Electives:* Participation in other major ensembles is also encouraged. Major ensembles include MUS 291, 292, 293, 394, 395, 397, and 398G, pending audition. A minimum of 12 credits must be at the 200-level. Students can be admitted to the Minor degree program only after a successful audition in the principal applied music area and should contact the Department of Music for specific requirements. Transfer credits in music theory, music history, and performance must be validated by placement examination. Placement exams for theory and piano proficiency are administered during auditions.

Music Studies. This option gives students a background in music. Course work in this option is similar to that taken by students starting work toward a B.A. or B.M. degree in music. Students who wish to declare a minor in music using the music studies minor option must earn credit for MUS 115 (1), 116 (3), 117 (1), 118 (3), 220 (3), and an additional 3 credits from the following: 101, 301, 311, 322, 407 or 408 (3). MUS 300 for a minimum of two semesters (0); a minimum of two semesters in their principal applied music area (MUS 210 A-U, at one credit per semester) (2); and a minimum of two credits in major ensembles* appropriate to the principal applied music area (4). An additional 3 credits in music studies electives are required selected from the following: additional applied

music (MUS 210), additional major ensembles (MUS 291, 292, 293, 394, 395, 397), MUS 398 or MUS 235. A minimum of 12 credits must be at the 200-level; students may select from the approved music electives to reach this requirement. The minimum number of credits required for this option is 21. Students can be admitted to the Minor degree program only after a successful audition in the principal applied music area and should contact the Department of Music for specific requirements. Transfer credits in music theory, music history, and performance must be validated by placement examination.

Music Performance. This option gives students the opportunity for a more concentrated study in voice or on an instrument. Students who wish to declare a minor in music using the music performance minor option must earn credit for MUS 220 (3), and MUS 111 (3) or MUS 115 and 116 (4). MUS 300 for a minimum of two semesters (0). Additionally, students must earn a minimum of eight credits in their principal applied music area (MUS 210 A-U at one or two credits per semester) and six credits in major ensembles appropriate to the principal applied music area. Major ensembles include: 292, 293, 394, 395, 397; MUS 398 for up to two semesters; and MUS 291 for up to two semesters. Those with an applied area in guitar can count MUS 398G as a major ensemble. Those with an applied area in piano can count additional applied music credits (MUS 210) and/or accompanying (MUS 371) in lieu of the major ensemble requirements. (14). The minimum number of credits required for this option is 20-21. A minimum of 12 credits must be at the 200-level. Students can be admitted to the Minor degree program only after a successful audition in the principal applied music area and should contact the Department of Music for specific requirements. Transfer credits in music theory, music history, and performance must be validated by placement examination.

Music Voice Performance for Theatre Majors. The purpose of this option is to give students who are theatre majors the opportunity for more concentrated and focused study in voice and other areas of music. Theatre students who wish to declare this minor must earn credit for MUS 220 (3), and MUS 111 (3) or 115 and 116 (4); and MUS 108, 117, or MUS 300 for one semester (1). Additionally, students must earn a minimum of eight credits in voice over four semesters (MUS 210A (8)), and three semesters of an ensemble selected from: MUS 395 (audition required), MUS 293, or MUS 485, MUS 398V and 398Z (3); Up to two semesters of MUS 485, MUS 398V and 398Z can count toward the ensemble requirement. Students can be admitted to the Minor degree program only after a successful audition in the principal applied music area and should contact the Department of Music for specific requirements. Transfer credits in music theory, music history, and performance must be validated by placement examination. The minimum number of credits required for this option is 18. A minimum of 12 credits must be at the 200-level.

Individual Music. This option gives students more flexibility. These students design and develop their music minor program under the advisement and sponsorship of a full-time music faculty member. Petitions outlining and justifying the desired music minor program must be presented by the faculty sponsor to the music faculty for approval. A minimum of 18 credits is required. A minimum of 12 credits must be at the 200-level. Petitions should be submitted as early as possible in a student's undergraduate program.

**Major ensembles in music include MUS 291, 292, 293, 394, 395, 396, and 397. Up to one semester of MUS 291 can count toward the major ensemble requirement in the music studies minor option*

PERFORMANCE POLICIES & PROCEDURES

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

Performance Requirements: For freshman, 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, and documentation must be submitted at the time of the absence, a doctor's note for example.. The Convocation requirement must be fulfilled through performance of a MUS 300 Music Convocation during the next semester. A performance satisfying a previous semester's performance obligation does not negate the requirement to perform in the current semester. Thus, in some circumstances, a student might need to perform twice in one semester, performing different repertoire each time. **Convocation performances are scheduled by the Department of Music and distributed to the faculty for review and then forwarded to the students at the end of the previous semester.**

PROCEDURES FOR RECITALS

1. Application: Junior and senior recitals are scheduled during the fall and spring academic sessions during the weeks in which classes meet. Recitals cannot be scheduled during vacations, holidays or between academic sessions. Scheduling recitals during summer sessions is discouraged and must be approved by the Department of Music Chair. The Undergraduate Curriculum Committee must approve an application for a recital other than those required in a degree program (additional fees may apply).

2. Facilities Reservation: Contact the Music Department Facilities Coordinator in the Music Resource Center. Fine Arts room E102, to temporarily reserve a recital date. This can be done by e-mail or in person but must be done during the semester prior to the requested recital. The deadline for fall semester recitals is April 1 of the previous semester. The deadline for spring semester recitals is November 1 of the previous semester. No recital can be added to the Music Department calendar of events without the written approval of the date and time by the student's applied faculty instructor indicating their intentions to attend the recital in question. This needs to be sent directly by email to the Facility Coordinator by the faculty instructor.

3. Course Registration: Register at the beginning of the semester in which you plan to give a Junior Recital (MUS 350) or Senior Recital (MUS 450) as a course. A student whose recital requirements have not been fulfilled during the semester will receive a grade of incomplete. 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: Minimum performance time:

Senior Performance:	50 minutes
Junior Performance:	30 minutes
Senior Composition:	40 minutes
Music Education:	30 minutes

Music education and junior performance students are encouraged to perform a combined recital with another student. All music performed on the recital must be approved by the Faculty Sponsor and performed at the jury for the committee's approval. The Faculty Sponsor must approve all encores.

5. Accompanist: For all junior and senior recitals, compensation for the accompanist and other performers is the student's responsibility. This includes compensation for all rehearsals, the pre-recital jury, and the recital performance. The fee is \$200.00 and must be paid directly to the accompanist by the recital date. The Department of Music pays for 3.5 hours of rehearsal time per semester for instrumentalists and 5 hours of rehearsal time per semester for vocalists. Anything beyond the department allotment, students must pay at \$50.00 per hour (\$25.00 per half hour) directly to the accompanist.

6. Plan Recital Jury: Study and complete the relevant Recital Worksheet with your Faculty Sponsor. Fall forms are due in the Music Office September 15 for fall recitals and February 1 for spring recitals. The jury committee includes 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. Consult faculty schedules, kept in the Music Office, to 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. Video-recital juries may only be utilized in extreme circumstances. In the event that a member of the recital jury must evaluate a jury through a video, students must ensure that the full recital is recorded and delivered the same day of the jury. The jury member must view and submit their evaluation directly to the Music Office as well as their signature on the program within one week of the recital jury. Failure to comply with video-recital jury procedures (i.e., full recital, delivered same day, viewed within a week) may result in postponement or cancellation of the student's recital.

Composition students may use recordings for recital juries when the number of musicians makes live performance impossible (e.g., Concert Band, Orchestra, ensembles); these recordings must be played during the recital jury and represent a recent rehearsal involving players who will be performing during the recital.

Students must reserve a room with the Facilities Coordinator. The jury should be given in the Concert Hall; the hall schedule is available from the Facilities Coordinator.

7. Recital Program: Students are responsible for designing their Recital Program using the Department criteria (available in the Music Office) with guidance from their applied teacher. You are responsible for the purchase and selection of the paper for your program.

a. The typed initial draft copy of the program will be presented to each jury. Include the complete official title of the degree program that 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 biography is required. Acknowledgements are not necessary. However, if you include them in the program, they should be very short, direct and to the point. Normally, acknowledgements 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 Resource Center has sample programs. Singers who wish to include texts for songs must provide their own typing and duplication of these texts. The Faculty Sponsor must approve all program materials.

c. Four weeks before the recital date, perform your program for your jury committee. Bring a minimum of three copies of your proposed recital program. All jury members must sign one copy of the program. Your Faculty Sponsor is responsible for submitting your signed recital program to the music office, after which it will be shared with the student electronically and hard copies will be placed in their student files. Composition students, see #8 below.

d. Students must meet with the Administrative Assistant in the Music Office to review the corrections needed, consult with their Faculty Sponsor for clarification if needed, and then make corrections and submit final draft of program to your applied teacher by e-mail for approval.

e. The final program must be sent to the office no later than THREE weeks prior to recital as identified on the Recital Worksheet.

f. The Music Office will notify the student 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 you have arranged. Bring copies of the program for each jury member. Faculty Sponsors are responsible for delivering recital jury evaluations to the music office the day of the recital jury, after which they will be shared with the student electronically and hard copies will be placed in student files.

Composition majors follow the above procedures with the exception of selecting 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 Music Office no later than the Monday before the recital.

9. Facilities: As soon as the jury has been passed, contact the Concert Hall Manager who will make arrangements as needed for a stage crew, ushers, and someone to record your recital. At this time you must know your stage set-up and any non-standard equipment that you will need.

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 Music Department for the amount of \$95.00.

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: Ushering is part of the requirements for MUS300 (Music Convocation), and therefore your recital may have a MUS300 student assigned as an usher. Please check the Usher Sign-up sheet in the Music Office to see if you have any ushers for your event. If you have no assigned ushers, then contact the Concert Manager to let him know that Music Staff ushers will be needed.

13. Concert Hall Access Card: Make sure that you or your Faculty Sponsor have an access card to open the Concert Hall, and a key to the piano, unless your stage manager is handling this for you.

14. Security: After the program, the stage manager will check to make sure that all doors in the Concert Hall and any other rooms you use are locked and all the lights are out. Leave the stage, the reception area, and all other areas used during your recital, neat and clean. Put all chairs, stands, and other equipment in their designated places.

15. Rescheduling: If you need to cancel or reschedule a recital, you must get the approval of your applied teacher, and at the earliest possible opportunity, you must contact the Facilities Coordinator. Please make sure all appropriate people involved in your event, such as accompanists and/or other assisting musicians and the Concert Manager, are notified of any changes. The Concert Manager will re-assign the student concert staff after confirmation of the change by the Facilities Coordinator.

16. Invitation and Publicity: 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. The music department needs a brief biography and headshot from the student.

GUIDELINES FOR ACCOMPANYING

All music majors are allocated designated time with an accompanist.

Vocalists are allotted up to 5 hours a semester.

Instrumentalists are allotted up to 3.5 hours a semester, although this can be increased to 5 hours if the instrumentalist is competing in the concerto competition or performing a degree recital.

To be assigned an accompanist, either the student or applied teacher should email David Gilliland (david_gilliland@uri.edu) with details of the upcoming event, and, if already selected, the repertoire to be performed.

- Once partnered with an accompanist, students are responsible for providing legible copies of their music to their accompanist. The student and accompanist can then schedule assigned hours however they see fit.
- Students can be charged for any rehearsals or lessons cancelled without a prior 24 hour notice (exceptions for illness will be considered).
- Accompanists are not obligated to reschedule or make up missed sessions.

There are no charges for convocations, master classes and juries. If students exceed their reserved departmental time with their accompanist, they can schedule additional time at \$50.00 an hour, payable directly to the accompanist.

RECITALS:

Before scheduling a recital, please make sure an accompanist (should you need one) is available for the date you select. There is a \$200 recital fee payable directly to the accompanist, which includes both the time for a dress rehearsal and the recital.

MUSIC DEADLINES:

To allow accompanists sufficient time to prepare their own parts and schedule rehearsals, students should submit their music in advance according to the chart below. If a student fails to provide music by these deadlines, the accompanist is not obligated to perform for the event.

RECITAL MUSIC - beginning of the semester

CONCERTO COMPETITION - 4 weeks in advance

CONVOCATION MUSIC - 2 weeks in advance

JURIES - 3 weeks in advance

DONATION POLICY FOR ACTIVE ORGANIZATIONS THAT HAVE A FACULTY SPONSOR OR ADVISOR OF THE UNIVERSITY OF RHODE ISLAND MUSIC DEPARTMENT

Description: The purpose of this policy is to regulate a fundraiser for organizations in the University of Rhode Island's Department of Music in which students giving junior and/or senior recitals may accept donations in the name of their respective organizations; and for the students to have an opportunity to endorse and support the missions of their organizations.

Effective: September 1, 2018

Approved by: Mark Conley, Department Chair

Responsible University Officer: The Faculty Advisor for the Organization

Responsible Office: The Department of Music Office

Policy Contact: Fine Arts Center Department of Music Student Advisory Council

Last Reviewed/Updated: April 27, 2018

Applies to: The registered member of professional music organizations with a music faculty advisor at the University of Rhode Island, or their designate.

Reason for Policy: To financially aid active chapters of professional music organizations at the University of Rhode Island. This will benefit each chapter to service the department, and aid in professional development.

Introduction: In the Fall of 2017, the student representatives of the Fine Arts Center Student Advisory Council came up with an idea that would allow students who are a part of professional organizations to accept donations on behalf of their organization at the end of their junior and/or senior recital. The goal of this was to raise funds and promote participation and knowledge of the respective organizations at the University of Rhode Island. Junior class representative, and then NAFME Vice President, Melen Schug, discussed the protocol for writing a policy with the Chair, Mark Conley, at the January 25, 2018, Student Advisory Committee meeting. Chair Conley then advised that the policy be written and ready to be proposed to the faculty at the April 17, 2018 meeting. The representative met with Chair Conley individually on April 10, 2018 for assistance in writing and presenting the policy professionally. At the April 17, 2018 faculty meeting, the policy was presented and voted on.

Policy Statement: If a registered member, or their designate, of an active professional music organization at the University of Rhode Island is giving a recital with free admission for friends and family; he or she has the option to accept donations for their respective organization, taken in cash or check, at the end of their performance. Any donation box(es) provided will be located to the side(s) of the main aisle, and not directly at the entrance.

Related Policies, Procedures, Forms, Guidelines and Other Resources: Administrative Policy Statements (APS) and Other Policies.

No contributions should be made in exchange for merchandise or in games of chance.

Procedures:

1. Students must be registered for their respective organizations, or have notified the organization's president of their intentions at the time of their recital jury.
2. Students must submit intent to accept donations form with the rest of their respective recital paperwork.
3. On the day of the recital, students must retrieve the donation box(es) from the concert hall storage, upstairs in the editing room, and place it to the side of the entrance of the concert hall.
4. At the end of the recital, students must make an announcement regarding their donation box(es) and the organization for audience members upon their exit.
5. After the recital, students must retrieve the donations collected, and then must contact the treasurer of their organization to meet up and personally pass on the funds to them on the Monday after their recital.
6. The treasurer of the organization must then make the deposit to the organization's bank account.

Proposed Forms:

While student recitals are free and open to the public, you may solicit donations at your recital for Department of Music organizations of which you are a current member, or acknowledged designate. Please indicate your intention to accept donations by providing the information as indicated in the section below. If you are not a registered member, but would like to accept donations on behalf of an organization, please get the signature of the organization's president to make them aware of your intentions. If approved, you must follow the stated procedures for soliciting donations at recitals.

Are you interested in accepting donations at your recital on behalf of a music organization at URI? __Yes __No

Name: _____

Date of Recital: _____

Organization Name: _____

Signature of Organization President: _____

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 Concert Hall Manager at the beginning of the semester or during MUS 300 to sign up for ushering. Note the date and be sure to arrive on time. When you are an usher, please follow these guidelines:

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

IN THE EVENT OF AN EMERGENCY

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

4. Make sure that the Stage Manager and/or Faculty Sponsor are alerted of any emergency or problems that occur before, during or after the concert/recital.

PERFORMANCE ORGANIZATIONS

- * University Symphony Orchestra (MUS 397)
- * University Chorus (MUS 293)
- * Concert Chorus (MUS 395)
- * Opera Workshop (MUS 485)
- * Symphonic Wind Ensemble (MUS 394)
- * Concert Band (MUS 292)
- * URI Marching Band (fall semester only) (MUS 291)
- * Jazz Studio Ensemble (MUS 396)
- * Vocal Ensemble ("Lively Experiment") (MUS 398V)
- * URI Pep Band (spring semester only) (MUS 290)
- * Chamber Music Ensembles such as:
 - * Brass Ensembles (MUS 398B)
 - * Guitar Ensembles (MUS 398G)
 - * Jazz Ensembles (MUS 398J)
 - * Keyboard Ensembles (MUS 398K)
 - * Mixed Ensembles (MUS 398M)
 - * Percussion Ensembles (MUS 398P)
 - * String Ensembles (MUS 398S)
 - * Woodwind Ensembles (MUS 398W)
 - * Voice Ensemble (MUS 398Z)

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 OPERATIONS AND POLICIES

SECURITY PROCEDURES

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

1. **The general rule is when you are finished with a room, close the door and lock it.** 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.
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. Key(s) should be returned by the last day of final exams of your last semester for the academic year. 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 not to store instruments in lockers over breaks. 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 it seems safe to do so, please bring any unattended items to the Music Office otherwise call Campus Police.

INTRADEPARTMENTAL STUDENT CONCERN/COMPLAINT POLICY

When a student has a concern/complaint regarding a course, teacher or fellow student within the department, the student bringing forward a concern/complaint should contact the office manager to make an appointment with the music department chair.

The chair will need a document from the student bringing forth the concern/complaint, due at least twenty-four hours before the scheduled meeting. This document should explain the issue and attempt to provide a suggested remedy. This report is strictly confidential and will be kept in the chair's office. This policy allows the chair to review and to research the issue before the meeting.

If the chair determines that the nature of the concerns/complaint requires that another person or persons be present at the meeting for any reason, this will also provide some time for the office to contact the other parties. At the point the chair decides that it will be necessary to involve others in the requested meeting, the chair will

notify the student of this fact before the office actually contacts anyone else, in order to allow the student to decide whether s/he wishes to continue with the meeting. After this notification and the student's agreement, the meeting will not occur until the other parties are available to meet.

In the meeting addressing the concerns/complaint, the chair will document the issue in writing. Depending on circumstances, the chair will suggest possible solutions. The department chair will not take any action in a specific student's name on a concern/complaint brought forward by that student without the student's express permission, unless the law requires otherwise. If circumstances warrant, the chair may send a follow-up email to the student documenting the discussion, proposed actions and – if applicable – confirming the student's willingness to be referenced as the matter moves forward.

It is important for students to realize that the chair is obligated to observe various legal, contractual and ethical constraints when attempting to pursue a satisfactory resolution to a concern/complaint. This means that it may not always be possible to provide full information as to all actions taken or the results of those actions. The student lodging a concern/complaint has the right to inquire as to progress on the matter, but it may not be possible for the chair to share any details beyond the fact that the issue is being addressed.

PRACTICE ROOMS

There are six standard rooms in the D wing and four Wenger modules for general practice and/or lessons, and there is one room for piano majors (D200). 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 drum set practice and/or lessons. 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.

These rooms are available only to music majors or minors, students officially enrolled in music ensembles and/or applied music lessons or music classes at URI, and departmental faculty. Students who wish to obtain practice room privileges must see the Music Department Administrative Assistant during the first week of classes, pay a non-refundable \$5 fee, and check out a practice room key. Key(s) should be returned by the last day of final exams of your last semester for the academic year.

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.

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.

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 Facilities Coordinator 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. 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 that are not returned. Lockers will be emptied following the deadline, and the Department will not be responsible for loss or damage of any contents.

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, it is 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 open by appointment during vacation times, between semesters, or during the summer.

The Music Resource Center houses:

- * Compact discs and LP's, and DVD's
- * Educational recordings, including listening materials for department courses

- * Listening stations, equipped to handle various media in the Resource Room
- * Vocal and instrumental scores and musical parts
- * Method books for orchestral and band instruments
- * Several computers, printers, scanners, and a copier
- * Reserve materials for specific courses

The Resource Center is a place of study. 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. 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. Chamber and solo music needed for the whole semester should be signed out by the appropriate applied faculty for that student.

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 upload tapes, records, or CDs. Instruction on the technology involved can be available with advance notice.

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.

ACADEMIC POLICIES AND PROCEDURES

TECHNOLOGY EXPECTATIONS

Students are expected to have a working knowledge of technology as it applies to their area of specialization. All students are expected to:

- Check their URI email account regularly. *Note: the URI email account is the method by which the Music Department will communicate with students, so it is vital that students check it on a regular basis.* Instructions about the URI email system, including how to forward your URI email to an outside account can be found here: <https://web.uri.edu/its/my-uri-edu-2/>
- Check their course sites on Sakai. Not all instructors use Sakai, but students should check at the beginning of each semester, after registering, to see which courses have a Sakai site. Instructors post syllabi, course information, grades and assignments on Sakai. Instructions for accessing Sakai can be found here: <http://hdwiki.uri.edu/index.php?title=Sakai>
- Learn to navigate ecampus for course registration, financial information, academic requirements, etc. Instructions for ecampus can be found here: <https://web.uri.edu/its/ecampus-navigation/>
- Further information, including links to the Technology Help Desk, can be found here: <http://web.uri.edu/its/>

As part of their curriculum, students will use a music notation system such as Finale, Sibelius or Noteflight. They will create portfolios using a cloud based web designer such as Wix, edit audio using Audacity or Garageband, and create videos that highlight their performance and/or teaching skills.

PIANO PROFICIENCY EXAMINATION

All Bachelor of Music students must successfully demonstrate piano proficiency through passing a series of seven examinations or completing MUS 272 with a C or better. Students complete a diagnostic examination during their audition for placement in piano courses, MUS 171, MUS 172, MUS 271 or MUS 272. The highest level of placement is MUS 272. Students who earn the highest placement level or who are accepted as piano majors may elect to pass all seven piano proficiencies before a faculty examination committee in lieu of completion of MUS 272; passing the piano proficiency exam by the end of the fall semester of their junior year results in exemption from enrolling and completing MUS 272. Piano proficiency exams are offered each semester.

Students will need to demonstrate the following seven piano proficiencies by the end of the fall semester of their junior year: 1) *Five-finger patterns*, playing a vocal warm-up sequence, hands together; 2) *scales*, playing two-octave major scales up to three sharps and flats, and one-octave minor scales in all three forms up to three sharps and flats, hands together, by memory at a tempo of M.M. = 144 per note; 3) *transposition*, transposing at sight two melodies selected by the examination committee, students will be asked to transpose the melodies up or down by either a half step or whole step; 4) *harmonization*, reading two melodies taken from any major or minor key chosen by the examination committee, improvising suitable accompaniments for the melodies by using diatonic triads and secondary dominants, and reading from chord symbols; 5) *patriotic songs*, playing *America* and *The Star-Spangled Banner* in a manner suitable for accompanying community or school singing; these accompaniments are to be prepared in advance; 6) *sight-reading*, playing at sight selections chosen from a simple accompaniment part and/or beginning-level solo scores; and 7) *repertoire*, playing two prepared piano pieces by contrasting composers; each piece must be approved in advance by a member of the piano faculty or an instructor of class piano (piano majors are exempt from #7).

APPLIED MUSIC LESSONS

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

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

Students registered for applied music courses in the third semester and beyond (MUS 210, 310 and 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. If a student needs additional instruction in order to make up an incomplete in Convocation, he/she must register again for the same applied music course. The Convocation requirement must be fulfilled through performance at MUS 300 Music Convocation, scheduled early in the student's next semester of enrollment.

Fees. All students registered for applied music lessons (MUS 110, 210, 310, and 410) 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. 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, they 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. 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, they are expected to call the teacher or Music Office early in the morning before the scheduled time of the lesson. If an accompanist is involved, a call should also be placed to that person.

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

Juries are grouped into applied areas: voice, piano, organ, brass, woodwinds, string and guitar, percussion, and jazz studies. Toward the end of the semester, the Music Office will post sign-up sheets listing the days and times of juries for each of the applied areas. Each student works with their 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, 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 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), they must be excused by their applied instructor and will be given a course grade of incomplete. The student, their 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 score can then be changed to a grade.

SUMMER PRIVATE STUDY AND RECITALS

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

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

If a recital date has been approved, the student has additional recital costs and responsibilities -- including the procurement and payment for the services of a stage and recording manager. The Concert Coordinator must approve the choice of a stage and recording manager. The student must pay for all time spent with an accompanist and any other needed musicians. This includes extra time with the student's teacher. The Music Office will make arrangements for the tuning of the piano and/or harpsichord, but the student must pay for the piano technicians' services. It is the student's responsibility to oversee all arrangements for the summer recital and to work carefully with the Music Office and his/her applied teacher.

PROCEDURES FOR THE INDEPENDENT STUDY COURSE (MUS 490)

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

COPYRIGHT LAW

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

The purpose of the following guidelines is to state the minimum and not the maximum standards of educational fair use under Section 107 of 1976 Copyright Act. The parties agree that the conditions determining the extent of permissible copying for educational purposes may change in the future; that certain types of copying permitted under these guidelines may not be permissible in the future; and conversely that in the future other types of copying not permitted under these guidelines may be permissible under revised guidelines. Moreover, the following statement of guidelines is not intended to limit the types of copying permitted under the standards of fair use under judicial decision and those 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 that 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 that appears on the printed copy.

COURSE SUBSTITUTIONS AND WAIVERS, AND ACADEMIC STANDARDS

Music course or program substitutions and waivers are granted only under the most unusual of circumstances, and are made on the approval of the Undergraduate Curriculum Committee. If you want the faculty to consider a substitution or waiver, you must complete the Department of Music *Student Petition Form* and give it to your advisor, who will present it to the Committee. Students should submit petitions to their advisor during the preceding semester to which the petition applies. The Committee will review your request, act on it, and inform you of its decision. Curricular modifications regarding general education requirements or other University or College of Arts and Sciences requirements must be made to the College of Arts and Sciences Scholastic Standing Committee. Information and forms are available in the Dean's office in Chafee Social Science Center.

GRADUATION

At the start of a student's senior year, a meeting is scheduled with the appropriate advisor (Amon/DeChamplain/Frazier) to ascertain that all requirements necessary for the completion of the degree will have been met by the proposed graduation date. Students complete an Intent to Graduate/File for Degree form, found at <https://web.uri.edu/artsci/academics/student-resources/forms/>. The advisor writes a letter stating which music courses are still needed for the completion of the degree. The student delivers these papers to the Dean's office in the College of Arts and Sciences, Room 257, Chafee Hall. A full audit of all non-music courses required for the degree is then completed by the College of Arts and Science and the results of this audit are mailed to the student's home address.

The dates set by the College of Arts and Science for submission of all paperwork are as follows: to graduate in May, paperwork must be submitted by October 1; to graduate in August, all paperwork must be submitted by March 1; to graduate in December, all paperwork must be submitted by May 1. Students who do not follow this procedure may not be able to graduate on time.

Students minoring in music need to file the minor paperwork by the beginning of their last semester at URI, or earlier if they complete their minor coursework earlier.

APPENDIX

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.

Mark Conley, Professor of Music, Chair of the Department of Music, Director of Choral Activities

Academic credentials: M.M., University of Michigan

Teaching area: Conductor of the Concert Choir and Lively Experiment; applied voice; choral conducting; musicianship lab.

Vilde Aaslid, Assistant Professor of Music

Academic credentials: Ph.D., University of Virginia

Teaching area: Music history.

Eliane Aberdam, Professor of Music

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

Teaching area: Music theory; composition; music technology.

Audrey Cardany, Associate Professor of Music, Coordinator of Music Education

Academic credentials: Ph.D., Arizona State University

Teaching area: Music education; choral conducting; choral methods.

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

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

Teaching area: Conductor of Marching Band; Concert Band and Pep Band; music education; brass methods.

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 methods.

René de la Garza, Senior Lecturer in Music

Academic credentials: M.M., Boston Conservatory

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

Atla DeChamplain, Lecturer in Music

Academic credentials: M.M. Jazz Studies, University of Toledo

Teaching area: Amplified voice; chorus, voice class

Margaret Frazier, Senior Lecturer in Music

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

Teaching area: Applied voice; music appreciation; voice class.

David Gilliland, Lecturer in Collaborative Piano

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

Teaching area: Piano accompanist; music theory.

Emmett Goods, Assistant Professor in Music

Academic credentials: D.M.A., West Virginia University

Professional area: History of Jazz; Music as a Form of Social Protest; History of Hip-Hop, big band; applied jazz trombone.

Nicole O'Malley, Clinical Assistant Professor

Academic credentials: M.A., Berklee College of Music

Teaching area: Music Therapy; Guitar methods.

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

Academic credentials: Ph.D., Columbia Pacific University

Teaching area: Conductor of the Symphonic Wind Ensemble; History of Jazz.

Manabu Takasawa, Professor of Music

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

Teaching area: Applied piano; music theory.

GUEST ARTISTS AND OTHER FACULTY

Brooke Allen (Bassoon)

Jonathan Amon (Classical saxophone, chamber ensembles)

Jay Azzolina (Jazz guitar, chamber ensemble)

Joseph Bentley (Classical string bass, chamber ensemble)

Mark Berney (Jazz Trumpet, chamber ensemble)

Aboubacar Camara (African drumming/dance)

Dawn Chung (Piano accompanist)

Adam Crowe (Tuba/Euphonium)

Scott Crowley (Cello)

Cathryn Cummings (French Horn, chamber ensemble)

Zaccai Curtis (Jazz piano)

Kyle Forsthoft (Percussion, chamber ensemble)

Jeniris Garay (Music Therapy)
Jordan Jacobson (Classical trombone, chamber ensemble)
Lori Jones (Music Education)
George Kent (Organ)
Wayne Kilcline (Guitar class)
Juliet Lai (Clarinet, clarinet ensemble)
Stephen Langone (Jazz Percussion)
Adam Levin (Guitar, guitar chamber ensemble)
William Longo (Composition)
Cedric Mayfield (Introduction to Music)
John McKenna (Jazz saxophone, jazz combo)
Kirsten Mitak (Piano class)
John Monllos (History of jazz)
Jane Murray (Oboe)
Haneef Nelson (History of Jazz)
David Neves (Music education)
Caroline O'Dwyer (Voice)
Allison Parramore (Flute, flute ensemble)
JoAnn Phillips (Music education)
Gary Vallee (Music education)
Longino Villarreal (Classical Trumpet, brass ensembles)
Elizabeth Woodhouse (Choral)
Heather Woods (Music Therapy)
Susan Woythaler (Music education)
David Zinno (Jazz string bass, jazz combo)

OTHER FACULTY/STAFF

Sil DelSignore (Administrative Assistant)
Gerard Heroux (Facilities Coordinator, Music Resource)
Jessica Peabody (Fiscal clerk)
Jacob Wolf (Concert Hall Manager)

GRADUATE ASSISTANTS

Nathan DeAngelis
Daniel Mach-Holt
Victor Main
Benjamin Marcotte

SCHOLARSHIPS

MUSIC SCHOLARSHIPS AND AWARDS

Departmental Scholarships. The Department of Music has an attractive scholarship program with awards available to music majors who exhibit a high degree of talent and performance ability. For the entire period covered by the scholarships, all students receiving scholarships in music are required to be full-time, continuing students, maintain a 2.5 overall grade-point average, and perform in major ensembles as designated by the department. Scholarship students must be officially registered as music majors during all semesters covered by the scholarships. For music majors, this means being registered in one of two-degree programs: Bachelor of Music or Bachelor of Arts in Music

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

Other Scholarships. Special scholarships include the following:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ORGANIZATIONS AND COMMITTEES

PI KAPPA LAMBDA - NATIONAL MUSIC HONOR SOCIETY

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

COLLEGIATE CHAPTER OF NAFME – THE NATIONAL ASSOCIATION FOR MUSIC EDUCATORS

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

KAPPA KAPPA PSI and TAU BETA SIGMA

These are two national honorary band fraternity and sorority organizations. The URI chapters have the following purposes: (1) to promote the existence and welfare of the collegiate bands and to create a respect and appreciation for band activities and achievements everywhere, (2) to honor outstanding members of the bands through privileged membership and recognition of musical achievement, demonstrated leadership, and enthusiastic approach to band activities, (3) to develop leadership through active participation with the band, and through it, to strengthen those traits of conduct, thought, and idealism which characterize responsible membership, (4) to encourage a close relationship between 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 accredited 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.

NEW ENGLAND REGION OF THE AMERICAN MUSIC THERAPY ASSOCIATION STUDENTS (NER-AMTAS)

<https://www.neramtas.org/>

The American Music Therapy Organization (AMTA) is the national organization dedicated to students and professional music therapists. Each region has a dedicated chapter (NER-AMTA for the New England Region). NER-AMTAS is comprised of all students attending schools within the American Music Therapy Association (AMTA) approved music therapy programs of the New England Region, including the states of Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont.

DEPARTMENTAL COMMITTEES

1) Faculty Committees

Advisory Committee. The advisory group includes the following people: Chairs of the Department of Music, Undergraduate Curriculum and Academic Standards Committee, Graduate Studies Committee, Scholarship and Awards Committee, Visibility Committee, Coordinator of Facilities.

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.

Scholarship and Awards Committee. The Scholarship and Awards Committee administers auditions for potential students and for the awarding of scholarships. The Committee administers the Department scholarship system, recommends awards for music majors, and determines student acceptability into undergraduate degree programs in music.

Visibility Committee. The Visibility Committee expands the reach of the department in promoting the work of students, faculty and alumni to the University, local community, state and nation through print and digital materials.

2) Student Committee

Student Music Advisory Committee. The committee meets monthly with the Chair and expresses ideas and concerns that originate from the student body. The Student Music Advisory Committee consists of seven students: five are music majors elected annually by the student body of the Department to serve as an advisory group to the Department Chair. One student represents each of the undergraduate classes (i.e., freshman, sophomore, junior, senior), and the fifth representative should be a graduate student. The heads of the URI Collegiate Chapters of MENC and ACDA, *Kappa Kappa Psi*, and *Tau Beta Sigma* (or designated representatives) also serve on this committee.

3) Joint Committee

IDEA Committee. IDEA stands for Inclusion, Diversity, Equity and Access. The purpose of this committee is to examine the larger cultural questions that affect issues of access and inclusion for diverse populations, both within our department and among our potential audiences. From time to time, the committee will take action or make recommendations to the chair to address opportunities or issues that may arise around these matters. Membership is self-selected and anyone who is a student or staff or faculty member is invited to consider joining.

COMPETENCIES

Department of Music Undergraduate Student Competencies Required for Graduation

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

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

BA.1. General Education

- BA.1.1. The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.
- BA.1.2. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
- BA.1.3. An ability to address culture and history from a variety of perspectives.
- BA.1.4. Understanding of, and experience in thinking about moral and ethical problems.
- BA.1.5. The ability to respect, understand, and evaluate work in a variety of disciplines.
- BA.1.6. The capacity to explain and defend one's views effectively and rationally.
- BA.1.7. Understanding of and experience in one or more art forms other than music.

BA.2. Musicianship

- BA.2.1.a. An understanding of and the ability to read and realize musical notation.
- BA.2.1.b. The ability to hear, identify, and work conceptually with the elements of music -- rhythm, melody, harmony, structure, timbre, texture, and so forth.
- BA.2.2. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
- BA.2.3. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
- BA.2.4. The ability to develop and defend musical judgments.

BA.3. Performance

- BA.3.1. Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree option being followed.
- BA.3.2. Ability to sight-read.
- BA.3.3. An understanding of procedures for realizing a variety of musical styles.

BA.4. Music Electives

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

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

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

BM.1. Performance

- BM.1.1. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- BM.1.2. An overview understanding of the repertory in the student's major performance area and the ability to perform from a cross-section of that repertory.
- BM.1.3. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performing area, a level of skill relevant to professional standards appropriate for the particular concentration.
- BM.1.4. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation, including rehearsal and conducting skills as appropriate to the particular music concentration.
- BM.1.5. Keyboard competency and experiences in secondary performance areas.
- BM.1.6. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences that are varied both in size and nature.

BM.2. Aural Skills and Analysis

- BM.2.1. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.
- BM.2.2. Sufficient understanding of musical forms, processes, and structures in order to use this knowledge in compositional, performance, analytical, scholarly, and pedagogical applications, according to the requisites of their specializations.
- BM.2.3. The ability to place music in historical, cultural, and stylistic contexts.

BM.3. Composition and Improvisation

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

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

BM.4. History and Repertory

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

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

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 laypersons.

BM.6.4. Acquisition 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. Acquisition 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 coursework and examinations, applied music juries, recitals, public performances, proficiency tests, portfolios, and observation of student teaching. Self-evaluation is encouraged through experiential music activities with peers and mentors.

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

Standard 1.

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

Teachers...

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

Standard 2.

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

Teachers...

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

Standard 3.

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

Teachers...

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

Standard 4.

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

Teachers...

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

Standard 5.

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

Teachers...

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

Standard 6.

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

Teachers...

- 6.1 use principles of effective classroom management to establish classrooms in which clear rules and standards of behavior are maintained
- 6.2 establish a safe and secure and nurturing learning environment that supports the active engagement of all students
- 6.3 provide and structure the time necessary to explore important concepts and ideas
- 6.5 help students establish a classroom environment characterized by mutual respect and intellectual

- risk-taking
- 6.6 create learning groups in which students learn to work collaboratively and independently
- 6.7 communicate clear expectations for achievement that allow students to take responsibility for their own learning

Standard 7.

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

Teachers...

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

Standard 8.

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

Teachers...

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

Standard 9.

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

Teachers...

- 9.1 select and/or design individual and group classroom assessments based on the strengths, limitations, and data provided by the assessments
- 9.2 identify and consider student and contextual variables that may influence performance so that a student's performance can be validly interpreted
- 9.3 systematically collect, synthesize, and interpret assessment results from multiple assessments to monitor, improve, and report individual and group achievement
- 9.4 provide students with opportunities and guidance to evaluate their own work and behavior against defined criteria and use the results of self-assessment to establish individual goals for learning
- 9.5 use assessment results to provide students with timely, helpful, and accurate feedback on their progress toward achievement goals
- 9.6 maintain records of student learning and communicate student progress to students, parents/guardians, and other colleagues
- 9.7 use information from their assessment of students to reflect on their own teaching, to modify their instruction and to help establish professional development goals

Standard 10.

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

Teachers...

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

Standard 11.

Teachers maintain professional standards guided by legal and ethical principles.

Teachers...

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

The above standards are evaluated through the passing of courses including coursework 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.

Competencies Required of Students in the Bachelor of Music Degree Program Music Therapy (BMT)

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

A. MUSIC FOUNDATIONS

1. Music Theory and History
 - 1.1 Recognize standard works in the literature.
 - 1.2 Identify the elemental, structural, and stylistic characteristics of music from various periods and cultures.
 - 1.3 Sight-sing melodies of both diatonic and chromatic makeup.
 - 1.4 Take aural dictation of melodies, rhythms, and chord progressions.
 - 1.5 Transpose simple compositions.
2. Composition and Arranging Skills
 - 2.1 Compose songs with simple accompaniment.
 - 2.2 Adapt, arrange, transpose, and simplify music compositions for small vocal and non symphonic instrumental ensembles.
3. Major Performance Medium Skills
 - 3.1 Perform appropriate undergraduate repertoire; demonstrate musicianship, technical proficiency, and interpretive understanding on a principal instrument/voice.
 - 3.2 Perform in small and large ensembles.
4. Functional Music Skills
 - 4.1 Demonstrate a basic foundation on voice, piano, guitar, and percussion.
 - 4.1.1 Lead and accompany proficiently on instruments including, but not limited to, voice, piano, guitar, and percussion.
 - 4.1.2 Play basic chord progressions in several major and minor keys with varied accompaniment patterns.
 - 4.1.3 Play and sing a basic repertoire of traditional, folk, and popular songs with and without printed music.
 - 4.1.4 Sing in tune with a pleasing quality and adequate volume both with accompaniment and a capella.
 - 4.1.5 Sight-read simple compositions and song accompaniments.
 - 4.1.6 Harmonize and transpose simple compositions in several keys.
 - 4.1.7 Tune stringed instruments using standard and other tunings.
 - 4.1.8 Utilize basic percussion techniques on several standard and ethnic instruments.
 - 4.2 Develop original melodies, simple accompaniments, and short pieces extemporaneously in a variety of moods and styles, vocally and instrumentally.
 - 4.3 Improvise on pitched and unpitched instruments, and vocally in a variety of settings including individual, dyad, small or large group.
 - 4.4 Care for and maintain instruments.
5. Conducting Skills
 - 5.1 Conduct basic patterns with technical accuracy.
 - 5.2 Conduct small and large vocal and instrumental ensembles.
6. Movement Skills
 - 6.1 Direct structured and improvisatory movement experiences.
 - 6.2 Move in a structured and/or improvisatory manner for expressive purposes.

B. CLINICAL FOUNDATIONS

7. Therapeutic Applications
 - 7.1 Demonstrate basic knowledge of the potential, limitations, and problems of populations specified in the Standards of Clinical Practice.
 - 7.2 Demonstrate basic knowledge of the causes, symptoms of, and basic terminology used in medical, mental health, and educational classifications.
 - 7.3 Demonstrate basic knowledge of typical and atypical human systems and development (e.g., anatomical, physiological, psychological, social.)
 - 7.4 Demonstrate basic understanding of the primary neurological processes of the brain.
8. Therapeutic Principles
 - 8.1 Demonstrate basic knowledge of the dynamics and processes of a therapist-client relationship.
 - 8.2 Demonstrate basic knowledge of the dynamics and processes of therapy groups.
 - 8.3 Demonstrate basic knowledge of accepted methods of major therapeutic approaches.
9. The Therapeutic Relationship
 - 9.1 Recognize the impact of one's own feelings, attitudes, and actions on the client and the therapy process.
 - 9.2 Establish and maintain interpersonal relationships with clients and team members that are appropriate and conducive to therapy.
 - 9.3 Use oneself effectively in the therapist role in both individual and group therapy, e.g., appropriate self-disclosure, authenticity, empathy, etc. toward affecting desired therapeutic outcomes.

- 9.4 Utilize the dynamics and processes of groups to achieve therapeutic goals
- 9.5 Demonstrate awareness of the influence of race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation on the therapeutic process.

C. MUSIC THERAPY

10. Foundations and Principles

Apply basic knowledge of:

- 10.1 Existing music therapy methods, techniques, materials, and equipment with their appropriate applications.
- 10.2 Principles and methods of music therapy assessment, treatment, evaluation, and termination for the populations specified in the Standards of Clinical Practice.
- 10.3 The psychological aspects of musical behavior and experience including, but not limited to, perception, cognition, affective response, learning, development, preference, and creativity.
- 10.4 The physiological aspects of the musical experience including, but not limited to, central nervous system, peripheral nervous system, and psychomotor responses.
- 10.5 Philosophical, psychological, physiological, and sociological basis of music as therapy.
- 10.6 Use of current technologies in music therapy assessment, treatment, evaluation, and termination.

11. Client Assessment

- 11.1 Select and implement effective culturally-based methods for assessing the client's strengths, needs, musical preferences, level of musical functioning, and development.
- 11.2 Observe and record accurately the client's responses to assessment.
- 11.3 Identify the client's functional and dysfunctional behaviors.
- 11.4 Identify the client's therapeutic needs through an analysis and interpretation of assessment data.
- 11.5 Communicate assessment findings and recommendations in written and verbal forms.

12. Treatment Planning

- 12.1 Select or create music therapy experiences that meet the client's objectives.
- 12.2 Formulate goals and objectives for individual and group therapy based upon assessment findings.
- 12.3 Identify the client's primary treatment needs in music therapy.
- 12.4 Provide preliminary estimates of frequency and duration of treatment.
- 12.5 Select and adapt music, musical instruments, and equipment consistent with the strengths and needs of the client.
- 12.6 Formulate music therapy strategies for individuals and groups based upon the goals and objectives adopted.
- 12.7 Create a physical environment (e.g., arrangement of space, furniture, equipment, and instruments that is conducive to therapy).
- 12.8 Plan and sequence music therapy sessions.
- 12.9 Determine the client's appropriate music therapy group and/or individual placement.
- 12.10 Coordinate treatment plan with other professionals.

13. Therapy Implementation

- 13.1 Recognize, interpret, and respond appropriately to significant events in music therapy sessions as they occur.
- 13.2 Provide music therapy experiences that address assessed goals and objectives for populations specified in the Standards of Clinical Practice.
- 13.3 Provide verbal and nonverbal directions and cues necessary for successful client participation.
- 13.4 Provide models for and communicate expectations of behavior to clients.
- 13.5 Utilize therapeutic verbal skills in music therapy sessions.
- 13.6 Provide feedback on, reflect, rephrase, and translate the client's communications.
- 13.7 Assist the client in communicating more effectively.
- 13.8 Sequence and pace music experiences within a session according to the client's needs and situational factors.
- 13.9 Conduct or facilitate group and individual music therapy.
- 13.10 Implement music therapy program according to treatment plan.
- 13.11 Promote a sense of group cohesiveness and/or a feeling of group membership.
- 13.12 Develop and maintain a repertoire of music for age, culture, and stylistic differences.
- 13.13 Recognize and respond appropriately to effects of the client's medications.
- 13.14 Maintain a working knowledge of new technologies and implement as needed to support client progress towards treatment goals and objectives.

14. Therapy Evaluation

- 14.1 Design and implement methods for evaluating and measuring client progress and the effectiveness of therapeutic strategies.
- 14.2 Establish and work within realistic time frames for evaluating the effects of therapy.
- 14.3 Recognize significant changes and patterns in the client's response to therapy.
- 14.4 Recognize and respond appropriately to situations in which there are clear and present dangers to the client and/or others.
- 14.5 Modify treatment approaches based on the client's response to therapy.
- 14.6 Review and revise treatment plan as needed.

15. Documentation

- 15.1 Produce documentation that accurately reflects client outcomes and meet the requirements of internal and external legal, regulatory, and reimbursement bodies.
- 15.2 Document clinical data.
- 15.3 Write professional reports describing the client throughout all phases of the music therapy process in an accurate, concise, and objective manner.

- 15.4 Effectively communicate orally and in writing with the client and client's team members.
- 15.5 Document and revise the treatment plan and document changes to the treatment plan.
- 15.6 Develop and use data-gathering techniques during all phases of the clinical process including assessment, treatment, evaluation, and termination.
- 16. Termination/Discharge Planning
 - 16.1 Assess potential benefits/detriments of termination of music therapy.
 - 16.2 Develop and implement a music therapy termination plan.
 - 16.3 Integrate music therapy termination plan with plans for the client's discharge from the facility.
 - 16.4 Inform and prepare the client for approaching termination from music therapy.
 - 16.5 Establish closure of music therapy services by time of termination/discharge.
- 17. Professional Role/Ethics
 - 17.1 Interpret and adhere to the AMTA Code of Ethics.
 - 17.2 Adhere to the Standards of Clinical Practice.
 - 17.3 Demonstrate dependability: follow through with all tasks regarding education and professional training.
 - 17.4 Accept criticism/feedback with willingness and follow through in a productive manner.
 - 17.5 Resolve conflicts in a positive and constructive manner.
 - 17.6 Meet deadlines without prompting.
 - 17.7 Express thoughts and personal feelings in a consistently constructive manner.
 - 17.8 Demonstrate critical self-awareness of strengths and weaknesses.
 - 17.9 Demonstrate knowledge of and respect for diverse cultural backgrounds.
 - 17.10 Treat all persons with dignity and respect, regardless of differences in race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation.
 - 17.11 Demonstrate skill in working with culturally diverse populations.
 - 17.12 Adhere to all laws and regulations regarding the human rights of clients, including confidentiality.
 - 17.13 Demonstrate the ability to locate information on regulatory issues and to respond to calls for action affecting music therapy practice.
 - 17.14 Demonstrate basic knowledge of professional music therapy organizations and how these organizations influence clinical practice.
 - 17.15 Demonstrate basic knowledge of music therapy service reimbursement and financing sources (e.g., Medicare, Medicaid, Private Health Insurance, State and Local Health and/or Education Agencies, Grants).
 - 17.16 Adhere to clinical and ethical standards and laws when utilizing technology in any professional capacity.
- 18. Interprofessional Collaboration
 - 18.1 Demonstrate a basic understanding of professional roles and duties and develop working relationships with other disciplines in client treatment programs.
 - 18.2 Communicate to other departments and staff the rationale for music therapy services and the role of the music therapist.
 - 18.3 Define the role of music therapy in the client's total treatment program.
 - 18.4 Collaborate with team members in designing and implementing interdisciplinary treatment programs.
- 19. Supervision and Administration
 - 19.1 Participate in and benefit from multiple forms of supervision (e.g., peer, clinical).
 - 19.2 Manage and maintain music therapy equipment and supplies.
 - 19.3 Perform administrative duties usually required of clinicians (e.g., scheduling therapy, programmatic budgeting, maintaining record files).
 - 19.4 Write proposals to create new and/or maintain existing music therapy programs.
- 20. Research Methods
 - 20.1 Interpret information in the professional research literature.
 - 20.2 Demonstrate basic knowledge of the purpose and methodology of historical, quantitative, and qualitative research.
 - 20.3 Perform a data-based literature search.
 - 20.4 Integrate the best available research, music therapists' expertise, and the needs, values, and preferences of the individual(s) served.

WORKSHEETS

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

FRESHMAN/FALL		FRESHMAN/SPRING	
MUS 210W Principal Applied Music Area (*1)	2	MUS 210W Principal Applied Music Area (*1)	2
MUS 106 History of Jazz	3	MUS 117 Musicianship Lab II	1
MUS 119 Introduction to the Music Profession*	1	MUS 118 Theory II	3
MUS 115 Musicianship Lab I	1	MUS 172 Class Piano II (*3)	1
MUS 116 Theory I	3	MUS 300 Music Convocation	0
MUS 171 Class Piano I (*3)	1	Major Ensemble (*2)	1
MUS 220 Music as Global Culture (A3/C2)	3	General Education (3+3)	6
MUS 300 Music Convocation	0		14
Major Ensemble (*2)	<u>1</u>		
	15		
SOPHOMORE/FALL		SOPHOMORE/SPRING	
MUS 210W Principal Applied Music Area (*1)	2	MUS 210W Principal Applied Music Area (*1)	2
MUS300 Music Convocation	0	MUS 222 History of Classical Music 900-1900 (or MUS 322)	3
MUS 396 or MUS398J Major Ensembles/Jazz	1	MUS 280 Mid-Program Portfolio	0
General Education (3+3+3)	9	MUS 300 Music Convocation	0
Electives	<u>3</u>	MUS 391 Jazz Studio Lab	1
	15	General Education (3+3)	<u>9</u>
			15
JUNIOR/FALL		JUNIOR/SPRING	
MUS 210W Principal Applied Music Area (*1)	2	MUS 210W Principal Applied Music Area (*1)	2
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
MUS 322 Genre as Identity in 20th & 21st Century Music (A3/C3) (or MUS 222)	3	MUS 350 Junior Recital	0
MUS 391 Jazz Studio Lab	1	MUS 396 or 398J Major Ensembles/Jazz	1
General Education (3+3)	9	MUS 424 Jazz Theory and Improvisation(*4)	3
Electives	<u>3</u>	General Education	4
	18	Electives	<u>6</u>
			16
SENIOR/FALL		SENIOR/SPRING	
MUS 300 Music Convocation	0	MUS 480 Graduation Portfolio	1
MUS 396 or 398J Major Ensembles/Jazz	1	Elective (Music Suggested)	3
General Education	3	General Education	3
Elective (Music Suggested)	3	Electives	9
Electives	<u>9</u>		16
	16		
* Fulfills URI 101 requirement		Minimum Credits for Degree	120
(*1) MUS 210W are strictly limited to saxophone, trumpet, trombone, piano, string bass, guitar and drum set			
(*2) Music ensembles include MUS 291, 292, 293, 394, 395, 397, 398G. Major ensembles must be appropriate to the principal applied area.			
Participation in major ensembles, other than jazz, beyond the sophomore year is encouraged and welcomed.			
(*3) Students who are deficient in keyboard skills must take MUS 171 and MUS 172. Class Piano I and II, MUS 171 and 172 count as two (2) of the eight (8) recommended music electives.			
(*4) MUS 424 is offered every third semester.			

BACHELOR OF ARTS IN MUSIC (*1)

FRESHMAN/FALL				FRESHMAN/SPRING			
MUS 210 (A-U) Principal Applied Music Area	2			MUS 210 (A-U) Principal Applied Music Area	2		
MUS 119 Introduction to the Music Profession*	1			MUS 117 Musicianship Lab II	1		
MUS 115 Musicianship Lab I	1			MUS 118 Theory II	3		
MUS 116 Theory I	3			MUS 300 Music Convocation	0		
MUS 171 Class Piano I (*2)	1			Major Ensemble (*3)	1		
MUS 220 Music as Global Culture (A3/C2)(*4)	3			General Education (3+3+3)	<u>9</u>		
MUS 300 Music Convocation	0				16		
Major Ensemble (*3)	1						
General Education (3+3+3)	<u>9</u>						
	16						
SOPHOMORE/FALL				SOPHOMORE/SPRING			
MUS 210 (A-U) Principal Applied Music Area	2			MUS 210 (A-U) Principal Applied Music Area	2		
MUS 215 Musicianship Lab III	1			MUS 217 Musicianship Lab IV	1		
MUS 216 Theory III	3			MUS 218 Theory IV (A4/B3)	3		
MUS 300 Music Convocation	0			MUS 222 History of Classical Music 900-1900	3		
Major Ensemble (*3)	1			MUS 300 Music Convocation	0		
General Education (3+4)	<u>7</u>			MUS 280 Mid-Program Portfolio	0		
	14			General Education (3+3)	<u>6</u>		
					15		
JUNIOR/FALL				JUNIOR/SPRING			
MUS 322 Genre as Identity in 20th & 21st Century Music (A3/C3) or				MUS 300 Music Convocation	0		
Upper-Division Music History	3			General Education	3		
MUS 300 Music Convocation	0			Electives (Music Suggested)	3		
General Education (3+3)	6			Electives	<u>9</u>		
Electives (Music Suggested)	3				15		
Electives	<u>3</u>						
	15						
SENIOR/FALL				SENIOR/SPRING			
MUS 300 Music Convocation	0			MUS 480 Graduation Portfolio	1		
Elective (Music Suggested)	3			Elective (Music Suggested)	6		
Electives	<u>9</u>			Electives	<u>9</u>		
	12				16		
* Fulfills URI 101 requirement				Minimum Credits for Degree	120		
(*1) Each candidate for a Bachelor of Arts degree must take at least 42 credits in courses numbered 300 or above and must have an overall grade point average of at least 2.00. Half or more of the credits in the major must be earned at the University of Rhode Island.				(*2) Students who are deficient in keyboard skills must take MUS 171 Piano Class I. MUS 171 counts as one of the fifteen recommended music electives.			
(*3) Music ensembles include MUS 291, 292, 293, 394, 395, 396, 397, 398G. Major ensembles must be appropriate to the principal applied area. Participation in major ensembles beyond the first semester of the sophomore year is encouraged and welcomed.				(*4) MUS 220 counts towards general education credit.			

BACHELOR OF ARTS IN MUSIC (*1)

(with the Music History and Literature option)

<u>FRESHMAN/FALL</u>		<u>FRESHMAN/SPRING</u>	
MUS 210 (A-U) Principal Applied Music Area	2	MUS 210 (A-U) Principal Applied Music Area	2
MUS 119 Introduction to the Music Profession*	1	MUS 117 Musicianship Lab II	1
MUS 115 Musicianship Lab I	1	MUS 118 Theory II	3
MUS 116 Theory I	3	MUS 300 Music Convocation	0
MUS 171 Class Piano I (*4)	1	Major Ensemble (*2)	1
MUS 220 Music as Global Culture (A3/C2)(*5)	3	Foreign Language (*3)	3
MUS 300 Music Convocation	0	General Education (3)	<u>3</u>
Major Ensemble (*2)	1		13
Foreign Language (*3)	<u>3</u>		
	15		
<u>SOPHOMORE/FALL</u>		<u>SOPHOMORE/SPRING</u>	
MUS 210 (A-U) Principal Applied Music Area	1	MUS 210 (A-U) Principal Applied Music Area	1
MUS 215 Musicianship Lab III	1	MUS 217 Musicianship Lab IV	1
MUS 216 Theory III	3	MUS 218 Theory IV (A4/B3)(*5)	3
MUS 300 Music Convocation	0	MUS 222 History of Classical Music 900-1900	3
Major Ensemble (*2)	1	MUS 280 Mid-Program Portfolio	0
Foreign Language (*3)	3	MUS 300 Music Convocation	0
General Education	<u>3</u>	General Education	3
	12	Electives	<u>3</u>
			14
<u>JUNIOR/FALL</u>		<u>JUNIOR/SPRING</u>	
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
MUS 322 Genre as Identity in 20th & 21st Cent. Music (A3/C3)(*5)	3	Upper-Division Music History	3
General Education	4	General Education	3
Electives	<u>9</u>	Electives	7
	16		13
<u>SENIOR/FALL</u>		<u>SENIOR/SPRING</u>	
MUS 300 Music Convocation	0	MUS 480 Graduation Portfolio	1
Upper-Division Music History	3	Upper-Division Music History	3
General Education	3	Elective (Music Suggested)	3
Elective (Music Suggested)	3	Electives	<u>8</u>
Electives	<u>3</u>		15
	12		
* Fulfills URI 101 requirement		Minimum Credits for Degree	120

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

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

(*3) Students concentrating in music history and literature must take nine credits of foreign language and must have proficiency through 103 in any one language.

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

(*5) These courses can count as general education credits.

BACHELOR OF MUSIC IN COMPOSITION (with specialization in classical or studio/jazz composition)			
FRESHMAN/FALL		FRESHMAN/SPRING	
MUS 210V Principal Applied Music Area	2	MUS 210V Principal Applied Music Area	2
MUS 119 Introduction to the Music Profession*	1	MUS 117 Musicianship II	1
MUS 171 Class Piano I	1	MUS 118 Music Theory II	3
MUS 115 Musicianship I	1	MUS 172 Class Piano II	1
MUS 116 Music Theory I	3	MUS 235 Intro to Music Education	2
MUS 220 Music as Global Culture (A3/C2)(*3)	3	MUS 239 Music, Gesture, Sound	1
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
Major Ensemble (*1)	1	Major Ensemble (*1)	1
General Education	<u>3</u>	General Education	<u>3</u>
	15		11
SOPHOMORE/FALL		SOPHOMORE/SPRING	
MUS 210V Principal Applied Music Area	2	MUS 210V Principal Applied Music Area	2
MUS 215 Musicianship III	1	Secondary Applied Music Area (*6)	1
MUS 216 Music Theory III	3	MUS 217 Musicianship Lab IV	1
MUS 271 Class Piano III	1	MUS 218 Theory IV (A4/B3)(*4)	3
MUS 300 Music Convocation	0	MUS 222 History of Classical Music 900-1900	3
MUS 311 Choral Conducting Lab (*9)	1	MUS 272 Class Piano IV	1
Major Ensemble (*1)	1	MUS 280 Mid-Program Portfolio	0
General Education (3 + 3)	6	MUS 300 Music Convocation	0
	15	Major Ensemble (*1)	1
		General Education (4)	4
			16
JUNIOR/FALL		JUNIOR/SPRING	
MUS 410V Principal Applied Music Area	2	MUS 410V Principal Applied Music Area	2
Secondary Applied Music Area (*6)	1	Secondary Applied Music Area (*6)	1
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
MUS 322 Genre as Identity in 20th & 21st Cent. Music (A3/C3) (*5)	3	MUS 420 Counterpoint (or MUS 424 Jazz Theory)(*7)	3
MUS 416 Form and Analysis	3	Upper-Division Music History	3
Major Ensemble (*1)	1	Major Ensemble (*1)	1
General Education (3+3)	6	General Education	3
	16		13
SENIOR/FALL		SENIOR/SPRING	
MUS 410V Principal Applied Music Area	2	MUS 410V Principal Applied Music Area	2
Secondary Applied Music Area (*6)	1	MUS 300 Music Convocation	0
MUS 300 Music Convocation	0	MUS 421 Elec. & Computer Music Research	3
MUS 417 Instr. & Choral Arranging	3	MUS 450 Senior Recital (in composition)	0
Major Ensemble	1	MUS 480 Graduation Portfolio	2
General Education(3+3)	6	Major Ensemble (*1)	1
Electives(8*)	<u>3</u>	Electives (*8)	3
	16		16
* Fulfills URI 101 requirement		Minimum Credits for Degree	
			120
<p>(*1) All composition majors must take eight semesters of 292, 293, 394, 395 or 397. Major ensembles must be appropriate to the principal applied area. For the Studio Composition specialization credits in MUS 396 may be included.</p> <p>(*2) Students who have not passed the piano proficiency examination by the end of MUS 172 will be expected to take MUS 271, 272.</p> <p>(*3) MUS 220 - Music as Global Culture (A3/C2) counts as general education credit.</p> <p>(*4) MUS 218 -Music Theory IV (A4/B3) counts as general education credit.</p> <p>(*5) MUS 322 - Genre as Identity in 20th & 21st Century Music (A3/C3) counts as general education credit.</p> <p>(*6) All Composition majors must take four semesters of Secondary Applied study can include MUS 171 and 172. Other Secondary Applied credits must come from 169, 170, 173, 175, 177, 179, 271, 272 or the 210-410 applied music sequence.</p> <p>(*7) Students specializing in studio composition may substitute MUS 424 Jazz Theory and Improvisation for MUS 420. MUS 106 History of Jazz (3), MUS 396 Jazz & Studio Ensemble (0-1) and MUS 398J Jazz Combo (0-1) are recommended.</p> <p>(*8) Electives - six credits, three of which should be upper-division MUS courses.</p> <p>(*9) MUS 312 Instrumental Conducting Lab is offered every spring semeste , one credit. Choose one.</p>			

BACHELOR OF MUSIC IN PERFORMANCE OPTION

(Classical Guitar SUB-OPTION)

<u>FRESHMAN/FALL</u>		<u>FRESHMAN/SPRING</u>	
MUS 210T Principal Applied Music Area	2	MUS 210T Principal Applied Music Area	2
MUS 115 Musicianship Lab I	1	MUS 117 Musicianship Lab II	1
MUS 116 Theory I	3	MUS 118 Theory II	3
MUS 119 Introduction to the Music Profession*	1	MUS 172 Class Piano II (*2)	1
MUS 171 Class Piano I	1	MUS 235 Intro. to Music Teaching	2
MUS 220 Music as Global Culture (A3/C2)	3	MUS 239 Music, Gesture, Sound	1
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
MUS 398G Guitar Ensemble	1	MUS 398G Guitar Ensemble	1
Major Ensemble (*1)	1	Major Ensemble (*1)	1
General Education (3)	3	General Education (3)	3
	16		15
<u>SOPHOMORE/FALL</u>		<u>SOPHOMORE/SPRING</u>	
MUS 210T Principal Applied Music Area	2	MUS 210T Principal Applied Music Area	2
MUS 215 Musicianship Lab III	1	MUS 217 Musicianship Lab IV	1
MUS 216 Theory III	3	MUS 218 Theory IV (A4/B3)	3
MUS 271 Class Piano III	1	MUS 222 History of Classical Music 900-1900	3
MUS 300 Music Convocation	0	MUS 272 Class Piano IV	1
MUS 311 Choral Conducting Lab (*5)	1		
MUS 398G Guitar Ensemble	1	MUS 280 Mid-Program Portfolio	0
Major Ensemble (*1)	1	MUS 300 Music Convocation	0
General Education (3)	3	MUS 398G Guitar Ensemble	1
	13	Major Ensemble (*1)	1
		General Education	3
			15
<u>JUNIOR/FALL</u>		<u>JUNIOR/SPRING</u>	
MUS 410T Principal Applied Music Area	2	MUS 410T Principal Applied Music Area	2
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
		MUS 350 Junior Recital	0
MUS 322 Genre as Identity in 20th & 21st Century Music (A3/C3)(*3)	3	MUS 398 Chamber Ensemble	1
MUS 416 Form and Analysis	3	Upper-Division Music History	3
MUS 442 Directed Study in Applied Music Pedagogy (*6)	2	Upper-Division Music Theory	3
MUS 398 Chamber Ensemble	1	General Education (3+3)	6
General Education	4		15
	15		
<u>SENIOR/FALL</u>		<u>SENIOR/SPRING</u>	
MUS 410T Principal Applied Music Area	2	MUS 410T Principal Applied Music Area	2
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
MUS 398 Chamber Ensemble	1	MUS 450 Senior Recital	0
General Education (3+3+3)	9	MUS 480 Graduation Portfolio	2
Electives (*7)	3	General Education (3+3)	6
	15	Electives (*7)	1
			11
* Fulfills URI 101 requirement			
(1) Major ensembles include MUS 292, 293, 394, 395, 396 and 397.			
(2) MUS 220 - Music as Global Culture (A3, C2) counts as general education credit.			
(3) MUS 322 - Genre & Identity in 20th & 21st Century Music counts as general education credit.			
(4) MUS 218 - Music Theory IV (A4, B3) counts as a general education credit.			
(5) MUS 312 - Instrumental Conducting offered in the spring. Choose one.			
(6) MUS 442 - Directed Study in Applied Music Pedagogy offered every third semester			
(7) Electives - Four credits of electives, at least three should be in upper-division music courses.			

BACHELOR OF MUSIC IN PERFORMANCE OPTION

(Jazz SUB-OPTION)

FRESHMAN/FALL		FRESHMAN/SPRING	
MUS 210W Principal Applied Music Area	2	MUS 210W Principal Applied Music Area	2
MUS 115 Musicianship Lab I	1	MUS 117 Musicianship Lab II	1
MUS 116 Theory I	3	MUS 118 Theory II	3
MUS 119 Introduction to the Music Profession*	1	MUS 172 Class Piano II (*2)	1
MUS 171 Class Piano I	1	MUS 239 Music, Gesture, Sound	1
MUS 220 Music as Global Culture(*3)	3	MUS 235 Intro. to Music Teaching	2
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
MUS 398J Jazz Chamber Ensemble	1	MUS 398J Jazz Chamber Ensemble	1
Major Ensemble (*1)	1	Major Ensemble (*1)	1
MUS 106 History of Jazz (*4)	3	General Education (3)	3
	16		15
SOPHOMORE/FALL		SOPHOMORE/SPRING	
MUS 210W Principal Applied Music Area	2	MUS 210W Principal Applied Music Area	2
MUS 215 Musicianship Lab III	1	MUS 217 Musicianship Lab IV	1
MUS 216 Theory III	3	MUS 218 Theory IV (A4/B3)(*5)	3
MUS 271 Class Piano III	1	MUS 222 History of Classical Music 900-1900	3
MUS 300 Music Convocation	0	MUS 280 Mid. Program Portfolio	0
MUS 311 Choral Conducting Lab (*9)	1	MUS 272 Class Piano IV	1
MUS 398J Jazz Chamber Ensemble	1	MUS 300 Music Convocation	0
General Education (4)	4	MUS 398J Jazz Chamber Ensemble	1
	13	General Education	3
			14
JUNIOR/FALL		JUNIOR/SPRING	
MUS 410W Principal Applied Music Area	2	MUS 410W Principal Applied Music Area	2
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
MUS 322 Genre as Identity in 20th & 21st Century Music (A3/C3)(*6)	3	MUS 350 Junior Recital	0
MUS 442 Directed Study in Applied Music Pedagogy (*7)	2	MUS 391 Jazz Studio Lab	1
MUS 391 Jazz Studio Lab	1	General Education (3+3)	6
General Education (3+3)	6	Upper-Division Music History or Theory	3
	14		12
SENIOR/FALL		SENIOR/SPRING	
MUS 410W Principal Applied Music Area	2	MUS 410W Principal Applied Music Area	2
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
MUS 396 Jazz Studio Ensemble	1	MUS 396 Jazz Studio Ensemble	1
MUS 424 Jazz Theory & Improvisation	3	MUS 450 Senior Recital	0
General Education (3)	3	MUS 480 Graduation Portfolio	2
Electives (*8)	3	General Education (3+3)	6
	12		11
* Fulfills URI 101 requirement			
(*1) Major ensembles include MUS 291, 292, 293, 394, 395 or 397.			
(*2) Students who have not passed the piano proficiency examination by the end of MUS 172 will be expected to take MUS 271 and 272.			
(*3) MUS 220 Music as Global Culture (A3/C2) counts as gen ed credit.			
(*4) MUS 106 History of Jazz (A4/C3) counts as gen ed credit.			
(*5) MUS 218 Music Theory IV (A4/B3) counts as gen ed credit.			
(*6) MUS 322 Genre as Identity in 20th & 21st Century Music (A3/C3) counts as gen ed credit.			
(*7) MUS 442 Directed Study in Applied Pedagogy is offered every third semester.			
(*8) At least three credits of electives should be in upper-division music courses.			
(*9) Or take MUS 312 Instrumental Conducting Lab, offered every spring			

BACHELOR OF MUSIC IN PERFORMANCE OPTION (Orchestral Instrument SUB-OPTION)

<u>FRESHMAN/FALL</u>				<u>FRESHMAN/SPRING</u>		
MUS 210 (E-U) Principal Applied Music Area	2			MUS 210 (E-U) Principal Applied Music Area	2	
MUS 119 Introduction to the Music Profession*	1			MUS 117 Musicianship Lab II	1	
MUS 115 Musicianship Lab I	1			MUS 118 Theory II	3	
MUS 116 Theory I	3			MUS 172 Class Piano II (*6)	1	
MUS 171 Class Piano I	1			MUS 235 Intro. to Music Teaching	2	
MUS 220 Music as Global Culture (A3/C2) (*2)	3			MUS 239 Music, Gesture, Sound	1	
MUS 300 Music Convocation	0			MUS 300 Music Convocation	0	
Major Ensemble (*1)	1			Major Ensemble (*1)	1	
General Education (3)	<u>3</u>			General Education (3)	<u>3</u>	
	15				14	
<u>SOPHOMORE/FALL</u>				<u>SOPHOMORE/SPRING</u>		
MUS 210 (E-U) Principal Applied Music Area	2			MUS 210 (E-U) Principal Applied Music Area	2	
MUS 215 Musicianship Lab III	1			MUS 217 Musicianship Lab IV	1	
MUS 216 Theory III	3			MUS 218 Theory IV (A4/B3)(*4)	3	
MUS 271 Class Piano III	1			MUS 222 History of Classical Music 900-1900	3	
MUS 300 Music Convocation	0			MUS 272 Class Piano IV	1	
MUS 311 Choral Conducting Lab (*7)	1			MUS 280 Mid-Program Portfolio	0	
Major Ensemble (*1)	1			MUS 300 Music Convocation	0	
General Education (3+3)	<u>6</u>			Major Ensemble (*1)	1	
	15			General Education	<u>3</u>	
					14	
<u>JUNIOR/FALL</u>				<u>JUNIOR/SPRING</u>		
MUS 410 (E-U) Principal Applied Music Area	2			MUS 410 (E-U) Principal Applied Music Area	2	
MUS 300 Music Convocation	0			MUS 300 Music Convocation	0	
MUS 322 Genre as Identity in 20th & 21st Century Music (A3/C3) (*3)	3			MUS 350 Junior Recital	0	
MUS 416 Form and Analysis	3			Upper-Division Music History	3	
MUS 442 Directed Study in Applied Music Pedagogy (*5)	2			Secondary or Chamber Ensemble	1	
Major Ensemble (*1)	1			Major Ensemble (*1)	1	
Secondary or Chamber Ensemble	1			General Education	<u>3</u>	
General Education	<u>4</u>				10	
	16					
<u>SENIOR/FALL</u>				<u>SENIOR/SPRING</u>		
MUS 410 (E-U) Principal Applied Music Area	2			MUS 410 (E-U) Principal Applied Music Area	2	
MUS 300 Music Convocation	0			MUS 300 Music Convocation	0	
Major Ensemble (*1)	1			MUS 450 Senior Recital	0	
Secondary or Chamber Ensemble	1			MUS 480 Graduation Portfolio	2	
Upper-Division Music Theory	3			Major Ensemble (*1)	1	
General Education (3+3)	6			General Education	3	
Electives (*5)	<u>1</u>			Electives (*5)	<u>3</u>	
	14				11	
* Fulfills URI 101 requirement						
(*1) Major ensembles include MUS 292, 394, or 397. Major ensembles must be appropriate to the principal applied area. Student must be enrolled in a major ensemble for 8 semesters, earning 8 credits.						
(*2) MUS 220 - Music as Global Culture (A3, C2) counts as general education credit.						
(*3) MUS 322 - Genre & Identity in 20th & 21st Century Music counts as general education credit.						
(*4) MUS 218 - Music Theory IV (A4, B3) counts as a general education credit.						
(*5) MUS 442 is offered every third semester.						
(*6) Students who have not passed Piano Proficiencies by the end of MUS 172 are expected to take MUS 271 and MUS 272.						
(*7) MUS 312- Instrumental Conducting Lab for one credit is offered every spring semester. Take one of these courses..						

(Piano/Organ SUB-OPTION)1

FRESHMAN/FALL		FRESHMAN/SPRING	
MUS 210 (B-C) Principal Applied Music Area	2	MUS 210 (B-C) Principal Applied Music Area	2
MUS 119 Introduction to the Music Profession*	1	MUS 117 Musicianship Lab II	1
MUS 115 Musicianship Lab I	1	MUS 118 Theory II	3
MUS 116 Theory I	3	MUS 235 Intro to Music Teaching	2
MUS 220 Music as Global Culture (A3/C2) (*3)	3	MUS 239 Music, Gesture, Sound	1
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
Major Ensemble (*2)	1	Major Ensemble (*2)	1
General Education (3)	3	General Education (3)	3
	14		13
SOPHOMORE/FALL		SOPHOMORE/SPRING	
MUS 210 (B-C) Principal Applied Music Area	2	MUS 210 (B-C) Principal Applied Music Area	2
MUS 215 Musicianship Lab III	1	MUS 217 Musicianship Lab IV	1
MUS 216 Theory III	3	MUS 218 Theory IV (A4/B3)(*4)	3
MUS 300 Music Convocation	0	MUS 222 History of Classical Music 900-1900	3
MUS 311 Choral Conducting Lab (*8)	1	MUS 280 Mid-Program Portfolio	0
MUS 371 or MUS 398	1	MUS 300 Music Convocation	0
Major Ensemble (*2)	1	MUS 371 or 398	1
General Education (3+4)	7	Major Ensemble (*2)	1
	16	General Education	3
			14
JUNIOR/FALL		JUNIOR/SPRING	
MUS 410 (B-C) Principal Applied Music Area	2	MUS 410 (B-C) Principal Applied Music Area	2
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
MUS 322 Genre as Identity in 20th & 21st Century Music (A3/C3)	3	MUS 350 Junior Recital	0
MUS 371 or MUS 398	1	MUS 371 or MUS 398	1
MUS 416 Form and Analysis	3	MUS 420 18th Century Counterpoint	3
MUS 442 Directed Study in Applied Music Pedagogy (*3)	2	General Education (3+3)	6
General Education	3	Electives (*5)	3
	14		15
SENIOR/FALL		SENIOR/SPRING	
MUS 410 (B-C) Principal Applied Music Area	2	MUS 410 (B-C) Principal Applied Music Area	2
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
MUS 371 or MUS 398	1	MUS 371 or MUS 398	1
Upper-Division Music History (*4)	3	MUS 450 Senior Recital	0
General Education (3+3)	6	MUS 480 Graduation Portfolio	2
	3	General Education	3
	15	Electives (*5)	3
			11
* Fulfills URI 101 requirement			
(*1) All students pursuing this sub-option must pass the piano proficiency examination by the end of the second semester of the junior year. Keyboard majors can waive MUS 171, 172, 271 and 272, courses normally taken to develop the skills necessary to pass the piano proficiency examination.			
(*2) Major ensembles include MUS 292, 293, 394, 395 or 397.			
(*3) MUS 220 Music as Global Culture (A3.C2) counts as general education credit.			
(*4) MUS 218 (A4/B3) counts as general education credit.			
(*5) MUS 322 (A3/C3) Genre as Identity in 20th and 21st Century Music counts as general education credit.			
(*6) MUS 442 is offered every third semester.			
(*7) At least three credits of electives should be in upper-division MUS courses.			
(*8) MUS 312 - Instrumental Conducting Lab is offered every spring. Take one of these classes.			

BACHELOR OF MUSIC IN PERFORMANCE OPTION

(Voice SUB-OPTION)

<u>FRESHMAN/FALL</u>		<u>FRESHMAN/SPRING</u>	
MUS 210A Principal Applied Music Area	2	MUS 210A Principal Applied Music Area	2
MUS 115 Musicianship Lab I	1	MUS 117 Musicianship Lab II	1
MUS 116 Theory I	3	MUS 118 Theory II	3
MUS 119 Introduction to the Music Profession*	1	MUS 172 Class Piano II	1
MUS 171 Class Piano I	1	MUS 235 Intro to Music Teaching	2
MUS 184 Lyric Diction I	2	MUS 239 Music, Gesture, Sound	1
MUS 220 Music as Global Culture (A3/C2)(*2)	3	MUS 283 Lyric Diction II	2
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
Major Ensemble (*1)	1	Major Ensemble (*1)	1
ITL 101 - Italian I (*6)	3	GER 101 - German I (*6)	3
	17		16
<u>SOPHOMORE/FALL</u>		<u>SOPHOMORE/SPRING</u>	
MUS 210A Principal Applied Music Area	2	MUS 210A Principal Applied Music Area	2
MUS 173 Voice Methods	1	MUS 110A Secondary Applied Voice(CCM)	1
MUS 215 Musicianship Lab III	1	MUS 183 Voice Methods II	1
MUS 216 Theory III	3	MUS 217 Musicianship Lab IV	1
MUS 271 Class Piano III	1	MUS 218 Theory IV (A3/B3)(*3)	3
MUS 300 Music Convocation	0	MUS 222 Mus. History Classical Music 900-1900	3
MUS 311 Choral Conducting Lab	1	MUS 272 Class Piano IV	1
Major Ensemble (*1)	1	MUS 300 Music Convocation	0
FRN 101 - French I (*6)	3	Chamber or Other Music Ensemble	0
THE 111 Acting I	3	Major Ensemble (*1)	1
	16	Music Elective	3
			16
<u>JUNIOR/FALL</u>		<u>JUNIOR/SPRING</u>	
MUS 410A Principal Applied Music Area	2	MUS 410A Principal Applied Music Area	2
MUS 411 Advanced Performance Studies	1	MUS 411 Advanced Performance Studies	1
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
MUS 322 Genre as Identity in 20th & 21st Century Music (A3/C3)(*3)	3	MUS 350 Junior Recital	0
MUS 416 Form and Analysis	3	MUS 442 Directed Study Applied Mus. Pedagogy	2
Chamber or Other Music Ensemble	1	Chamber or Other Music Ensemble	1
Major Ensemble (*1)	1	Major Ensemble (*1)	1
General Education	3	General Education (3+3)	6
	14		13
<u>SENIOR/FALL</u>		<u>SENIOR/SPRING</u>	
MUS 410A Principal Applied Music Area	2	MUS 410A Principal Applied Music Area	2
MUS 411 Advanced Performance Studies	1	MUS 411 Advanced Performance Studies	1
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
MUS 445 Vocal Pedagogy	2	MUS 367 Int. Career Studies Musicians(D1)(*5)	3
Chamber or Other Music Ensemble	0	MUS 450 Senior Recital	0
Major Ensemble (*1)	1	Chamber or Other Music Ensemble	1
General Education (3+3)	6	Major Ensemble (*1)	1
Upper-Division Music History	3	General Education	4
	15		12
* Fulfills URI 101 requirement			
(*1) Major ensembles include MUS 293, 395.			
(*2) MUS 220 - Music as Global Culture (A3, C2) counts as general education credit.			
(*3) MUS 218 - Music Theory IV(A4/B3) counts as general education credit.			
(*4) MUS 322- Genre as Identity in 20th and 21st Cent. Music (A3/C3) counts as general education credit.			
(*5) MUS 367 - Integrative Career Studies for Musicians (D1) counts as general education credit.			
(*6) ITL 101, GER 101, and FRN 101 (A3/C2) count as general education credits.			

MUSIC THERAPY WORKSHEET			
FRESHMAN/FALL		FRESHMAN/SPRING	
MUS 210 (A-U, W) Principal Applied Music Area	2	MUS 210 (A-U, W) Principal Applied Music Area	2
MUS 119 Introduction to the Music Profession	1	MUS 117 Musicianship Lab II	1
MUS 115 Musicianship Lab I	1	MUS 118 Music Theory II	3
MUS 116 Music Theory I	3	MUS 136 Music Therapy Overview	2
MUS 170 Guitar Methods I	1	MUS 137 Clinical Observation	1
MUS 171 Class Piano I	1	MUS 172 Class Piano II	1
MUS 220 Music in Global Culture (A3/C2)	3	MUS 180 Guitar Methods II	1
MUS 300 Music Convocation	0	MUS 239 Music, Gesture and Sound	1
Major Ensemble MUS 395 or MUS 293 required	1	MUS 300 Music Convocation	0
Major Ensemble appropriate to primary instrument	0	PSY 113 General Psychology (A2)	3
Gen Ed	3	Major Ensemble MUS 395 or MUS 293 required	1
	16	Major Ensemble on primary instrument	0
			16
SOPHOMORE/FALL		SOPHOMORE/SPRING	
MUS 210 (A-U, W) Principal Applied Music Area	2	MUS 210 (A-U, W) Principal Applied Music Area	2
MUS 173 Voice Methods I	1	MUS 183 Voice Methods II	1
MUS 215 Musicianship Lab III	1	MUS 217 Musicianship Lab IV	1
MUS 216 Music Theory III	3	MUS 218 Music Theory IV (A4/B3)	3
MUS 236 Practicum I	1	MUS 232 Music Therapy in Adult and Late Life	2
MUS 243 Seminar in Therapeutic Relationships I	1	MUS 233 Assessment and Treatment Planning	1
MUS 271 Class Piano III	1	MUS 237 Practicum II	1
MUS 300 Music Convocation	0	MUS 244 Seminar in Therapeutic Relationships II	1
Musicology Elective (possible gen ed)	3	MUS 272 Class Piano IV	1
Major Ensemble	1	MUS 300 Music Convocation	0
Gen Ed	3	PSY 254 Behavior Problems & Personality Disorders	3
	17	Major Ensemble	1
			17
JUNIOR/FALL		JUNIOR/SPRING	
MUS 410 (A-U, W) Principal Applied Music Area	2	MUS 410 (A-U, W) Principal Applied Music Area	2
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0
MUS 332 Psychiatric Music Therapy	2	MUS 331 Music Therapy with Children and Adolescents	2
MUS 334 World Percussion Traditions	2	MUS 335 Music Therapy Foundations	2
MUS 336 Practicum III	1	MUS 337 Practicum IV	1
MUS 343 Seminar in Therapeutic Relationships III	1	MUS 344 Seminar in Therapeutic Relationships IV	1
Major Ensemble	1	Musicology Elective	3
Gen Ed	3	Major Ensemble	1
Gen Ed	3	Gen Ed	3
	15		15
SENIOR/FALL		SENIOR/SPRING	
MUS 410 (A-U, W) Principal Applied Music Area	2	MUS 437 Practicum VI	1
MUS 300 Music Convocation	0	MUS 438 Music, Mind, and Body	3
MUS 435 Clinical Musicianship	2	MUS 444 Seminar in Therapeutic Relationships IV	1
MUS 436 Practicum V	1	MUS 486 Music Therapy Research	3
MUS 439 Medical Music Therapy	2	KIN 122 Human Anatomy & Physiology	3
MUS 443 Seminar in Therapeutic Relationships V	1	Major Ensemble	1
MUS 450 Senior Recital	0	Gen Ed	3
Major Ensemble	1	Gen Ed	3
Gen Ed	4		18
Gen Ed	3		
	16		
		Total credits (including General Education)	130
FIFTH YEAR/NATIONAL CLINICAL INTERNSHIP		FIFTH YEAR/NATIONAL CLINICAL INTERNSHIP	
MUS 491 Clinical Internship	3	MUS 491 Clinical Internship	3
MUS 493 Internship Seminar	3		
	6	Fifth year credits	9
		Total	139
Musicology Electives include MUS 105, 106, 222, 301, 322			

BACHELOR OF MUSIC IN MUSIC EDUCATION

FRESHMAN/FALL		FRESHMAN/SPRING (Take Praxis I: Test)**			
MUS 210 Principal Applied Music Area	2	MUS 210 Principal Applied Music Area	2		
MUS 115 Musicianship Lab I	1	MUS 117 Musicianship Lab II	1		
MUS 116 Music Theory I	3	MUS 118 Music Theory II	3		
MUS 119 Introduction to the Music Profession*	1	MUS 172 Class Piano II	1		
MUS 171 Class Piano I	1	(MUS 173 Voice Methods) - recommended	1		
(MUS 173 Voice Methods)	(1)	MUS 175 String Methods	(1)		
MUS 220 Music As Global Culture (A3,C2) (*2)	3	MUS 235 Intro. to Music Teaching	2		
MUS 300 Music Convocation	0	MUS 239 Music, Gesture & Sound	1		
Major Ensemble (*1)	1	MUS 300 Music Convocation	0		
General Education (3)	3	Major Ensemble (*1)	1		
		General Education (3)	3		
	15/16		15/16		
SOPHOMORE/FALL (Take Praxis I: Test)**		SOPH./SPRING (Apply to SOE Tea. Prep. Prog.)			
MUS 210 Principal Applied Music Area	2	MUS 210 Principal Applied Music Area	2		
MUS 177 or 179 Woodwind Methods or Brass Methods	1	MUS 170 Guitar Methods	1		
MUS 215 Musicianship Lab III	1	MUS 217 Musicianship Lab IV	1		
MUS 216 Music Theory III	3	MUS 218 Music Theory IV (A4, B3) (*5)	3		
MUS 271 Class Piano III	1	MUS 222 History of Classical Music	3		
MUS 300 Music Convocation	0	MUS 272 Class Piano IV	1		
MUS 311 Choral Conducting Lab - recommended	1	MUS 300 Music Convocation	0		
EDC 250 Pre-professional Field Experience	1	MUS 312 Instrumental Conducting Lab - recommended	1		
Major Ensemble (*1)	1	Major Ensemble (*1)	1		
General Education (3)	3	General Education (3)	3		
	14		16		
JUNIOR/FALL		JUNIOR/SPRING			
MUS 410 Principal Applied Music Area	2	MUS 410 Principal Applied Music Area	2		
MUS 177 or 179 Woodwind Methods or Brass Methods	1	MUS 169 Percussion Methods	1		
MUS 300 Music Convocation	0	MUS 300 Music Convocation	0		
MUS 338 General Music Methods and Materials	3	MUS 340 Ensemble Methods and Materials	3		
MUS 416 Form and Analysis or MUS 417 Arranging	3	MUS 376 Field Experiences in Elementary Music	1		
Major Ensemble (*1)	1	Major Ensemble (*1)	1		
General Education (3+3)	6	General Education (3 + 3)	6		
(MUS 311 Choral Conducting Lab) - repeated for credit	(1)	(MUS 312 Instrumental Conducting Lab) - repeated for credit	(1)		
	16/17		14/15		
SENIOR/FALL (Praxis II: PLT & Music)		SENIOR/SPRING			
MUS 410 Principal Applied Music Area	2	EDC 484 Practical Teaching Residency II (*4)	12		
MUS 300 Music Convocation	0	EDC 485 Seminar in Teaching (*4)	3		
MUS 322 Genre & Identity in 20th&21st c. Music (A3, C3) (*3)	3		15		
MUS 450 Senior Recital	0				
MUS 476 Field Experiences in Secondary Music	1				
Major Ensemble (*1)	1				
General Education (4)	4				
MUS 441 Teaching Exceptional Learners	3				
	14				
		Minimum Credits for Degree	120	Ed Credits 119	Ed-Voice Credits 123
<p>** For admission to teacher education. Take early if you do not have the necessary SAT or ACT scores</p> <p>(*1) Major ensembles include MUS 291, 292, 293, 394, 395 and 397. Major ensembles must be appropriate to the principal applied area. No more than two semesters in MUS 291 and/or 396 can count toward the major ensemble requirement. Student must be enrolled in a major ensemble for 7 semesters, but only needs to earn 6 credits.</p> <p>(*2) MUS 220 - Music as Global Culture (A3, C2) counts as general education credit.</p> <p>(*3) MUS 322 - Genre & Identity in 20th & 21st Century Music counts as general education credit.</p> <p>(*4) The piano proficiency requirement and all courses listed above must be completed before EDC 484 and EDC 485.</p> <p>(*5) MUS 218 - Music Theory IV (A4, B3) counts as a general education credit.</p>					