

URI Music Handbook

Graduate Students

THE
UNIVERSITY
OF RHODE ISLAND
COLLEGE OF
ARTS AND SCIENCES
MUSIC

Mark Conley, Chair
Joe Parillo, Director - Graduate Studies in Music

2018-2019

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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

DEGREE PROGRAMS

Master of Music in:

Music Education

Research/Thesis

Music Performance with areas of concentration in:

brass

classical guitar

harp

jazz

organ

percussion

piano

saxophone

strings

voice

woodwind

Composition (classical and studio)

Conducting (orchestral, band and choral)

PERFORMANCE ORGANIZATIONS

1. University Symphony Orchestra (MUS 597)
2. University Chorus (MUS 593)
3. Concert Chorus (MUS 595)
4. Opera Workshop (MUS 485)
5. Symphonic Wind Ensemble (MUS 594)
6. Jazz Studio Ensemble (MUS 596)
7. Vocal Ensemble ("Lively Experiment") (MUS 598V)
8. Chamber Music Ensembles such as:
 9. Brass Ensembles (MUS 598B)
 10. Guitar Ensembles (MUS 598G)
 11. Jazz Ensembles (MUS 598J)
 12. Keyboard Ensembles (MUS 598K)
 13. Mixed Ensembles (MUS 598M)
 14. Percussion Ensembles (MUS 598P)
 15. String Ensembles (MUS 598S)
 16. Woodwind Ensembles (MUS 598W)

For all ensembles *except* University Chorus, 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 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.

ADMISSIONS TO GRADUATE PROGRAM

Information regarding the graduate program in music (e.g., admission, financial support, auditions, curriculum options, etc.) is available online at the Department of Music Website (<https://web.uri.edu/music/>). Questions regarding the graduate program should be addressed to Professor Joe Parillo, Director of the Graduate Studies in Music in charge of recruitment and admissions (Contact the Music Office at 401-874-2431).

Prospective students should apply directly online through the application link located on the Graduate School website (<https://web.uri.edu/graduate-school/admission/>). The completed application package, including all supporting materials, application fee, transcripts and letters of recommendation should be submitted by the deadlines. For the graduate deadlines <https://web.uri.edu/graduate-school/academics/academic-calendar/>.

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

For the Master of Music Degree awarded by the Department of Music, the Graduate School and the University require, as a minimum, the successful completion of a specified number of approved credits of graduate study in the Department of Music. Credit hours may include formal coursework, independent study, research, preparation of a recital, essay, or thesis, and other scholarly activities as approved..

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

MUSIC FACULTY ADVISOR

Advisement at the graduate level is very important for each graduate student, and starts immediately after the student has been admitted to the graduate program. During the academic year, the primary advisor for all graduate students is Professor Joe Parillo, Director of the Graduate Studies Program in Music. Once you are admitted to the graduate program, contact Joe Parillo to schedule an advising appointment. The major task during the first semester you are in residence is to complete your *Master's Degree Program of Study (POS)* and have it approved by Professor Joe Parillo.

If you are a TCP candidate, contact Susan Thomas, TCP Advisor to develop your program of study prior to the first semester of registration to insure that you are registering for the appropriate courses.

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

PERFORMANCE POLICIES AND PROCEDURES

PROCEDURES FOR GRADUATE RECITALS

- 1. Application:** Graduate 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 Graduate Committee must approve an application for a recital other than those required in a degree program (additional fees may apply).
- 2. Forms:** Submit a completed *Facilities Reservation Request Form* to set the date and time of your recital. Forms must be complete and submitted in the semester prior. 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. To improve your chances of getting the recital date of your choice in either semester, students are advised to submit the form by April 1 of the preceding academic year.
- 3. Course Registration:** Register at the beginning of the semester in which you plan to give a Graduate Performance Recital (MUS 550) or Graduate Composition Recital (MUS 552) 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:
Graduate Performance: 60 minutes
The Faculty Sponsor must approve all encores.
- 5. Accompanist:** For 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 hours (\$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, the Facilities Coordinator or Concert Manager will make arrangements as needed for a stage manager and usher, and for someone to tape your recital. At this time you must know your stage set-up and any non-standard equipment that you will need.

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 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

Students will be provided an accompanist.

Before scheduling a recital, please make sure one of the accompanists is available. Students must pay out of pocket for all recitals, the fee for which is \$200.00. Once the department's allotment is exceeded (5.5 hours) students must pay \$50.00 per hour, payable by check or cash to the accompanist. There is no charge for convocations, juries and master classes. Students will be charged for lessons or rehearsals cancelled without at least 24 hours notice and will not be rescheduled or made up. Provide **double-sided copies** of music. Two-page pieces need not be double-sided.

Deadlines for Music to Accompanist:

Recital music - **beginning of the semester**

Concerto competition music - **4 weeks in advance**

Convocation music - **2 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: _____

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.

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 COMPLAINT POLICY

When a student has a complaint regarding a course, teacher or fellow student within the department, the student bringing forward a 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 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 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 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 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 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 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 is 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 secretary 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:
http://hdwiki.uri.edu/index.php?title=email&Search=Search#Student_Email
- 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:
<http://hdwiki.uri.edu/index.php?title=E-Campus>
- 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.

APPLIED MUSIC LESSONS

Applied music lessons (MUS 510) are primarily for Graduate Students. Students can register for 2 to 6 credits per semester.

Fees. All students registered for applied music lessons (MUS 510) must pay an additional 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, he/she will work with the student to make up the lesson. If the student misses a lesson, the teacher is under no obligation to make up the instruction time lost. In all cases, students should let their applied teachers know as early as possible if a lesson will be missed and the reason why. If the student is sick and unable to come to the lesson, he or she is expected to call the teacher or Music Office early in the morning before the scheduled time of the lesson. If an accompanist is involved, a call should also be placed to that person.

Juries. Jury examinations are held at the end of every semester during the final examination period. All students registered for applied lessons must perform a jury exam each semester except for the semester of the graduate recital. At the discretion of the instructor, memorization may be required for recitals and performances.

Juries are grouped into applied areas: voice, piano, organ, brass, woodwinds, string and guitar, percussion, and jazz studies. Toward the end of the semester, the Music Office will post sign-up sheets listing the days and times of juries for each of the applied areas. Each student works with his/her accompanist (if one will be needed) to identify an appropriate time for the jury, then signs up for that jury time on the appropriate sign up sheet, fills out the jury sheet titled *Student Voice/Instrumental Jury Form*, gets the applied teacher's signature, 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), he or she must be excused by his/her applied instructor and will be given a course grade of incomplete. The student, his/her teacher, and accompanist (if one is used) working with the Music Office, must set up a make-up jury within the first 6 weeks of the student's next semester in residence. The student's incomplete can then be changed to a grade.

SUMMER PRIVATE STUDY AND RECITALS

Students who wish to earn credit for private study during a summer must obtain prior permission from the Department Chair, and register through the College of Continuing Education. The normal University fee for applied lessons will be required. During the summer, 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.

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.

PROCEDURES FOR ALL INDEPENDENT STUDY COURSES (MUS 570, 571, 579, 591)

Independent study courses include the following:

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

MUS 571 Special Topics in Music (1-3) - (Usually taught as a classroom course, but can be offered as an independent study course for individual students, with Director of Graduate Studies and instructor approval) Exploration of advanced topics not covered by the standard graduate curriculum but of interest to faculty and students in a particular semester.

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

MUS 591 Independent Study (1-3) - Preparation of a project under the guidance of a member of the appropriate faculty.

A student wanting to register for any of the above independent study courses must follow these procedures:

1. The student decides on a project and the appropriate course number.
2. The student contacts the preferred project advisor and seeks his/her approval.
3. The student works with the project advisor in completing the *Independent Study Departmental Approval Form* **during the semester prior to enrollment in the course.**
4. The completed and signed *Independent Study Departmental Approval Form* is submitted by the student to the Director of Graduate Studies who gives his/her approval and gives the student a permission number. **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.
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 and submits the grade to the Director of Graduate Studies.

- Independent study courses cannot be used as substitutes for regular music courses listed in the *The University of Rhode Island Catalog*.

TIME LIMIT AND CONTINUOUS REGISTRATION

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

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

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

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

FULL-TIME AND PART-TIME STUDENTS

The normal full-time registration is 12 credit hours of study per semester. Minimum full-time registration is 9 credit hours during a regular semester and six credit hours during a summer session. Maximum registration of 15 credit hours during a regular semester and 8 credits during each summer term may not be exceeded without prior written permission of the Graduate School, based on extraordinary circumstances. (Students on graduate teaching and research assistantships are limited to a minimum of six and a maximum of 12 credits.) Credits in excess of 15 will be billed at the per-credit rate. Full-time registration is required of all international students and of all students holding fellowships, assistantships, full scholarships, and traineeships administered by the University. The Master of Music Degree may be earned by either full-time or part-time study or by a combination of both.

SCHOLASTIC STANDING

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

THE GRADUATE MANUAL

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

CHANGES OF INCOMPLETES

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

GRADUATION

It is the student's responsibility to meet with Joe Parillo, Director of Graduate Studies, early in the semester before the final semester to be sure that all requirements necessary for graduation have been or will be met. Early in the final semester (refer to Graduate Academic Calendar), the student will submit a Nomination for Graduation Form to the Director of Graduate Studies who will sign and forward to the Graduate School. The following information must be submitted: courses for which the student is currently enrolled, date of last comprehensive examination, date the Program of Study was completed, date of thesis proposal (if any), and any requirements remaining to be completed.

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

information presented in *The University of Rhode Island Catalog*, the student is to consider the *Catalog* as the final authoritative source.

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

PROGRAMS OF STUDY

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

GRADUATE PLACEMENT EXAMINATION IN MUSIC

New students entering the Master of Music program at the University of Rhode Island must take a Post-Admission Graduate Placement Examination in music history and theory **prior to the first day of classes of their first semester of study**. The Post-Admission Graduate Placement Examination determines deficiencies, if any, in these areas, and serves as a guide for making up deficiencies. Students entering the M.M. in Music Education are also tested in areas of music education. The courses which would satisfy the music history requirement would be MUS 221/222/322. The theory requirement would be satisfied by MUS 225/227 (part-writing, harmonic analysis, and keyboard) and MUS 416 for analysis of music form. Students showing deficiencies can make up the deficiencies by retaking sections of the examination or by taking the appropriate undergraduate courses for non-program credit. Any part which is failed may be retaken once. Graduate music education majors must take a music education section of the examination.

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

GRADUATE COMPREHENSIVE AND QUALIFYING EXAMINATIONS IN MUSIC

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

Comprehensive examinations are to be taken during the last semester of the graduate program. They will be administered at regularly scheduled times, which will be announced early in the semester. In order to prepare for a timely graduation, students may wish to attempt all or part of the exam during the next-to-last semester of study. They may do so as long as they have completed at least fifteen credits toward their approved Program of Study. Since the exam is intended to cover the entire program, however, this entails the risk that the student might be less well prepared than if he/she waited until the final semester. If the student fails any portion of the exam, she/he must wait

until the next semester to retake that portion. The student will not be required to retake the entire exam. The student should expect to be given a different question on the retake exam. Comprehensive or qualifying examinations may be taken for a maximum of three times before the student must withdraw from the program.

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

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

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

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

APPENDIX

ORGANIZATIONS AND COMMITTEES

PI KAPPA LAMBDA - NATIONAL MUSIC HONOR SOCIETY

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

COLLEGIATE CHAPTER OF 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 among collegiate bands and promote meaningful and worthwhile social experiences for all engaged in collegiate band work, and (5) to cooperate with other musical organizations and societies. Students must be enrolled in credited band organizations throughout the academic year to be eligible for active membership in either of these two organizations. For more information contact the faculty advisors.

AMERICAN CHORAL DIRECTORS ASSOCIATION STUDENT CHAPTER

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

DEPARTMENTAL COMMITTEES

1) Faculty Committees

Advisory Committee. The advisory group includes the following people: Chairs of 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.

THE FACULTY

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

FACULTY AND PROFESSIONAL STAFF

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

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.

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, student teaching.

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

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

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

Ann Danis, Professor of Music, Director of Orchestral Activities

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

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

Gayane Daraykan, Lecturer in Collaborative Piano

Academic credentials: MM., Komitas State Conservatory

Teaching Area: Accompanying

René de la Garza, Senior Lecturer in Music

Academic credentials: M.M., Boston Conservatory

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

Margaret Frazier, Senior Lecturer in Music

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

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

Emmett Goods, Lecturer in Music

Academic credentials: M.M., Georgia State University

Professional area: History of Jazz; Music as a Form of Social Protest; big band; applied jazz trombone

Gerard Heroux, Coordinator, Music Resource Center and Music Facilities

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

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

Joseph Parillo, Professor of Music, Director of the Jazz Program, Director of the Graduate Program in Music

Academic credentials: M.M., New England Conservatory

Teaching area: Jazz history; composition; applied jazz piano; big band

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

Academic credentials: Ph.D., Columbia Pacific University

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

Manabu Takasawa, Professor of Music

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

Teaching area: Applied piano; music theory.

Susan Thomas, Senior Lecturer in Music

Academic credentials: M.A., Lesley University

Teaching area: Flute; music technology; portfolio; convocation; flute ensemble.

GUEST ARTISTS AND OTHER FACULTY

Jonathan Amon (Classical saxophone, chamber ensembles)

Jay Azzolina (Jazz guitar, jazz combos)

Joseph Bentley (Classical string bass)

Mark Berney (Jazz trumpet, jazz combos, history of rock and roll)

Gary Buttery (Tuba/Euphonium)

Cheryl Casola (Piano accompanist)

Dawn Chung (Piano accompanist)

Cathryn Cummings (French Horn, brass chamber ensemble)

Kyle Forsthoff (Percussion, chamber ensemble, history of rock and roll)

Grace Guss (Piano accompanist)

Jacob Jordanson (Classical trombone)

William Jones (Jazz saxophone, chamber ensemble, jazz combo)

Wayne Kilcline (Guitar class)

Juliet Lai (Clarinet, clarinet ensemble)

Stephen Langone (Jazz Percussion)

Adam Levin (Guitar, guitar chamber ensemble)

Andrew Mattfeld (University chorus)
Kirsten Mitak (Piano class)
John Monllos (History of jazz)
Theodore Mook (Cello, string quartet, convocation, history of rock and roll)
Jane Murray (Oboe)
David Neves (Music education)
Caroline O'Dwyer (Voice)
Nicole O'Malley (Adjunct)
JoAnn Phillips (Music education)
Ron Sanfilippo (Jazz piano)
Gary Vallee (Music education)
Kirsten Volness (Composition, theory, piano class, sight-singing)
David Wharton (Trumpet, chamber ensemble)
Susan Wood (Bassoon)
Susan Woythaler (Music education)
David Zinno (Jazz string bass, jazz combo, jazz theory, basic musicianship)

OTHER PART-TIME FACULTY/STAFF

Amy Harrington (Secretary)
Theodore Mook (Publicity)
Jessica Peabody (Fiscal clerk)
Jacob Wolf (Concert Hall Manager)

GRADUATE ASSISTANTS

Mary Kay Grout
James Himmelmann
Jonathan Perry
Kristin St. George

TCP (TEACHER CERTIFICATION PROGRAM)

APPLICATION FOR ADMISSION INTO THE URI TEACHER EDUCATION PROGRAM:

Students enrolled in the TCP program must apply for admission to the URI Teacher Education program no later than the second semester of coursework. Application forms are available online from the School of Education. Applications are to be submitted to the Office of Teacher Education (210 Quinn Hall; Telephone --- 401-874-5930). Questions regarding the undergraduate teacher education program and application deadlines should be addressed to the Coordinator of Music Education. Admission information and application is available at <http://www.uri.edu/hss/education> under "Applicant Information." Criteria for interviews and portfolios are also available on the URI School of Education site.

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. Student 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).

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

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

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

BA.1. General Education

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

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

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

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

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

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

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

BA.2. Musicianship

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

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

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

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

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

BA.3. Performance

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

BA.3.2. Ability to sight-read.

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

BA.4. Music Electives

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

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

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

BM.1. Performance

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

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

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

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

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

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

BM.2. Aural Skills and Analysis

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

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

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

BM.3. Composition and Improvisation

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

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

BM.4. History and Repertory

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

BM.4.2. An acquaintance with 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 lay persons.
- BM.6.4. Acquirement of tools to know and experience a comprehensive repertory, including music from various cultures of the world and music of the student's own time.
- BM.6.5. Acquirement of teaching skills, particularly as related to one's major area of study.
- BM.6.6. The ability to understand interrelationships and multidisciplinary issues among the various professions and activities that include music, and to use the entrepreneurial skills necessary to assist in the development and advancement of the student's career.

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

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

BMP.1. General Studies.

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

BMP.2. Essential competencies.

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

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

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

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

BMC.1. General Studies.

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

BMC.2. Essential Competencies.

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

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

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

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

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

BME.1. Desirable Attributes

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

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

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

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

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

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

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

BME.2. Music Competencies.

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

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

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

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

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

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

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

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

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

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

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

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

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

BME.2.6. *For Instrumental Music.*

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

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

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

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

BME.3. Teaching Competencies.

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

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

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

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

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

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

The above competencies are evaluated through the passing of courses including 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 Graduate Students in the Teacher Certification Program – TCP)

Standard 1.

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

Teachers...

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

Standard 2.

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

Teachers...

- 2.1 know their discipline/content areas and understand how knowledge in their discipline/content area is created, organized, linked to other disciplines, and applied beyond the school setting

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

Standard 3.

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

Teachers...

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

Standard 4.

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

Teachers...

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

Standard 5.

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

Teachers...

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

Standard 6.

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

Teachers...

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

Standard 7.

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

Teachers...

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

Standard 8.

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

Teachers...

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

Standard 9.

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

Teachers...

- 9.1 select and/or design individual and group classroom assessments based on the strengths, limitations, and data provided by the assessments
- 9.2 identify and consider student and contextual variables that may influence performance so that a student's performance can be validly interpreted
- 9.3 systematically collect, synthesize, and interpret assessment results from multiple assessments to monitor, improve, and report individual and group achievement
- 9.4 provide students with opportunities and guidance to evaluate their own work and behavior against defined criteria and use the results of self-assessment to establish individual goals for learning

- 9.5 use assessment results to provide students with timely, helpful, and accurate feedback on their progress toward achievement goals
- 9.6 maintain records of student learning and communicate student progress to students, parents/guardians, and other colleagues
- 9.7 use information from their assessment of students to reflect on their own teaching, to modify their instruction and to help establish professional development goals

Standard 10.

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

Teachers...

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

Standard 11.

Teachers maintain professional standards guided by legal and ethical principles.

Teachers...

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

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