

RHODE ISLAND COLLEGE
DEPARTMENT OF MUSIC, THEATRE, AND DANCE
MUSIC STUDENT HANDBOOK
2010-11



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This handbook provides basic information about policies and procedure now in effect in the music programs. Students should contact their advisor if there are further questions regarding curricula, courses, and scheduling problems. The Assistant Chair is available by appointment to discuss any additional problems.

APPLICATION AND ADMISSION

To qualify for admission as freshman, applicants must follow the general admission procedure of the college, which is described in the undergraduate catalog. An applied audition and a music theory diagnostic examination are required for entering freshman and transfer students in all bachelors degree programs (Bachelor of Music in Performance, Bachelor of Music in Music Education, and Bachelor of Arts in Music).

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DEPARTMENT MISSION STATEMENT

The primary mission of the Department of Music, Theatre, and Dance is to enhance the creative context of Rhode Island College performing arts on campus and in the community. To accomplish this mission, the Department seeks to generate new and exciting programming through an interdisciplinary curriculum with team-teaching, to enhance and focus the image of performing arts at The College, and to improve the College's public relations, fundraising and recruiting efforts.

The Department offers majors, programs and courses in Music, Theatre, and Dance. In each discipline, students are involved in theory and in aesthetics. They demonstrate their knowledge and talent in a series of performances, concerts, recitals and workshops under the direction and dedication of the artist-faculty. Student-designed projects are encouraged and sponsored by the various student organizations in the performing arts. Master classes and workshops for students are presented by national and international artists who serve as mentors to the students and provide levels of professionalism beyond the confines of the campus.

In addition, the Department of Music, Theatre, and Dance is committed: (1) to provide excellent and challenging courses for the visual and Performing Arts Curriculum of the General Education Program; (2) to provide performance venues and events for Rhode Island College students, the college community and the citizens of the state of Rhode Island; (3) to examine present Education Curricula through self-study and national accreditation agencies; and (4) to develop new Education Curricula in Theatre and Dance.

MISSION, GOALS, AND OBJECTIVE OF MUSIC PROGRAM

Mission

The music faculty, within the Department of Music, Theatre, and Dance, offers a comprehensive program of instruction and performance to students who pursue a variety of goals. The faculty seeks to educate students to participate in the rich traditions of diverse musical cultures. The faculty also strives to teach students to share the excitement of music as an art and to appreciate and defend the highest artistic goals.

Goals

1. To prepare students to perform at a professional level, successfully compete in their chosen professional fields, and to pursue advanced graduate studies.
2. To prepare highly qualified and skilled music educators to serve the public and private schools, to engage their own students, and to assume leadership roles in their professional associations.
3. To encourage intellectual and creative expression through research and musical scholarship.
4. To educate non-music majors in ways that enrich, enlighten, and encourage the development of their own musical expression and appreciation.
5. To produce concerts and other musical events of the highest quality for Rhode Island College and the community.
6. To provide an environment which encourages and supports faculty development through research and creative activity.
7. To cultivate arts audiences of the future.

Objectives

In order to achieve these goals, the following specific objectives are continuously sought:

1. To maintain enrollments at both graduate and undergraduate levels sufficient to populate ensembles and courses.
2. To improve overall performance quality of incoming students through recruiting and audition standards.
3. To examine the success of each element of the curriculum and revise as appropriate.
4. To maintain a high level of visibility in the local and regional music community.
5. To provide leadership and support for professional associations in the state and region.

Statement of Philosophy of Music Education

The music unit espouses a view of music education which illuminates the intimate dance between performance and understanding. Musical mastery and musical sensitivity are interdependent and of equal priority, and their simultaneous expression should be the goal of music study at the college level.

A philosophy of music education must address the nature and value of music itself to rest on a firm foundation. Music, through its rhythms of tendency, inhibition, and arrival, is expressive of human feeling; in the words of philosopher Susanne Langer, “Music is a tonal analog of emotive life.” The meaning of any piece of music, therefore, is found by going deeper into the musical qualities of the piece itself, such as melody, form, texture, and rhythm; not outside the work to programmatic titles and the like. Music's true value is thus available to all people through education of its aesthetic properties. Music's value lies in greater self-understanding, in objectifying the ambiguous world of feeling.

Bennett Reimer states that the goal of music education should be the development of aesthetic sensitivity; that is, the ability to perceive and react aesthetically to the expressive elements in a piece of music. Aesthetic perception and reaction are heightened dramatically by the interaction one has with music when studying, practicing, and performing it. In addition, the level of technical mastery to which one rises with a piece of great music is driven by the depth of one's understanding of its aesthetic properties. Technical mastery and aesthetic sensitivity thus nourish each other, creating in the musicians understanding and ownership of the piece that cannot be duplicated without performance.

The college music program must create this environment for three reasons: to give future music teachers a laboratory experience in aesthetic education which will carry over into their own teaching in the future, to serve as a cultural centerpiece and source of pride to the campus community, and to provide unforgettable aesthetic and artistic experiences for students.

The music programs at Rhode Island College are based on this philosophy.

Located in the John Nazarian Center for the Performing Arts, the Music Faculty has received accreditation by:

- (1) The National Association of Schools of Music; and
- (2) The National Council for the Accreditation of Teacher Education; and offers curricula for the

Bachelor of Arts in Music
Bachelor of Music in Music Education
Bachelor of Music in Performance
Master of Music Education
Master of Arts in Teaching – Music
Minor in Music
Minor in Jazz Studies

The Music Faculty offers performance opportunities in student chamber music ensembles, opera workshops, chorus, wind ensemble, and the symphony orchestra. Special Talent Awards in Music and Endowed Scholarships for students are available according to established criteria. Music instruction is available in applied areas of music for professional musicians, teachers and students. The principal strength of the Music program lies in an outstanding faculty and the dedicated students. The faculty is active as performers in solo, chamber and orchestral concerts in addition to their classroom activities and students have ample instruction and opportunities to fulfill performance requirements.

MINIMUM GRADE REQUIREMENT

The following policy has been approved by the College, effective Fall 2010:

A minimum grade of C is required in all required music courses. Music education professional courses require a grade of B- or better. Courses subject to this policy are listed below.

Students who earn less than the minimum grade will have to repeat that course, earning a C or better before the course will count toward fulfilling curricular requirements in their program. Furthermore, in courses that are sequential (e.g., Music Theory, Sight Singing and Ear Training, etc.), students with any grade of C- or lower will not be allowed to continue in the sequence until such grade has been raised to C or better by repeating the course.

Applied Music (200 and 300 levels)	MUS 206 Music History and Literature II	MUS 313 Music of the Romantic Period
MUS 091 Student Recital Series	MUS 210 Language Orientation I	MUS 314 Twentieth-Century Music
MUS 104 Class Piano I	MUS 211 Language Orientation II	MUS 321 Orchestration
MUS 105 Class Piano II	MUS 230 Music Theory I	MUS 323 Counterpoint
MUS 106 Class Strings	MUS 231 SS and Ear Training I	MUS 360 Seminar in Music Literature
MUS 107 Class Voice	MUS 232 Music Theory II	MUS 366 Accompanying
MUS 110 Brass Class	MUS 233 SS and Ear Training II	MUS 390 Independent Study
MUS 111 Woodwinds Class	MUS 234 Music Theory III	MUS 458 Twentieth-Century Theory
MUS 112 Percussion Class	MUS 235 SS and Ear Training III	MUS 490 Independent Study
MUS 113 Basic Rhythm	MUS 236 Music Theory IV	MUS 491 Directed Study
MUS 161 Chorus	MUS 237 SS and Ear Training IV	MUSE 212 Intro. to Music Education
MUS 162 Wind Ensemble	MUS 268 Opera Workshop	MUSE 412 Practicum in MusEd I (B-)
MUS 163 Orchestra	MUS 305 Form and Analysis	MUSE 413 Practicum in MusEd II (B-)
MUS 164 Chamber Music Ensemble	MUS 307 Composition	MUSE 414 Practicum in MusEd III (B-)
MUS 165 Concert Jazz Band	MUS 308 Fundamentals of Conducting	MUSE 424 Student Teaching in MusEd
MUS 166 Chamber Singers	MUS 310 Med/Renaissance Music	MUSE 460 Student Teaching Seminar (B-)
MUS 169 Music ...Non-Western World	MUS 311 Music of the Baroque	ITAL 101 Elementary Italian I
MUS 205 Music History and Literature I	MUS 312 Music of the Classical Era	ITAL 102 Elementary Italian II

UNDERGRADUATE ADVISING

All students are required to meet with their advisor before enrolling in course for the following term. A block is placed on students' access to online enrollment software until their advisor removes it. Advisors are assigned during summer orientation by OASIS, or by the Department at any time. If you do not have an advisor, please see the Assistant Chair to be assigned an advisor.

Students must meet with their advisor each semester prior to the enrollment period (end of October, beginning of April) to plan the following semester's courses. Advisors will post an Advising Appointment Signup by their office during these times. The purpose of meeting with an advisor is to help ensure that all required courses and degree requirements are being done; however, the responsibility for meeting all degree requirements remains with the student.

FACULTY ADVISORS

Any full-time music faculty may advise students in any degree program; however, assignments to advisors often adhere to the following:

Bachelor of Arts in Music

Prof. John Sumerlin	NCPA 247	456-9522	jsumerlin@ric.edu
Dr. Judith Stillman	NCPA 242	456-9501	jstillman@ric.edu
Dr. Mary Ellen Guzzio	NCPA 250	456-8245	mkregler@ric.edu
Dr. Samuel Breene	NCPA 223	456-9520	sbreene@ric.edu

Bachelor of Music in Music Education

Dr. Denise Guilbault	NCPA 245	456-9517	dguilbault@ric.edu
Dr. Robert Franzblau	NCPA 255	456-9514	rfranzblau@ric.edu
Prof. George Mack	NCPA 254	456-9512	gmack@ric.edu
Prof. Ian Greitzer	NCPA 243	456-4654	igreitzer@ric.edu

Bachelor of Music in Performance

Dr. Teresa Coffman	NCPA 246	456-9506	tcoffman@ric.edu
Dr. Edward Markward	NCPA 241	456-9515	emarkward@ric.edu
Prof. Joseph Foley	NCPA 249	456-9504	jfoley@ric.edu

Transfer Students

Dr. Robert Franzblau	NCPA 255	456-9514	rfranzblau@ric.edu
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Master of Music Education

Master of Arts in Teaching – Music

Dr. Denise Guilbault	NCPA 245	456-9517	dguilbault@ric.edu
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Advising Incoming Music Majors
Rhode Island College
Summer 2010

REQUIRED AUDITION/MUSIC MILESTONE

An audition is required for entrance into all music programs (BA in Music, BS in Music Education, and BM in Performance). Different levels of proficiency are required: BA has the least rigorous standards, BS is more demanding, and BM is the most difficult. These levels are indicated in the “Music Audition” milestone on the student’s transcript:

- “Passed No Level” = Unsuccessful audition for entrance into any music degree
- “Passed Level 1” = Eligible to be in the BA program only
- “Passed Level 2” = Eligible to be in the BA or BS programs only
- “Passed Level 3” = Eligible to be in the BA, BS, or BM programs

Students are allowed three attempts to audition into the program of their choice. The first attempt usually happens in the spring before their entrance to RIC. Subsequent attempts, if needed, usually occur at the end of the first, second, or third semester of classes at RIC. If a student has passed Level 1, 2, or 3, they are considered to be a “music major” even if they eventually hope to pass a higher level, and they enroll in courses that have a “music majors only” prerequisite. Students who have “Passed No Level” MAY NOT enroll in such courses without department chair approval. These courses are: MUS 104, 106, 107, 110, 111, 112, 113, 230, and 231.

It is VERY IMPORTANT that the student’s “program” (ie, major) agrees with his/her Music Audition Milestone. In other words, if a student’s plan says “Music Performance-BM Major,” then his/her transcript MUST say “Music Audition - Passed Level 3.” If not, one of several things may need attention.

- The program (major) must be changed to reflect the audition level currently passed.
- The student may not have auditioned and needs to contact the music chair to schedule an audition.
- The student may have changed his/her mind about majoring in music. In this case, the Orientation staff may change to major to a non-music program of study and inform the music chair of this change.

REQUIRED COURSES

BA in Music

The following courses MUST BE TAKEN IN THE FALL by all incoming freshmen in the BA in Music program:

MUS 091 (0 cr)	Student Recital Series
MUS 113 (1 cr)	Basic Rhythm
MUS 16x (0.5 cr)	Large Ensemble (see below)
MUS 230 (3 cr)	Music Theory I (section 1, 2, or 3 usually be determined by departmental diagnostic exam – see below)
MUS 231 (1 cr)	Sight Singing & Ear Training I (any section)
MUS 2xx (2 cr)	Applied Music (see below)

BM in Music Education

The following courses MUST BE TAKEN IN THE FALL by all incoming freshmen in the BM in Music Education program, as well as students who eventually hope to enter the BM in Music Education program but have so far only passed Audition Level 1:

MUS 091 (0 cr)	Student Recital Series
MUS 104 (2 cr)	Class Piano I
MUS 113 (1 cr)	Basic Rhythm
MUS 16x (0.5 cr)	Large Ensemble (see below)
MUS 230 (3 cr)	Music Theory I (section 1, 2, or 3 usually be determined by departmental diagnostic exam – see below)
MUS 231 (1 cr)	Sight Singing & Ear Training I (any section)
MUS 2xx (2 cr)	Applied Music (see below)

BM in Performance

The following courses **MUST BE TAKEN IN THE FALL** by all incoming freshmen in the BM in Performance program:

MUS 091 (0 cr)	Student Recital Series
MUS 104 (2 cr)	Class Piano I
MUS 16x (0.5 cr)	Large Ensemble (see below)
MUS 230 (3 cr)	Music Theory I (section 1, 2, or 3 usually be determined by departmental diagnostic exam – see below)
MUS 231 (1 cr)	Sight Singing & Ear Training I (any section)
MUS 3xx (3 cr)	Applied Music (see below)

Applied Music

Students who are not music majors must register for applied music at the 100 level; that is, MUS 170-186, 188, depending on their instrument.

Students in the BA program must register for applied music at the 200 level; that is, MUS 270-286, 288, 289, depending on their instrument.

Students in the BM-Music Education program must register for applied music at the 200 level; that is, MUS 270-286, 288, 289, depending on their instrument.

Students in the BM-Performance program must register for applied music at the 300 level; that is, MUS 370-386, 388, 389, depending on their instrument.

NOTE: Students who are registering for applied music in areas with more than one section (e.g., voice, piano, guitar) **MUST** see the Department Chair/Assistant Chair for assignment to a specific applied teacher and section on the first day of classes in the fall.

Large Ensemble

Students must register for one of the following large ensembles, depending on their major instrument or voice. These ensembles require an audition during the first week of classes in the fall.

- I.** Voice, Piano, Organ, Guitar majors must register for **MUS 161 Chorus**
- II.** Flute, Oboe, Bassoon, Clarinet, Saxophone, Trumpet, Horn, Trombone, Baritone, Tuba, and Percussion majors must register for **MUS 162 Wind Ensemble**
- III.** Violin, Viola, Cello, String Bass majors must register for **MUS 163 Orchestra**

Music Theory Diagnostic Exam

Most incoming music majors have already taken the Music Theory Diagnostic Exam when they auditioned for acceptance into the music programs.

TRANSFER STUDENTS

Advising for transfer students is quite a bit more complicated, and each incoming transfer music major must schedule an individual advising appointment with the Department Chair/Assistant Chair to determine which music courses are accepted in transfer. This must be done before classes begin in the fall, and preferably before registration this summer

Updated June 2010

Bachelor of Music in Performance Suggested Program of Study

Fall Freshman Year

___	MUS 091	Student Recital Series	0
___	MUS 104	Class Piano I	2
___	MUS 16x	Large Ensemble	0.5
___	MUS 230	Theory I	3
___	MUS 231	SS/ET I	1
___	MUS 3xx	Applied Music	3
___	WRTG 100	Writing and Rhetoric	4
TOTAL			13.5

- ___ Math Requirement
___ Freshman Music Proficiency

Spring Freshman Year

___	MUS 091	Student Recital Series	0
___	MUS 105	Class Piano II	2
___	MUS 113	Basic Rhythm	1
___	MUS 16x	Large Ensemble	0.5
___	MUS 232	Theory II	3
___	MUS 233	SS/ET II	1
___	MUS 3xx	Applied Music	3
___	ENGL 161	Western Literature (Core 1)	4
___	xxx xxx	GenEd Distribution	3
TOTAL			17.5

Fall Sophomore Year

___	MUS 091	Student Recital Series	0
___	MUS 164/268	Chamber Music	1
___	MUS 16x	Large Ensemble	0.5
___	MUS 205	Music Hist&Lit I	3
___	MUS 210	Language Orientation I (Vocal only)	2
___	MUS 230	Theory III	3
___	MUS 231	SS/ET III	1
___	MUS 3xx	Applied Music	3
___	HIST 161	Western History (Core 2)	4
TOTAL			17.5

Spring Sophomore Year

___	MUS 091	Student Recital Series	0
___	MUS 164/268	Chamber Music	1
___	MUS 16x	Large Ensemble	0.5
___	MUS 206	Music Hist&Lit II	3
___	MUS 211	Language Orientation II (Vocal only)	2
___	MUS 232	Theory IV	3
___	MUS 233	SS/ET IV	1
___	MUS 3xx	Applied Music	3
___	xxx xxx	GenEd Distribution	3
TOTAL			16.5

Fall Junior Year

___ MUS 091	Student Recital Series	0
___ MUS 164/268	Chamber Music	1
___ MUS 16x	Large Ensemble	0.5
___ MUS 169	Music of the Non-Western World (Core 3)	4
___ MUS 3xx	Applied Music	3
___ MUS 305	Form & Analysis	3
	OR	
___ MUS 307	Composition	
___ MUS 308	Fund. of Conducting	2
___ ITAL 101	Elementary Italian I (Vocal only)	4
	TOTAL	17.5

Spring Junior Year

___ MUS 091	Student Recital Series	0
___ MUS 164/268	Chamber Music	1
___ MUS 16x	Large Ensemble	0.5
___ MUS 310-314	Music History Period Course	3
___ MUS 391	Junior Recital	0
___ MUS 3xx	Applied Music	3
___ MUS 360	Seminar in Music Literature	3
	OR	
___ xxx xxx	GenEd Distribution	
___ ITAL 102	Elementary Italian II (Vocal only)	4
	TOTAL	14.5

Fall Senior Year

___ MUS 091	Student Recital Series	0
___ MUS 164/268	Chamber Music	1
___ MUS 16x	Large Ensemble	0.5
___ MUS 310-314	Music History Period Course	3
___ MUS 3xx	Applied Music	3
___ MUS 305	Form & Analysis	3
	OR	
___ MUS 307	Composition	
___ xxx xxx	GenEd Core 4	4
	TOTAL	14.5

Spring Senior Year

___ MUS 091	Student Recital Series	0
___ MUS 164/268	Chamber Music	1
___ MUS 16x	Large Ensemble	0.5
___ MUS 3xx	Applied Music	3
___ MUS 493	Senior Recital	0
___ MUS 360	Seminar in Music Literature	3
	OR	
___ xxx xxx	GenEd Distribution	
___ xxx xxx	GenEd Distribution	3
___ xxx xxx	GenEd (Lab Science Distribution)	4
	TOTAL	14.5

Bachelor of Music in Music Education Suggested Program of Study

Fall Freshman Year

___	MUS 091	Student Recital Series	0
___	MUS 104	Class Piano I	2
___	MUS 113	Basic Rhythm	1
___	MUS 161-163	Major Ensemble	0.5
___	MUS 230	Music Theory I	3
___	MUS 231	SS/ET I	1
___	MUS 270-288	Applied Music	2
___	WRTG 100	Writing and Rhetoric	4
___	ENGL 161	Western Literature (Core 1)	4

TOTAL **17.5**
(College Math Requirement)

Spring Freshman Year

___	MUS 091	Student Recital Series	0
___	MUS 105	Class Piano II	2
___	MUS 107	Voice Class	2
___	MUS 161-163	Major Ensemble	0.5
___	MUS 232	Music Theory II	3
___	MUS 233	SS/ET II	1
___	MUS 270-288	Applied Music	2
___	HIST 161	Western History (Core 2)	4
___	XXX	GenEd Distribution	3

TOTAL **17.5**
(Freshman Applied Proficiency)

Fall Sophomore Year

___	MUS 091	Student Recital Series	0
___	MUS 106	Class Strings	1
___	MUS 161-163	Major Ensemble	0.5
___	MUS 161-163	Secondary Ensemble	0.5
___	MUS 205	Music History & Literature I	3
___	MUS 234	Music Theory III	3
___	MUS 235	SS/ET III	1
___	MUS 270-288	Applied Music	2
___	MUSE 212	Introduction to Music Education	1
___	FNED 346	Schooling in a Democratic Society	4

TOTAL **16**
(SS/Piano Proficiency)
(Praxis I)
(Admission to Teacher Education Program)

Spring Sophomore Year

___	MUS 091	Student Recital Series	0
___	MUS 161-163	Major Ensemble	0.5
___	MUS 206	Music History & Literature II	3
___	MUS 236	Music Theory IV	3
___	MUS 237	SS/ET IV	1
___	MUS 270-288	Applied Music	2
___	MUSE 412	Practicum in Music Education I	4
___	CEP 315	Educational Psychology	4

TOTAL **17.5**
Principles of Learning and Teaching (PLT) K-6 (Test Code 20522) **or** Principles of Learning and Teaching (PLT) 7-12 (Test Code 20524)

Fall Junior Year

___ MUS 091	Student Recital Series	0
___ MUS 161-163	Major Ensemble	0.5
___ MUS 270-288	Applied Music	2
___ MUS 110	Brass Class	1
___ MUS 112	Percussion Class	1
___ MUS 308	Fundamentals of Conducting	2
___ MUSE 413	Practicum in Music Education II	4
___ MUS 164/268	Chamber Music/Opera Workshop	1
___ MUS 210	Language Orientation I (voice majors only)	2
	GenEd Distribution	3
TOTAL		14.5 - 16.5

Spring Junior Year

___ MUS 091	Student Recital Series	0
___ MUS 111	Woodwinds Class	1
___ MUS 161-163	Major Ensemble	0.5
___ MUS 164/268	Chamber Music/Opera Workshop	1
___ MUS 211	Language Orientation II (voice majors only)	2
___ MUS 270-288	Applied Music	2
___ MUS 310-314	Music History Period Course	3
___ MUSE 414	Practicum in Music Education III	4
___ MUS/ANTH 169	Non-Western Music (Core 3)	4
TOTAL		15.5 - 17.5

Fall Senior Year

___ MUSE 424	Student Teaching	10
___ MUSE 460	Student Teaching Seminar	2
TOTAL		12

Spring Senior Year

___ MUS 091	Student Recital Series	0
___ MUS 161-163	Major Ensemble	0.5
___ MUS 270-288	Applied Music	2
___ MUS 492	Senior Recital	0
___ XXX	Core 4	4
___ XXX	GenEd Distribution (Lab Science)	4
___ XXX	GenEd Distribution	3
___ XXX	GenEd Distribution	3
TOTAL		16.5

Bachelor of Arts in Music Suggested Program of Study

Fall Freshman Year

___	MUS 091	Student Recital Series	0
___	MUS 113	Basic Rhythm	1
___	MUS 230	Theory I	3
___	MUS 231	SS/ET I	1
___	MUS 2xx	Applied Music	2
___	MUS 16x	Large Ensemble	0.5
___	WRTG 100	Writing and Rhetoric	4
___	xxx xxx	GenEd Distribution	3
TOTAL			14.5

Spring Freshman Year

___	MUS 091	Student Recital Series	0
___	MUS 232	Theory II	3
___	MUS 233	SS/ET II	1
___	MUS 2xx	Applied Music	2
___	MUS 16x	Large Ensemble	0.5
___	ENGL 161	Western Literature	4
___	xxx xxx	GenEd Distribution	3
___	xxx xxx	Elective	3
TOTAL			16.5
___	Freshman Applied Proficiency		

Fall Sophomore Year

___	MUS 091	Student Recital Series	0
___	MUS 234	Theory III	3
___	MUS 235	SS/ET III	1
___	MUS 2xx	Applied Music	2
___	MUS 16x	Large Ensemble	0.5
___	HIST 161	Western History	4
___	MUS 205	Music History and Literature I	3
TOTAL			13.5

Spring Sophomore Year

___	MUS 091	Student Recital Series	0
___	MUS 236	Theory IV	3
___	MUS 237	SS/ET IV	1
___	MUS 2xx	Applied Music	2
___	MUS 16x	Large Ensemble	0.5
___	MUS 206	Music History and Literature II	3
___	MUS xxx	BA Music Concentration Course	3
___	xxx xxx	Elective	3
TOTAL			15.5

Fall Junior Year

___ MUS 091	Student Recital Series	0
___ MUS 3xx	Adv. Theory Course (eg, 305, 307)	3
___ MUS 310-314	Music History Period Course	3
___ MUS 2xx	Applied Music	2
___ MUS 16x	Large Ensemble	0.5
___ xxx xxx	GenEd Distribution	3
___ xxx xxx	Elective	3
TOTAL		14.5

Spring Junior Year

___ MUS 091	Student Recital Series	0
___ MUS 2xx	Applied Music	2
___ MUS 16x	Large Ensemble	0.5
___ MUS 310-314	Music History Period Course	3
___ MUS xxx	BA Music Concentration Course	3
___ xxx xxx	GenEd Distribution (Lab Science)	4
___ MUS 164/268	Chamber Music Ensemble	2
TOTAL		14.5

Fall Senior Year

___ MUS 164/268	Chamber Music Ensemble	2
___ xxx xxx	Elective	3
___ MUS 169	Music of the Non-Western World (Core 3)	4
___ xxx xxx	GenEd Distribution	3
___ xxx xxx	Elective	3
TOTAL		15

Spring Senior Year

___ PFA 461	Senior Seminar	3
___ xxx xxx	Elective	3
___ xxx xxx	Elective	3
___ xxx xxx	GenEd Core 4	4
___ xxx xxx	Elective	3
TOTAL		16

Graduate Music Education at Rhode Island College

Rhode Island College offers two graduate degree programs in Music Education: 1) the Master of Music Education (M.M.Ed.) for candidates who already hold a valid teacher certification; and 2) the Master of Arts in Teaching (M.A.T.-Music) for candidates who hold a degree in music (or the credit-hour equivalent) but who are not certified. Completion of the M.A.T. program results in certification.

The M.M.Ed. program requires 36 credit hours of course work. The M.A.T. requires 46 credits, including 16 credits of undergraduate professional courses.

Each candidate's program is individually developed by the candidate and the graduate advisor, based on information derived from the candidate's application, audition, department entrance audition, and personal interviews. After all the admissions steps have been completed, the candidate and the graduate advisor work together to develop a formal Plan of Study which, when approved and signed, becomes the candidate's degree curriculum.

A graduate student may start taking courses in the program before the Plan of Study is formulated, especially if the application process has begun and if the courses are expected to be included in the Plan of Study. However, a maximum of nine credit hours taken before formal admission can be included in the candidate's program. Depending on the agreed Plan of Study, a maximum of six credit hours of graduate course work may be accepted in transfer from other institutions.

Every graduate degree program includes the requirement of an exit project. This usually is an original thesis. If a candidate wishes to substitute a Graduate Recital for a thesis, application for such a substitution is made to the Graduate Committee; it is granted only for candidates who demonstrate exceptional performance skills. A recent addition to the curriculum is a program in Conducting; candidates who pursue this avenue must qualify by virtue of their talent and skills, will study Conducting as a performance track, and will perform appropriate Conducting recital(s).

Queries about the program should be directed to:

Dr. Denise Guilbault, Music Education Coordinator
Department of Music, Theater, and Dance
Rhode Island College
600 Mt. Pleasant Ave.
Providence, RI 02908
(401) 456-9517
dguilbault@ric.edu

MASTER OF MUSIC EDUCATION (M.M.ED.)

The Master of Music Education (M.M.Ed.) degree is an advanced degree program for persons certified in music. Students seeking initial certification are required to enroll in the Master of Arts in Teaching (MAT) degree program.

Admission Requirements

1. A completed application form accompanied by a \$25 nonrefundable application fee.
2. Teacher certification in music.
3. A baccalaureate degree in music or 50 credit hours of approved music courses.
4. Official transcripts of all undergraduate and graduate records.
5. A minimum cumulative grade point average of B (3.00 on a 4.00 scale) in undergraduate course work.
6. An official report of scores on the Graduate Record Examination (GRE) or Miller Analogies Test (MAT).
7. An official report of scores on the Praxis II Music: Content Knowledge (0113).
8. Three letters of recommendation.
9. Evidence of musicianship.
10. A plan of study approved by the advisor and appropriate dean.
11. An interview.

Students who have completed a M.A.T. in music education at Rhode Island College *cannot* apply as a candidate for the M.M.Ed. program.

The online application is available at:

http://www.ric.edu/facultyArtsSciences/graduate_requirements.php

MASTER OF MUSIC EDUCATION (M.M.Ed.)
Course Requirements

Course No.	Course Title	Credit Hours	Offered
<i>Foundations Component</i>			
FNED 502	Social Issues in Educations	3	F, Sp
<i>or</i>			
FNED 520	Cultural Foundations of Education	3	F, Sp
SPED 531	Instr. Appr. To Children w/ Special Needs	3	F, Sp
<i>Music Education</i>			
MUSE 501	Research Techniques in Music Education	3	Su
MUSE 502	Perception, Assessment, and Eval. in Music	3	Su
MUSE 525	Advanced Studies in Music Education	3	Su (odd years)
MUSE 566	Seminar in Music Education	3	F (odd years)
<i>and</i>			
THREE CREDIT HOURS from			
MUSE 480	Workshop in Music Education	1-4	
MUSE 503	School Music Administration and Supervision	3	Su
MUSE 592	Graduate Thesis	3	As needed
<i>Music</i>			
MUS 505	Systems of Musical Analysis	3	F (even years)
MUS 560	Seminar in Music Literature	3	Sp (even years)
<i>and</i>			
FIVE CREDIT HOURS from			
MUS 591*	Graduate Recital	0	As needed
MUS 521	The Symphony	3	As needed
MUS 522	Opera	3	Sp 2005
MUS 570-88	Applied Music	2	F, Sp, Su

*Students electing Music 591: Graduate Recital must also enroll in at least two semesters of applied music, Music 570-88.

Electives

FOUR CREDIT HOURS from

MUS 561-563	Large Ensembles	0.5	F, Sp
MUS 564-566	Chamber Ensembles	1	F, Sp
MUS 570-588	Applied Music	2	F, Sp, Su
MUS 590	Independent Study	1-6	As needed

Comprehensive Examination

Total Credit Hours 36

Note: A thesis, graduate project, or recital is required of each student. Thesis and graduate projects vary, but topics must be approved by the Music Graduate Committee. The recital is available only to those who clearly exhibit advanced musicianship and must have the approval of the Music Graduate Committee.

MASTER OF ARTS IN TEACHING (M.A.T.)
(For students desiring Rhode Island Teacher Certification)

The Master of Arts in Teaching (M.A.T.) degree is for students seeking initial certification. Certified teachers should refer to the Master of Music Education.

Admission Requirements

Admission to the M.A.T. degree program requires admission to the Feinstein School of Education and Human Development, the equivalent of the Rhode Island College music major (or at least 50 semesters hours of Music) with a 3.0 grade point average or higher, evidence of musicianship, and acceptable scores on entrance examinations in music education, theory, history and literature. These tests are used for remedial and diagnostic purposes.

Students should note that additional courses might be required as prerequisites for certification depending upon education background and the results of the entrance examination. These courses may include: various class instruments, conducting, large and small ensembles, theory, history and literature. Non-Western Music, and/or applied music.

Because of the wide variety of MAT programs offered through the Feinstein School of Education and Human Development, applicants need to request the application portfolio in person. Please contact Mrs. Dottie Grady at 401-456-8822 or mgrady@ric.edu to schedule an appointment. Mrs. Grady will review the application process with you and direct you to the appropriate faculty member for more information.

The following is required in the application process:

1. A completed application form (obtained from the Feinstein School of Education and Human Development) accompanied by a fifty-dollar nonrefundable application fee.
2. GRE (Graduate Record Exam) with required score. This is a new requirement if matriculation is after August 21, 2010.
3. A resume outlining educational and work experiences.
4. A written statement of your educational philosophy.
5. Official transcripts of all undergraduate and graduate records.
6. A minimum cumulative grade point average of 3.00 on a 4.00 scale in undergraduate course work.
7. Two Disposition Reference Forms. These forms must be completed by individuals in 2 different categories:
 - Faculty
 - Supervisor of a child/youth-related activity
 - Work supervisor
8. An interview with the music education program coordinator.
9. Plan of study, approved by the advisor and appropriate dean, to be completed for matriculation.
10. A minimum of two letters of recommendation. These letters must be completed by individuals in 2 different categories
 - Faculty
 - Supervisor of a child/youth-related activity
 - Work supervisor
11. An official report of scores on the Praxis II Music: Content Knowledge Exam (0113) score.
12. A baccalaureate in music or at least 50 credits hours of music.
13. Evidence of musicianship.

NOTE: Must provide evidence of completion of the technology competency requirement within the first semester of admission.

http://www.ric.edu/feinsteinschooleducationhumandevlopment/pdf/MAT_MusicEd.pdf

MASTER OF ARTS IN TEACHING (M.A.T.)
Course Requirements

Course No.	Course Title	Credit Hours	Offered
<i><u>Foundations Components</u></i>			
CEP 552	Psych Perspectives on Learning and Teaching	3	F, Sp, Su
FNED 546	Contexts of Schooling	4	F
<i><u>Professional Education Component</u></i>			
MUSE 412	Practicum in Music Education I	4	Sp
MUSE 413	Practicum in Music Education II	4	F
MUSE 414	Practicum in Music Education III	4	Sp
MUSE 501	Research Techniques in Music Education	3	Su (even years)
MUSE 502	Perception, Assessment and Evaluation of Music	3	Su (odd years)
MUSE 525	Advanced Studies in Music Education	3	Su (odd years)
MUSE 526	Student Teaching in Music Education	10	F
MUSE 560	Student Teaching Seminar in Music Education	2	F
<i><u>Academic Disciplines Component</u></i>			
MUS 505	Systems of Musical Analysis	3	F (even years)
MUS 560	Seminar in Music Literature	3	Sp (even years)
<i><u>Comprehensive Examination</u></i>		0	
Total Credit Hours		46	

BACHELOR OF MUSIC IN PERFORMANCE PROGRAM REQUIREMENTS

For the curriculum in Music Performance (B.M.), the goal is to prepare students for careers as soloists or ensemble performers. Because the faculty strongly believes that performance, theory and literature are important elements in this curriculum. In addition, the degree serves as a valuable basis for graduate study in all aspects of music.

An audition is required for acceptance into the BA in Music program.

Course No.	Course Title	Credit Hours	Offered
<i><u>Music Theory</u></i>			
MUS 230	Music Theory I	3	F
MUS 232	Music Theory II	3	Sp
MUS 234	Music Theory III	3	F
MUS 236	Music Theory IV	3	Sp
MUS 305	Form & Analysis	3	F odd years
ONE COURSE from			
MUS 307	Composition	3	F even years
MUS 321	Orchestration	3	As needed
MUS 323	Counterpoint	3	As needed
MUS 458	Twentieth-Century Theory	3	As needed
<i><u>Sight Singing and Ear Training</u></i>			
MUS 113	Basic Rhythm	1	F, Sp
MUS 231	Sight Singing and Ear Training I	1	F
MUS 233	Sight Singing and Ear Training II	1	Sp
MUS 235	Sight Singing and Ear Training III	1	F
MUS 237	Sight Singing and Ear Training IV	1	Sp
<i><u>Music History and Literature</u></i>			
MUS 205	Music History and Literature I	3	F
MUS 206	Music History and Literature II	3	Sp
MUS 360	Seminar in Music Literature	2	Sp (odd years)
AND TWO COURSES FROM			
MUS 310	Medieval and Renaissance Music	3	Sp
MUS 311	Music of the Baroque	3	F even years
MUS 312	Music of the Classical Era	3	Sp odd years
MUS 313	Music of the Romantic Period	3	F odd years
MUS 314	Twentieth-Century Music	3	Sp even years

Applied Music

MUS 091	Student Recital Series (taken for eight semesters)	0	F, Sp
MUS 391	Junior Recital	0	F, Sp, Su
MUS 493	Senior Recital	0	F, Sp, Su

EIGHT SEMESTERS of each of the following groups. (**Note: Students must pass Freshman Applied Music Proficiency at the completion of the second semester of Applied Music.**)

1. MUS 370-388, in one instrumental area	24	F, Sp, Su	
2. MUS 161-163	4	F, Sp	
MUS 104	Class Piano I	2	F, Sp
MUS 105	Class Piano II	2	F, Sp
MUS 308	Fundamentals of Conducting	2	F

FOUR CREDITS from

MUS 164	Chamber Music Ensemble	1 semester	F, Sp
MUS 210, 211	Language Orientation (required for Voice Majors)	4	F, Sp
MUS 366	Accompanying (required for Keyboard Majors)	1	F, Sp
MUS 268	Opera Workshop	1 semester	F, Sp

Note: 1) Students are required to take Music 169 (Core 3 of General Education 2000)
2) Voice majors must also take Italian 101 and 102

Total Credit Hours 72-74

**BACHELOR OF MUSIC IN MUSIC EDUCATION
PROGRAM REQUIREMENTS**

The goal of the curriculum in Music Education is to prepare highly qualified and competent music teachers for public schools of this and other states. The music unit believes that musical performance skills are important elements in this objective and therefore emphasizes performance in this curriculum.

An audition is required for acceptance into the BM in Music Education program.

Course No.	Course Title	Credit Hours	Offered
<i>Music Theory</i>			
MUS 230	Music Theory I	3	F
MUS 232	Music Theory II	3	Sp
MUS 234	Music Theory III	3	F
MUS 236	Music Theory IV	3	Sp
<i>Sight Singing and Ear Training</i>			
MUS 113	Basic Rhythm	1	F, Sp
MUS 231	Sight Singing and Ear Training I	1	F
MUS 233	Sight Singing and Ear Training II	1	Sp
MUS 235	Sight Singing and Ear Training III	1	F
MUS 237	Sight Singing and Ear Training IV	1	Sp
<i>Music History and Literature</i>			
MUS 205	Music History and Literature I	3	F
MUS 206	Music History and Literature II	3	Sp
ONE COURSE from			
MUS 310	Medieval and Renaissance Music	3	Sp (even years)
MUS 311	Music of the Baroque	3	F (even years)
MUS 312	Music of the Classical Era	3	Sp (odd years)
MUS 313	Music of the Romantic Period	3	F (odd years)
MUS 314	Twentieth-Century Music	3	Sp (even years)

Applied Music

MUS 492 Senior Recital – Music Education Majors 0 F, Sp, Su

SEVEN SEMESTERS of each of the following groups

1. MUS 091 Student Recital Series 0 F, Sp
2. MUS 161–163 (in one ensemble) 3.5 F, Sp
3. MUS 270–286 or 288–289 (in one instrument) 14 F, Sp, Su

ONE SEMESTER in a second major ensemble 0.5 F, Sp

Note: Students must pass Freshman Applied Music Proficiency upon completion of the second semester of Applied Music.

Class Instruments

MUS 104 Class Piano I 2 F, Sp
MUS 105 Class Piano II 2 F, Sp
MUS 106 Class Strings 1 Sp
MUS 107 Class Voice 1 Sp
MUS 110 Brass Class 1 F
MUS 111 Woodwinds Class 1 Sp
MUS 112 Percussion Class 1 F
MUS 308 Fundamentals of Conducting 2 F

Related Requirements

MUS 164-166 or 268 Chamber Ensembles 2 F, Sp

Note: Keyboard majors may substitute one credit hour of MUS 366 for one credit hour of MUS 164.

Professional Courses

CEP 315 Educational Psychology 4 F, Sp, Su
FNED 346 Schooling in a Democratic Society 4 F, Sp, Su
MUSE 212 Introduction to Music Education 1 F
MUSE 412 Practicum in Music Education I 4 Sp
MUSE 413 Practicum in Music Education II 4 F
MUSE 414 Practicum in Music Education III 4 Sp
MUSE 424 Student Teaching in Music Education 10 F
MUSE 460 Student Teaching Seminar in Music Education 2 F

Note: (1) Students are required to take MUS 169 (Core 3 of General Education).
(2) Voice majors are required to take MUS 210 and 211.

Total Credit Hours 90

Rhode Island College
Music Education Professional Sequence

Prerequisite/Preparation	Event/Course	Artifact/Result/Evaluation
Successful Audition Grade of C or higher in: MUS 104, 105 MUS 113 MUS 230-233 MUS 2xx-Applied Music-2 semesters MUS 161-163 – 1 semesters	MUSE 212 -Introduction to Music Education (Fall) Must successfully complete this semester – FNED 346 Technology Proficiency Career Commitment Essay Pre-Professional Skills Tests (PPST) FNED 349 Faculty Reference Form FNED 349 Supervisor Reference Form	Class Portfolio- Observation Report Reference Forms Community Service Admission into FSEHD
Admission into FSEHD Grade of C or higher in: MUS 234, 235 MUS 2xx-Applied Music - 3 semesters Freshman Proficiency - Applied Music FNED 346 1 instrumental techniques course Sight-singing Proficiency Piano Proficiency MUSE 212 (B- or better)	MUSE 412 - Practicum I (Spring) Must successfully complete this semester – CEP 315 - Ed. Psych Praxis II Principles of Learning and Teaching (PLT) K-6 (Test Code 20522) <i>or</i> Principles of Learning and Teaching (PLT) 7-12 (Test Code 20524)	General Music Portfolio Reflection Paper Community Service
Passing Score on PLT (170) Grade of C or higher in: MUS 236, 237 MUS 2xx-Applied Music - 4 semesters MUSE 412 (B- or better) MUS 308 - Conducting CEP 315 2 instrumental techniques courses	MUSE 413 – Practicum II (Fall) MUS 308 - Conducting	Choral Portfolio Preparing to Teach Portfolio Community Service
Grade of C or higher in: MUSE 413 (B- or better) MUS 2xx-Applied Music - 5 semesters 4 instrumental techniques courses	MUSE 414 – Practicum III (Spring) Must successfully complete this semester – Community Service	Instrumental Portfolio Preparing to Teach Portfolio Community Service
MUSE 414 (B- or better) Preparing to Teach Portfolio Community Service	MUSE 424 – Student Teaching (Fall) MUSE 460 – Student Teaching Seminar	Exit Portfolio Professional Portfolio

BACHELOR OF MUSIC IN MUSIC EDUCATION **ADMISSION REQUIREMENTS**

Students may declare the major as freshman, but formal acceptance into the teacher education program coincides with permission to enroll in MUSE 412 (Practicum I). There are four steps to the admission process in music education.

1. As freshman, students must successfully audition in their major applied area and complete the Freshman Applied Music Proficiency (see p. 43).
2. Prior to enrollment in MUSE 412 (Practicum I), candidates must satisfy the sight singing and piano proficiency requirements.
3. Prior to enrollment in MUSE 412 (Practicum I), candidates must have passed MUSE 212 Introduction to Music Education with a minimum grade of B-.
4. While enrolled in MUSE 212, candidates must satisfy Feinstein School of Education and Human Development requirements for admission to undergraduate teacher education programs. These requirements are specified in the college catalog.

Large Ensembles – Music Education

Music Education majors are required to hold membership for seven semesters in MUS 161 (Chorus), MUS 162 (Wind Ensemble), or MUS 163 (Orchestra). Students are awarded one-half semester credit hour per semester for participation. String majors must enroll in Orchestra. Wind and percussion students will be assigned to Wind Ensemble or Orchestra on the basis of need and proficiency. All other music education students will normally enroll in Chorus.

In addition to membership in one of the aforementioned organizations, students who participate in Wind Ensemble or Orchestra as their primary ensemble must also participate in Chorus for at least one semester. Students who participate in Chorus as their primary ensemble must also participate in Wind Ensemble or Orchestra for at least one semester. Thus, the total large ensemble obligation for a music education student is eight semesters; seven in the major ensemble and one in the secondary ensemble.

Technology for Music Education Students

All Music Education students must pass the technology proficiency in addition to the music technology proficiencies mentioned elsewhere in the handbook. Music Education students are advised to see their advisor for information.

Go to this link for more information:

<http://www.ric.edu/technologycompetency/>

Other Helpful Websites or FSEHD Requirements:

Link to FSEHD:

<http://www.ric.edu/feinsteinSchoolEducationHumanDevelopment/>

FSEHD Announcements:

<http://www.ric.edu/feinsteinSchoolEducationHumanDevelopment/announcements.php>

Office of Partnerships and Placements (students teaching information):

<http://www.ric.edu/ospfp/>

Clinical Experiences in Music Education Rhode Island College

Music Education students at Rhode Island College engage in a five-semester sequence of clinical experiences which escalate in complexity and intensity. The sequence is designed to help each student grow from a competent musician into a competent music teacher, able to teach general music, vocal/choral music, and instrumental music. Certain demonstrated musical skills are required for entry to the sequence.

Introduction to Music Education

The first such experience is the Introduction to Music Education, a one-credit course that is designed to be taken in the fall semester of the student's second year. A principal assignment in this course is the observation of two cooperating teachers in the (usually) public schools, one elementary (K-6) and one secondary (7-12). In each assignment, the student observes for a minimum of five clock hours. The student is assigned to keep a log of these observations, taking special note of certain teacher behaviors and techniques. The student also may assist the cooperating teacher as the teacher deems appropriate and useful (for example, tutoring a section rehearsal for part of a class period). The student submits a formal portfolio for this course, part of which is a formal report (usually 10-15 pages) of this experience. Students must also demonstrate musicianship skills necessary for successful teaching.

Practicum I

The second element in the sequence is Music Education 412—Music Education Practicum I, a 4-credit course taken in the spring semester of the student's second year. It is devoted to General Music, K-8. The class meets twice per week for three hours in the music classroom of the participating school(s), plus a two-hour lecture/discussion on the RIC campus. The clinical instructors (i.e., the school general music teachers) serve as co-instructors.

For each teaching experience, the Practicum student prepares a lesson plan which is reviewed by both the college instructor and the clinical instructor, modifies the lesson plan as necessary, and then teaches the lesson, which is videotaped. After viewing the video, the student has a conference with the college instructor to review the strengths and weaknesses of the lesson. Lecture/discussion sessions deal with music learning theory, video review, lesson planning, task sequencing, classroom management, and curriculum planning.

Practicum II

The third element is Music Education 413—Music Education Practicum II, usually taken in the fall semester of a student's third year. Practicum II is devoted to vocal ensemble teaching in middle/secondary schools. The class meets twice per week for three hours in the music classroom of the participating school(s), plus a two-hour lecture/discussion on the RIC campus. The clinical instructors (i.e., the school choral directors) serve as co-instructors.

Principal issues in this semester are those that arise in ensemble rehearsal: score preparation, conducting, task sequencing; concert preparation, and program planning (curriculum).

Practicum III

The fourth element is Music Education 414—Music Education Practicum III, usually taken in the spring semester of a student's third year. Practicum III is devoted to instrumental ensemble teaching in

middle/secondary schools. The class meets twice per week for three hours in the music classroom of the participating school(s), plus a two-hour lecture/discussion on the RIC campus. The clinical instructors (i.e., the school choral directors) serve as co-instructors.

Principal issues in this semester are those that arise in ensemble rehearsal: score preparation, conducting, task sequencing; concert preparation, and program planning (curriculum).

Student Teaching

The fifth and final element is Student Teaching, which occupies the fall semester of the student's fourth year. Music Education students devote half the semester to elementary teaching, half to secondary. They are visited at least twice in each venue by their college supervisor.

By the end of the Student Teaching experience, it is expected that the pre-service teacher is prepared to assume the duties and responsibilities of a full-time teaching position in either elementary or secondary music.

Diversity

By the end of his/her program in Music Education, each student has worked—as observer, co-teacher, and teacher—in at least six different schools, and probably eight. These schools typically include a considerable diversity of students with regard to ethnicity, socio-economic position, talent, ambition, culture, language, and culture. At least one cooperating teacher is certified in Special Education as well as music, and her class schedule includes Special Needs students. Mainstreaming and Inclusion are part of most of the schools.

All students take either FNED 346—Schooling in a Democratic Society (undergraduate) or FNED 546—Contexts of Schooling (graduate).

PROCEDURE CONCERNING CRIMINAL BACKGROUND CHECKS

Beginning in January 2010, ALL individuals who are enrolled in courses that require contact with children/youth are required to undergo the Rhode Island criminal background check (BCI) process. The BCI Report must be current (within one year).

Go to this link for more information:

<http://www.ric.edu/feinsteinSchoolEducationHumanDevelopment/bci.php>

FEINSTEIN COMMUNITY SERVICE PROGRAM

The Feinstein School of Education and Human Development requires all undergraduate students in professional education programs to complete a community service experience, a major portion of which music be instructionally based. This requirement reflects the belief that a teacher is a professional person following a calling: a call to serve others in the pursuit of learning. In participating in community service, students serve others in ways that benefit and promote the interests of individuals and the community.

Within the context of the undergraduate Music Education program at Rhode Island College, school-based community service is interpreted to mean the unique contributions to music instruction that college music major can make to school classrooms, rehearsals, and practice rooms. The pre-service teacher is expected to use the skills and insights he/she is developing as a performing musician and prospective teacher to help the cooperating teacher in whatever capacity the cooperating teacher deems appropriate. This can include, but not be limited to, directing short section rehearsals, tutor individual students, sitting in (and leading) a section during rehearsals, and/or other strategies. Community service requirements must be completed prior to student teaching.

Go to this link for Community Service Information, the Handbook and Required Forms:

<http://www.ric.edu/communityservice/requirement.php>

Pre-Service in Music Education

Application for School Observations

Name (Mr/Ms)_____

Mailing Address_____

Permanent Address_____ (if different from above)

Telephone (____)_____ email_____

Principal instrument(s)_____

Assignment preferences (if any):

<u>Elementary</u>	<u>Secondary</u>	<u>Special Interests</u> (non-public, inner city, itinerant, bilingual, etc.)
1_____	1_____	_____
2_____	2_____	_____
3_____	3_____	_____

Indicate any community/school where you would not want to be placed.

Transportation

Private_____ Public_____ Other_____

School System(s) Attended

Elementary_____ -

Secondary_____

RHODE ISLAND COLLEGE
OFFICE OF CLINICAL EXPERIENCES
Field Observation: Instructions for Log and Report
MUSE 212

Name: _____

School Name: _____

School District: _____

Teacher: _____

Teacher e-mail: _____

Phone: _____

Time: _____

Date: _____

Grade Level: _____

For each observation, fill out the information above on this form and attach your answers to the questions below on a separate form. Answers should be typed, double-spaced, 12pt. font. Also include a signed copy of your observation verification form.

One of the essential elements in the service and observation experience is the keeping of a detailed log of your activities and learning. While you are observing a class or other instructional activity, you should take notice of what you see. You cannot take notes while working with students, of course, but immediately after each such service you should write in your log. Keep accurate account of: date, grade level(s), number and description of student(s), instructor(s), length of observation and/or service event, nature of activity or class, etc. Then note as much of the following, in as much detail, as you can.

Classroom Environment:

1. Describe observed details of the classroom environment.
2. How is the room organized?
3. Posted rules?
4. Posted curricular content?

Classroom Management:

5. Describe the procedures observed at the beginning of class.
6. Describe the engagement level of the students.
7. Describe any management behaviors demonstrated by the teacher. Are behavior expectations clear? What are the observed consequences for inappropriate behavior? Describe the feedback given by the teacher.
8. Describe transitions between activities.

Lesson Plan Content

9. Lesson plan objectives observed:
10. What should students be able to do and know by the end of the lesson plan?
11. How many activities are involved in the lesson? How do they vary from activity to activity?

Student Musical Behavior

12. Describe musical behaviors of the students.
13. How does the teacher solicit individual academic responses? How does the teacher solicit individual musical responses?
14. Describe the responses from the students.
15. What techniques of assessment did the teacher employ? What information about student learning and performance did these techniques yield?

Post-Observation Reflection:

16. What did you expect to observe and see demonstrated?
17. How did the teacher individualize instruction based on the strengths and weaknesses of the students?
How was special needs addressed?
18. What did you expect to observe and didn't see demonstrated?
19. Was there something unexpected about what you observed?
20. Where there characteristics you recognized from specific methodologies?
21. What are some techniques or methods you might bring to your classroom?
22. What of this classroom would you include in your future classroom?
23. Were you able to discuss the lesson with the teacher prior to the class, or after the class?
What did you learn from these discussions?
24. Discuss with your secondary cooperating teacher the new graduation requirements in the arts. How far have the arts faculty gotten in designing this portfolio?
25. Which RIBTS and Music Standards did the teacher implement and how.

I. Interview:

- Make sure you ask the teacher to leave ten to fifteen minutes for an interview. You will interview the elementary and secondary teachers. Make arrangements for a convenient time to conduct the interview.

- Make a list of questions ahead of time, including some open-ended questions (“Tell me about...”). Here are some suggestions. Feel free to adapt any questions as needed or add your own ideas.
 1. How long have you been teaching? At this age level? In this setting? Did you begin your career in your current position?
 2. What aspect of teaching do you find most rewarding? Most inspiring? Most challenging? Most frustrating?
 3. How do you organize and prepare for teaching? What strategies or systems do you find helpful?
 4. Tell me about the support for your program. Is there community involvement? Parental involvement? Student involvement? Is it well supported by colleagues? Administrators? Tell me about the value of music education expressed by the principal and others.
 5. How do you know that you “make a difference?”
 6. What one piece of advice would you give to a student to assist in preparing for a music teaching career?
- Be sure to thank your interviewee for his/her time. Follow up with a thank you note.
- Report should be word-processed and double-spaced. Add your own reflection to the interview in the final paragraph. (Perhaps one or more of the following: What did you find interesting? What did you find surprising? Did the person appear to value and enjoy his/her work? How did the interview impact your understanding of music education as a career?)

Rhode Island College
DEPARTMENT OF MUSIC, THEATER, AND DANCE
Music Education 212

Verification of Observation

_____ (date)

(Name of Student)

has observed, participated, and/or served _____
(type of class)

for a total of _____ hours, during the period _____

to _____.

Comments:

(Signature of Cooperating Teacher)

This form should be returned to the student observer or sent to:

Dr. Denise Guilbault, Music Education Coordinator
Department of Music, Theater, and Dance
Rhode Island College
600 Mt. Pleasant Ave.
Providence, RI 02908

**FEINSTEIN SCHOOL OF EDUCATION
AND HUMAN DEVELOPMENT
Pre-Professional Activity
With Children and Youth
Supervisor Reference Form**

This section is to be completed by the applicant.

Name (print) _____ SS# _____

Telephone# _____

Academic Major _____

Curriculum _____

Check one: _____ I do _____ I do not waive my right to inspect this reference.

Signature of this applicant _____

Name of Evaluator _____

Position _____

Address _____

This section is to be completed by the evaluator.

Please circle the number that you think is appropriate. (1= lowest 5= highest). If you do not have sufficient knowledge to make a judgment, circle NA.

1. Oral communication (coherence and articulation)	1	2	3	4	5	NA
2. Written communication	1	2	3	4	5	NA
3. Use of standard English syntax	1	2	3	4	5	NA
4. Poise and self-confidence	1	2	3	4	5	NA
5. Motivation and self-confidence	1	2	3	4	5	NA
6. Creativity and originality	1	2	3	4	5	NA
7. Leadership and influence	1	2	3	4	5	NA
8. Respect for others	1	2	3	4	5	NA

(Continued on next page)

9. Responsibility and reliability	1	2	3	4	5	NA
10. Industry and work ethic	1	2	3	4	5	NA
11. Working with others in group	1	2	3	4	5	NA
12. Emotional control and stability	1	2	3	4	5	NA
13. Judgment and common sense	1	2	3	4	5	NA
14. Interest in teaching	1	2	3	4	5	NA
15. Promise as a teacher	1	2	3	4	5	NA

Please use back for additional comments.

Signature of evaluator

Date _____

PROCEDURES FOR ADMISSION INTO PRACTICUM (MUSE 412) AND STUDENT TEACHING IN MUSIC (MUSE 423)

Application

A request for applications for Practicum (MUSE 412) is usually posted in October. All students who have completed or who are in the process of completing the requirements as listed in 3.4 on the "Procedures" sheet are invited to make application for the professional sequence. November 15 has been established as the cutoff date for music education students to apply for Music Practicum, MUSE 412. Students are required to check required courses to see if they meet minimal requirements for application. After application, all students must pass proficiencies in sight singing and piano.

Makeup and Function of the Departmental Admissions Committee

The Department of Music will maintain a Departmental Admissions Committee consisting of four members of the department, of which at least two members representing other applied disciplines and areas of instruction within the department (such as theory and literature). It will administer academic standards for admission to undergraduate programs of the department as described below.

Procedures, Course and Grade Requirements for Entrance Into Practicum

1. As is now the practice, students will indicate a curriculum objective as incoming freshmen. Indication of this objective shall not construe as acceptance into the program.
2. By November 15, students shall formally apply to the Departmental Admissions to Music Practicum, MUSE 412.
3. Standards for full acceptance into practicum shall be as follows:
 - 3.1 Maintenance of the general index requirement as stated by the Professional Admissions Committee of the College for retention in professional programs in the semester concerned is 2.5. Normally a minimum grade of C is required in each music course taken prior to Practicum.
 - 3.2 Completion of courses prerequisite to MUSE 412 (MUS 105 and MUSE 212)
 - 3.3 In addition to the requirements of 3.2 above, completion of the following courses:
 - Theory/Ear Training – 2 semesters
 - Basic Rhythm – 1 semester
 - History – 1 course
 - Class Piano – 2 semesters
 - Applied – 2 semesters
 - Large Ensembles – 2 semesters; (pass Freshman Proficiency)
 - Class Instruments – 2 course
 - Student Recital Series (MUS 091) – 2 semesters
 - Successful completion of sight singing proficiency
 - Successful completion of piano proficiency
4. Standards for Admission into the teacher education program in Music Education.
5. Standards for acceptance into student teaching, beyond those standards set forth by the Feinstein School of Education and Human Development:
 - 5.1 Completion of Music 106, 107, 308, 110, 111, 112
 - 5.2 Normally a grade of C is required in each required music course taken prior to student teaching.
 - 5.3 Successful completion of MUSE 414 and positive recommendation from Practicum teacher(s)
6. Procedures for Transfer Students: In the case of transfer students the following additional procedures will be employed:
 - 6.1 Applied music auditions will be given by a committee consisting of three faculty members to determine:
 - 6.1.2 The student's acceptance to the music education program.

6.1.3 The number of credits of applied lessons necessary to complete the program based on the student's degree of general musicianship and technique.

6.1.4 A re-evaluation of the transfer student's applied study program will take place at the end of two semesters of study by the original committee in conference with the student's applied teacher.

7. The Music Professional Admissions Committee will serve in an advisory capacity to consider special problems that may arise in the process of implementing the above standard and procedures.

Appeal Process

Appeals to the Music Area Professional Admissions Committee will be initiated directly by the student. Appeals of students regarding decisions of the Departmental Admissions Committee will be directed to the Professional Admissions Committee, Feinstein School of Education and Human Development.

The Music Area Professional Admissions committee will also have as one of its functions the periodic review of standards of admissions and retention to undergraduate programs of the department and will make recommendations to the Professional Admissions Committee for changes.

**APPLICATION FOR ADMISSION TO
MUSE 412 PRACTICUM I**

Name _____

SSN _____

Phone _____

Date _____

email _____

Principal Instrument _____

Indicate here if you are a transfer student _____

Cumulative Grade Index _____

Indicate the grade you received in each of the following courses. If you are presently enrolled in any of these courses, write "current" in the blank. If you plan to enroll in one or more of these courses during Fall 2005 semester, show the semester in the blank. A reading of the Student Handbook for Music Majors is advised.

Theory/Sight Singing: MUS 113 _____ MUS 230 _____ MUS 231 _____ MUS 232 _____

MUS 233 _____ MUS 234 _____ MUS 235 _____ MUS 236 _____ MUS 237 _____

Music Literature: MUS 205 _____ MUS 206 _____ MUS 310 _____

MUS 311 _____ MUS 312 _____ MUS 313 _____ MUS 314 _____

Applied Music: Sem 1 _____ Sem 2 _____ Sem 3 _____ Sem 4 _____

Freshman Proficiency Date _____

Major Ensemble: (circle one) 161, 162, 163

Sem 1 _____ Sem 2 _____ Sem 3 _____ Sem 4 _____

Music 091: Sem 1 _____ Sem 2 _____ Sem 3 _____ Sem 4 _____

Class Instruments:

Music 104 _____ Music 105 _____ Music 106 _____ Music 107 _____

Music 110 _____ Music 111 _____ Music 112 _____ Music 308 _____

Psychology: CEP 315 _____ or CEP 522 _____

Muse 212 completed? Yes _____ No _____

PPST: Date passed or planned Reading _____ Not scheduled _____

Writing _____ Not scheduled _____

Math _____ Not scheduled _____

Technology Proficiency: Date passed or planned Yes _____ No _____

Proficiencies: date passed or planned Sight-Singing: Yes _____ No _____

Keyboard: Yes _____ No _____

PIANO PROFICIENCY FOR ENTRANCE INTO MUSIC PRACTICUM

All students enrolled in the B.M. in Music Education Curriculum and the MAT-Music Curriculum must complete a piano proficiency examination before entering Music Practicum I (MUSE 412).

1. The proficiency examination will be given after the application to practicum is completed in the semester prior to Practicum. (Any re-examination after the first must have the full faculty approval as per faculty policy.)
2. The proficiency will include the following:
 - a. The student will sight-read a single melodic line with chord symbols and supply a simple accompaniment based on the chord symbols. The song will be chosen from a 3rd grade series music book.
 - b. The student will play and provide an appropriate accompaniment, within the keys of C, G, D, Bb, and F, two songs chosen from the following:
 - America
 - Polly Wolly Doodle
 - This Land Is Your Land
 - Silent Night
3. The student will play melody and accompaniment to Happy Birthday in the key of F major.
4. The student will play with security any of the major and harmonic minor scales with 2 hands, parallel motion in 2 octaves, followed by 2 octaves of arpeggios, and ending with the I-IV-I-V7-I (or i-iv-i-V7-i) chord progressions in both hands.

SIGHT-SINGING PROFICIENCY EXAMINATION

All students in the B.M. in Music Education curriculum and the Master's Degree programs must pass a sight-singing proficiency test before entering Music Education Practicum.

1. Students will be given two or more musical examples to prepare for singing. The Professional Admissions Committee will select one or more of these examples to hear during the test. These pieces will be available one week before the date of the test. Memorization is neither necessary nor desired.
2. On the day of the test, please arrive at the test site about 10 minutes before your scheduled time. At five minutes before your scheduled time, you will be given two or more new songs. You will have five minutes to examine and practice them.
3. When you enter the test site, you will be asked to do the following tasks:
 - a. Sing one or more of the prepared pieces.
 - b. Sing one or more of the new songs.
4. In all tasks, you may use solfege syllables or a neutral sound (loo, la, etc.) as you choose.
5. The results of the examination will be posted.

**Rhode Island College
Music Education Piano Proficiency
Evaluation Rubric**

Student _____ Date _____ Rubric Score _____
 Evaluator _____

Task	Good: Generally played with confidence and accuracy at an appropriate tempo. (6)	Competent: Generally played at a slower tempo or played somewhat inaccurately at an appropriate tempo. (4-5)	Poor: Generally played with many errors at an inappropriate tempo. (0-3)
Prepared piece 1			
Prepared piece 2			
Major scales and progressions			
Harmonic minor scales and progressions			
Sight-reading			

Pass: 24-30
 Fail: 0-23

7-17-10

RIBTS: 2
 NASM Standard: J.3.b.3

Rhode Island College
Music Education Sight-Singing Proficiency
Evaluation Rubric

Student: _____

Evaluator: _____

Date: _____

Task	Exemplary (9-10 pts.)	Competent (7-8 pts.)	Needs Improvement (5-6 pts.)	Poor (0-4 pts.)
Prepared Piece(s)	Accurate rhythms and pitches. No drifting. Very musical, with good phrasing and dynamics, and good tempo. Syllables (if used) are accurate. Positive approach with little or no hesitation. Score: _____	No more than three errors in rhythm and pitch. No drifting. Adequate musical performance, with some attention to phrasing and dynamics. Tempo is nearly appropriate. Syllables (if used) are mostly accurate. Some hesitation in approach but generally positive. Score: _____	Four to eight errors in rhythm and pitch. Some drifting in rhythm and pitch. Mechanical performance with little attention to phrasing and dynamics. Syllables (if used) contain significant errors. Score: _____	More than eight errors in rhythm and pitch. Significant drifting. Mechanical performance. No attention to phrasing, dynamics, and rhythm. Syllables (if used) are accurate. Slow, hesitant approach. Score: _____
"Reading" Piece(s)	See above Score: _____	See above Score: _____	See above Score: _____	See above Score: _____
TOTAL SCORE: _____		CIRCLE ONE: PASS FAIL (16-20) (0-15)		

RIBTS: 2
 NASM: J.3.b.3
 4/16/08

Revised 7-7-10

Field Report of Observation and Service Pre-Practicum in Music Education

Purpose

This is the first of three pre-service Music Education experiences in the professional sequence. Students invest a minimum of 20 hours (approximately 10 in elementary, 10 in secondary) in observing and assisting professional music teachers. This is not primarily a teaching experience; rather the emphasis is on observing and serving. The student will, under the supervision and guidance of the cooperating teachers, observe classes and lessons, tutor individual students, help rehearse small ensembles and sections, help the cooperating teacher organize programs, and other related activities. It is the intent of this program that, upon completion of the experience, the student will have had a significant exposure to the profession of music teaching and will have contributed to that profession. For that reason, no single activity should be stressed during the time spent in the classroom or rehearsal room.

Product:

a copy of the Pre-Practicum Report, including the instructor's comments and corrections.

Reflective Practice in General Music Music Education 412: Practicum in Music Education I

Purpose

As part of this course, pre-service music teachers plan, prepare, and teach 10-15 lessons to children in General Music. Approximately seven weeks are devoted to elementary, grades 1-6, and approximately seven weeks to Middle School, grades 6-8. For each lesson, the student is given an assignment by the cooperating site teacher. The student develops a lesson plan which is reviewed by both the college instructor and the site teacher, and then teaches the lesson. The lesson is evaluated by the pre-service teacher's classmates, the college instructor, and the site teacher. It is also recorded on videotape, which the pre-service teacher views. After viewing the videotape, the pre-service has an interview with the college instructor. Specific teacher behaviors are identified and discussed, and certain behaviors are assigned as a focus of the next lesson.

Product

Students will select two such lessons and assemble all documents associated with them: original lesson plans, site teacher's comments, college instructors' comments, peer evaluations, and any other materials that may pertain. One such lesson should be from early in the semester, one from later in the semester. These should be compared in a reflective self-evaluation.

Reflective Practice in Ensemble Teaching Music Education 413: Practicum in Music Education II

Purpose

As part of this course, pre-service teachers prepare and execute a sequence of rehearsals in vocal and instrumental ensembles in secondary schools. Each student engages in approximately 16-20 such opportunities: 8-10 in a vocal/choral setting and 8-10 in an instrumental setting. Each rehearsal is an opportunity to practice specific musical and teaching behaviors, including conducting. For each rehearsal, the student prepares a lesson plan, conducts the rehearsal, views a videotape of the rehearsal, and reviews his/her performances with the college instructor. Additional evaluations are performed by peers and the site teacher.

Product:

Students will include a copy of the Choral Unit Plan (from the Choral Portfolio) and a copy of the Instrumental Unit Plan (from the Instrumental Portfolio), both without scores.

Product: Reflective Teaching

Students will select one choral rehearsal and one instrumental rehearsal and assemble all documents associated with it: original lesson plan, site teacher's comments, college instructors comments, peer evaluations, and a reflective self-evaluation.

Reflection

Personal beliefs, values, knowledge, and professional dispositions about music education guide the practice of professional music educators. This reflective essay provides candidates a forum to articulate their developing views about significant aspects of the teaching and learning process. Using specific references to the artifacts contained within this portfolio, the pre-service teacher will assess his/her areas of strength and weakness as they apply to the Rhode Island Beginning Teacher Standards, the FSEHD Conceptual Frameworks, and the MENC National Standards.

Content Area Recommendation

Music Education majors have already demonstrated their competence as performing musicians before being admitted to the Professional Sequence. This included performances as soloist and ensemble musician, demonstrated proficiencies in sight-singing, keyboard, and other instruments. A letter from the Music Education Coordinator attesting to the candidate's continuing growth in musical knowledge and skills will accompany the Preparing to Teach Portfolio; this will be considered sufficient evidence of Content Area mastery.

**Teacher Candidate Mini Work Sample
Music Education
Feinstein School of Education and Human Development**

Overview of FSEHD Teacher Candidate Mini Work Sample (TCMWS)

The Vision

Teacher candidates will design a Teacher Candidate Mini Work Sample (TCMWS) centered on an instructional unit that provides evidence of their ability to plan for student learning by:

- Setting significant, challenging, varied, and appropriate learning goals and unit objectives.
- Incorporating multiple forms of assessment aligned with learning goals to assess student learning before, during, and after instruction.
- Designing instruction for specific unit objectives, student characteristics and needs, and learning contexts.

The Assignment

Candidates who are preparing to student teach are required to design an instructional unit for the purpose of the TCMWS. The TCMWS contains three teaching processes identified by research and best practice as fundamental to improving student learning. These three teaching processes fit into the FSEHD Conceptual Framework themes of Knowledge, Pedagogy, Diversity, and Professionalism.

Each Teaching Process of the TCMWS is followed by the Task, a Prompt, and a Rubric that defines various levels of performance. The Rubrics are used to evaluate the TCMWS. The prompts/directions/tips support the construction of the TCMWS.

The components of the TCMWS include*:

- Learning goals and unit objectives aligned with state or district content standards;
- An assessment plan designed to assess student learning before, during and after instruction, and;
- A design for instruction;

This is a requirement for student teaching and is completed during Practicum II and Practicum III

See Dr. Guilbault for more details.

Teacher Candidate Work Sample
Music Education
Feinstein School of Education and Human Development

Overview of FSEHD Teacher Candidate Work Sample (TCWS)

The Vision

Teacher candidates will design a Teacher Candidate Work Sample (TCWS) centered on an instructional unit that provides evidence of their ability to facilitate student learning by:

- Using information about the learning-teaching context and student individual differences to set learning goals and plan instruction and assessment.
- Setting significant, challenging, varied, and appropriate learning goals and unit objectives.
- Using multiple forms of assessment aligned with learning goals to assess student learning before, during, and after instruction.
- Designing instruction for specific unit objectives, student characteristics and needs, and learning contexts.
- Using regular and systematic evaluations of student learning to make instructional decisions.
- Using assessment data to profile student learning and communicate information about student progress and achievement.
- Reflecting on his or her instruction and student learning in order to improve teaching practice and increase student motivation and achievement.

The Assignment

During Student Teaching, candidates are required to teach a comprehensive unit for the purpose of the TCWS. The TCWS contains six teaching processes identified by research and best practice as fundamental to improving student learning. These six teaching processes fit into the FSEHD Conceptual Framework themes of Knowledge, Pedagogy, Diversity, and Professionalism. As a reflective practitioner, the teacher candidate also plans, acts, and reflects to inform practice.

Each Teaching Process of the TCWS is followed by the Task, a Prompt, and a Rubric that defines various levels of performance. The Rubrics are used to evaluate the TCWS. The prompts/directions/tips support the construction of the TCWS.

The components of the TCWS include*:

PLANNING

- Contextual factors related to the community and students to be taught;
- Learning goals and unit objectives aligned with state or district content standards;
- An assessment plan designed to assess student learning before, during and after instruction, and;
- A design for instruction;

ACTING

- Instructional decision-making that facilitates student learning;

REFLECTING

- Analysis of student learning and evaluation of self as teacher of the unit.

The final component of the TCWS is a comprehensive reflection on the overall Student Teaching experience and a plan for future professional development.

Unit Plan and Reflection

This artifact presents a cohesive and sequential set of rehearsals on a single piece of music rehearsed and taught to a secondary school ensemble during Student Teaching.

Product: Unit Plan—Secondary Ensemble

This unit plan is of an actual unit plan, developed and implemented with an actual ensemble during Student Teaching. The unit plan should consist of four principal elements:

Information about the piece: composer, genre, historical era, context, etc. This should not be a musicology or theory paper, but a general discussion of information that the students will find helpful, interesting, and memorable (1-3 pages). Attach a list of specific Frames of Reference that will be used, sorted by category.

A complete score, marked with all necessary cues, analysis, and expectations. Note where the ensemble can be expected to have trouble or need special support. Include a structural analysis.

A copy of each rehearsal plan in which this piece was rehearsed. The piece may have occupied the entire rehearsal (or the Student Teacher's portion of it), or it may have been one piece among others. Each rehearsal plan should show the following information (not necessarily in that order):

Title of piece

Measures or section(s) to be rehearsed

Specific objectives for those measures or section(s) in this rehearsal

Specific warm-up exercises, vocalises, etudes, etc. and how they are each related to the objectives for that rehearsal

The MENC National Standards to be addressed

Sequential procedures to be used

Two worksheets for students to complete as part of their grade for this unit of study. One of these should require students to manipulate musical notation, using the piece being studied as a model (MENC Standards 4 & 5). The other should be a short essay assignment which requires students to relate the composition to a historical or cultural context in which it was written, or to a given work of art or literature which is relevant (MENC Standards 8 & 9).

An observation by the cooperating teacher of at least one of these rehearsals, with specific reference to the unit plan as a whole.

A reflection (1-2 pages) discussing how well the actual experience corresponded to the plans. What might account for any important differences? If this unit were to be used again, what should be done differently?

II. Commentary and Case Study--Elementary General Music

This is an analysis of the learning of two students over a period of four weeks of music class (probably four classes). This project consists of four parts.

Describe the community, the school, and the classroom.

Identify two students and document what is known about them. It is not necessary to go beyond what the music teacher in a school would normally know about any student.

Identify the instructional goals for the class for a four-week or four-lesson sequence. Describe the musical activities planned for achieving these goals.

Assess how well the students achieved the instructional goals.

Professionalism

Product

A letter from one cooperating teacher in which the cooperating teacher discusses the Student Teacher's strengths and weaknesses and his/her readiness to enter the Music Education profession. The letter should address such matters as musical competence, professionalism, collegiality, and classroom/rehearsal skills.

Reflection

This is perhaps the most important item in the entire portfolio. The Student Teacher is invited to analyze his/her strengths and weaknesses as a musician, a teacher, and a professional.

This is a requirement for successful completion of student teaching.

See Dr. Guilbault for more details.

Professional Portfolio – Guidelines Music Education

Purpose and Overview

The Professional Portfolio is a compilation of artifacts that represent the beginning Music Education Professional as a whole person: a teacher, a musician, and a human being. In this portfolio, the young professional shows to a viewer the various elements of himself/herself that will attract the attention of an employer. At the same time, the portfolio serves as a recapitulation and condensation of the candidate's career and projects that career into the near future.

The Professional Portfolio should be collected into a three-ring binder (probably with transparent plastic envelopes to hold artifacts), with a Table of Contents at the beginning. The Portfolio should consist of at least four major sections: résumé, teaching career, musical career, and human career. The sections should be separated and tabbed for convenient viewing.

It is expected that the Professional Portfolio is a living testament, updated periodically with artifacts frequently being replaced with newer, more relevant items.

Résumé

The résumé is the single most important document in the portfolio. It should be prepared carefully and presented on the page in such a way as to reflect well on the candidate's professional skills and judgment.

Teaching

Artifacts in this section may include but not be limited to items duplicated in the Exit Portfolio. Additional items may include photographs, samples of student work, programs, and any other items that may represent the candidate's career to date as a professional music teacher.

Performance and Scholarship

Every music teacher must first be a competent performing musician and scholar. This section should show the candidate in that light. Artifacts might include programs of recitals and other performances, photographs, CDs, etc. CDs and other technological artifacts are especially useful, as they not only give an audio record of performance, but also demonstrate the candidate's familiarity with the technology.

Scholarship can be shown in a number of ways, including but not limited to copies of papers written for advanced courses, copies or lists of publications, program notes, etc.

Human Career

This section might be titled in any of a number of ways, depending on the activities and interests being represented. A music teacher is a teacher and a musician, but not only a teacher and musician. A music teacher is whole human being, with interests and activities not necessarily represented in the above categories. Items in this section might reflect personal interests in sports, travel, hobbies, other careers (earlier or parallel), defining experiences, etc.



FSEHD Teacher Candidate Observation and Progress Report

Student Teacher Candidate: _____ Email: _____ Emplid: _____

College Supervisor's Name: _____ Email: _____

Cooperating Teacher's Name: _____ Email: _____

Grade Level/Content Area Assignment: _____

Program: _____

Cooperating School District/School: _____

Observation: # 1 Date: _____ # 2 Date: _____ #3 Date: _____

#4 Date: _____ (fourth formal observation not required/optional/if needed)

The purpose of this instrument is to provide instructive feedback about the teacher candidate's teaching performance to the teacher candidate, the college supervisor, and the teacher candidate's cooperating teacher during the teacher candidate's student teaching. The instrument is to be completed following each formal observation of classroom instruction. Prior to the lesson, the observer will review the teacher candidate's lesson plan. During the lesson, the observer takes notes and then completes SECTIONS ONE and TWO of this instrument. The observer completes SECTION THREE following a post-observation conference with the teacher candidate. Only the Cooperating Teacher completes SECTION FOUR, which reflects cumulative performance to the date of the observation.

We have conferred in the summary of the candidate's classroom performance. Our signatures below attest to our judgments regarding the proficiency of the teacher candidate. As professional educators we recommend the student observed do the following:

- _____ Continue with preparation for a teaching license.
_____ Be required to complete an individualized contract to remedy deficiencies.
_____ Discontinue preparation for a teaching license.

College Supervisor's Signature Date

Cooperating Teacher's Signature Date

Student Teacher's Signature Date

SECTION ONE: LESSON INDICATORS

In this section of the protocol, rate indicators associated with effective lesson delivery: Planning, Implementation, Content, Climate, and Classroom Management. For each indicator, identify the level of proficiency demonstrated by the teacher candidate during the observed lesson.

Use the following rating scale to rate the Planning indicators.

0 Unacceptable	1-2 Developing	3-4 Acceptable	5-6 Target
Not present. The candidate does not include the indicator in his/her planning, action, or reflection.	Elements of the indicator are clearly present but are partially or ineffectively carried out. The candidate is developing an awareness and may be beginning to meet the knowledge, skills, and competencies needed to meet the needs of some learners.	Elements of the indicator are of good quality, but there is room for improvement. The candidate knows and demonstrates the methods, skills, and strategies needed to meet the needs of most learners.	High quality implementation of indicator. The candidate knows and consistently demonstrates the methods, skills, and strategies needed to meet students' diverse needs and interests.

Use the Comments section to note factors that were influential in determining the ratings or to record specific examples or quotes to illustrate the noted factors.

PLANNING

Planning Indicators

- | | <u>Rating</u> |
|--|---------------|
| 1. The design of the lesson demonstrates careful planning and organization, from appropriate set induction to closure. | _____ |
| 2. Lesson objectives are measurable and observable. | _____ |
| 3. The lesson plan objectives are aligned with GLEs, GSEs, and/or appropriate standards. | _____ |
| 4. The instructional strategies, activities and technical resources (e.g. manipulatives, adaptive or assistive technologies, electronic technology) in this lesson plan demonstrate attention to students' experience, preparedness, and/or learning styles. | _____ |
| 5. The instructional strategies, activities and technical resources (e.g. manipulatives, adaptive or assistive technologies, electronic technology) in this lesson plan demonstrate attention to issues of access, equity, and diversity for students. | _____ |
| 6. The lesson design demonstrates an accurate understanding of content. | _____ |
| 7. The lesson is designed to engage students in meaningful instructional tasks related to content. | _____ |
| 8. The lesson is designed to be student-centered, take advantage of students' curiosity, and be highly engaging. | _____ |
| 9. Formative and/or summative assessments are aligned with objectives. | _____ |
| 10. The lesson incorporates flexibility and plans for reteaching and/or extension, if needed. | _____ |

Comments:

Use the following rating scale to the Implementation and Content Indicators.

0 Unacceptable	1-2 Developing	3-4 Acceptable	5-6 Target
Not present. The candidate does not include the indicator in his/her planning, action, or reflection.	Elements of the indicator are clearly present but are partially or ineffectively carried out. The candidate is developing an awareness and may be beginning to meet the knowledge, skills, and competencies needed to meet the needs of some learners.	Elements of the indicator are of good quality, but there is room for improvement. The candidate knows and demonstrates the methods, skills, and strategies needed to meet the needs of most learners.	High quality implementation of indicator. The candidate knows and consistently demonstrates the methods, skills, and strategies needed to meet students' diverse needs and interests.

ACTION

Implementation Indicators

- | | <u>Rating</u> |
|---|---------------|
| 1. The teacher candidate arranges the physical environment to maximize learning in this particular lesson. | _____ |
| 2. The teacher candidate attends to individual student needs, including learning and behavioral issues. | _____ |
| 3. The teacher candidate designs or adapts relevant learning experiences that incorporate digital tools and resources (e.g. manipulatives, adaptive or assistive technologies, electronic technology) to promote student learning and creativity. | _____ |
| 4. The pace of the lesson is appropriate for the developmental levels/needs of the students and the purposes of the lesson. | _____ |
| 5. The teacher candidate customizes and personalizes learning activities using digital tools and resources (e.g. manipulatives, adaptive or assistive technologies, electronic technology). | _____ |
| 6. The teacher candidate uses multiple forms of assessment (e.g., observation, rubrics, oral questioning, etc.) to measure student learning. | _____ |
| 7. The teacher candidate's questioning strategies are likely to enhance the development of student conceptual understanding/problem solving (e.g., emphasized higher order questions, appropriately used "wait time," identified prior conceptions and misconceptions). | _____ |
| 8. The lesson is modified as needed based on formative assessment within the lesson. | _____ |

Comments:

Content Indicators

- | | <u>Rating</u> |
|--|---------------|
| 1. The content of the lesson is significant and worthwhile. | _____ |
| 2. The content of the lesson is appropriate for the developmental levels of the students in this class. | _____ |
| 3. Students are intellectually engaged with important ideas relevant to the focus of the lesson. | _____ |
| 4. The teacher candidate provides accurate content information and displays an understanding of important concepts. | _____ |
| 5. Appropriate connections are made to other areas of the discipline, to other disciplines, and/or to real-world contexts. | _____ |

Comments:

Use the following rating scale to rate the Climate and Classroom Management Indicators.

0 Unacceptable	1-2 Developing	3-4 Acceptable	5-6 Target
Not present. The candidate does not include the indicator in his/her planning, action, or reflection.	Elements of the indicator are clearly present but are partially or ineffectively carried out. The candidate is developing an awareness and may be beginning to meet the knowledge, skills, and competencies needed to meet the needs of some learners.	Elements of the indicator are of good quality, but there is room for improvement. The candidate knows and demonstrates the methods, skills, and strategies needed to meet the needs of most learners.	High quality implementation of indicator. The candidate knows and consistently demonstrates the methods, skills, and strategies needed to meet students' diverse needs and interests.

Climate Indicators

1. The teacher candidate demonstrates positive relationships with his/her students through interactions, including talk, body language, comments on papers, etc. _____
2. There is a sense of community in the classroom. Students treat each other and the teacher candidate with respect. _____
3. Active participation of all is encouraged and valued. _____
4. The teacher candidate's language and behavior clearly demonstrate that she/he is approachable, sensitive, and supportive to all students. _____
5. The climate of the lesson encourages students to generate ideas, questions, conjectures, and/or propositions. _____
6. Intellectual rigor, constructive criticism, and the challenging of ideas are evident. _____
7. There was a high proportion of student-to-student communication about the content of the lesson. _____

Rating

Comments:

Classroom Management Indicators

1. The teacher candidate has an effective way of getting all students in the class to be attentive. _____
2. The teacher candidate does not try to "talk over" the students. _____
3. The majority of class time is spent devoted to academic tasks, and time is divided in a meaningful, constructive way. _____
4. The teacher candidate circulates the room in order to keep students on task, to listen, and to challenge students with questions, when appropriate. _____
5. The teacher candidate provides clear, concise, and specific directions prior to transitions and checks for understanding before moving on to the next task or activity. _____
6. The teacher candidate applies a set of fair classroom rules, and behavioral interventions are based on logical consequences. _____

Rating

Comments:

SECTION TWO: CAPSULE RATING OF OBSERVED LESSON

In this final rating of the lesson, consider all available information about the lesson, its context and purpose, and your own judgment of the relative importance of the ratings you have made. Select the capsule description that best characterizes the lesson you observed. Keep in mind that this rating is not intended to be an average of all the previous ratings, but should encapsulate your overall assessment of the quality and likely impact of the lesson you just observed. Please provide a brief rationale for your final capsule description of the lesson in the space provided.

0 Points: Ineffective Instruction

Instruction is highly unlikely to enhance students' understanding of the discipline or to develop their capacity to successfully "do" the discipline. For example, instruction may be pedantic or uninspiring; students may be passive recipients of information from the teacher candidate or textbook; or material may be presented in a way that is inaccessible to many of the students. Alternatively, students may be involved in hands-on activities or other individual or group work, but it may appear to be activity for activity's sake, without a clear sense of purpose and/or a clear link to conceptual development.

Immediate intervention involving the college supervisor, cooperating teacher, and candidate is needed.

1-2 Points: Some Elements of Effective Instruction

Instruction contains some elements of effective practice, but there are problems in the design, implementation, content, and/or appropriateness for many students in the class. For example, the content may lack importance and/or appropriateness; instruction may not successfully address the difficulties that many students are experiencing, etc. Overall, the lesson is very limited in its likelihood to enhance students' understanding of the discipline or to develop their capacity to successfully "do" the discipline.

If this is other than a first observation, student performance at this level may indicate that intervention is needed.

3-4 Points: Effective Instruction

Instruction is well-designed, purposeful and characterized by most elements of effective practice. Students are usually engaged in meaningful work, but there are some weaknesses in the design, implementation, or content of instruction. For example, instruction addresses the needs of most students, but the classroom climate may limit the effectiveness of an otherwise well-designed lesson. Overall, the lesson is likely to enhance students' understanding of the discipline and develop their capacity to successfully "do" the discipline.

5-6 Points: Accomplished Instruction

Instruction is purposeful and engaging. Students actively participate in meaningful work (e.g., investigations, student presentations, collaborative activities, physical demonstrations, reading) throughout the lesson. The lesson is well-designed and implemented. The teacher candidate is responsive to students' diverse needs and interests. Instruction enhances students' understanding of the discipline and develops their capacity to successfully "do" the discipline.

Capsule Rating (Circle only one number): 0 1 2 3 4 5 6

Rationale for Capsule Rating:

SECTION THREE: POST OBSERVATION

This section is to be completed following a post-observation conference with the teacher candidate.

Use the following rating scale to rate the Reflection Indicators.

0 Unacceptable	1-2 Developing	3-4 Acceptable	5-6 Target
<p>Not present.</p> <p>The candidate does not include the indicator in his/her planning, action, or reflection.</p>	<p>Elements of the indicator are clearly present but are partially or ineffectively carried out.</p> <p>The candidate is developing an awareness and may be beginning to meet the knowledge, skills, and competencies needed to meet the needs of some learners.</p>	<p>Elements of the indicator are of good quality, but there is room for improvement.</p> <p>The candidate knows and demonstrates the methods, skills, and strategies needed to meet the needs of most learners.</p>	<p>High quality implementation of indicator.</p> <p>The candidate knows and consistently demonstrates the methods, skills, and strategies needed to meet students' diverse needs and interests.</p>

REFLECTION

Reflection Indicators

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. The teacher candidate describes how s/he made decisions for planning and implementation. 2. The teacher candidate discusses the strengths and weaknesses of the lesson and generates appropriate ideas for possible improvements. 3. The teacher candidate accurately analyzes and assesses student engagement, progress toward meeting the lesson objectives, and classroom management issues. 4. The teacher candidate is aware of how his/her demeanor, actions, and reactions affect the classroom climate and individual students. 5. Based on this lesson, the teacher candidate sets concrete goals (e.g. related to flexibility, pace, response to behavioral issues, etc.) s/he will focus on for future lessons. | <p>Rating</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> |
|---|--|

Comments:

Goals

Use the space below to record goals for the teacher candidate. Goals are based on the observation and subsequent conversation with the teacher candidate. *Note to observer:* Review goals prior to next observation.

SECTION FOUR: ONGOING PROGRESS
Completed by Cooperating Teacher ONLY

Professional Behavior and Technology Indicators are based on the cooperating teacher’s observations of and interactions with the teacher candidate up to this point in the student teaching experience.

Use the following rating scale to rate the Professional Behavioral Indicators.

0 Unacceptable	1-2 Developing	3-4 Acceptable	5-6 Target
Not present. The candidate does not include the indicator in his/her planning, action, or reflection.	Elements of the indicator are clearly present but are partially or ineffectively carried out. The candidate is developing an awareness and may be beginning to meet the knowledge, skills, and competencies needed to meet the needs of some learners.	Elements of the indicator are of good quality, but there is room for improvement. The candidate knows and demonstrates the methods, skills, and strategies needed to meet the needs of most learners.	High quality implementation of indicator. The candidate knows and consistently demonstrates the methods, skills, and strategies needed to meet students’ diverse needs and interests.

Professional Behavior Indicators

1. The teacher candidate treats his/her cooperating teacher, administrators, other teachers, and paraprofessionals with courtesy, respect, and honesty.
2. The teacher candidate is on time and is prepared.
3. The teacher candidate dresses professionally.
4. The teacher candidate attends, is attentive, and when applicable, takes an active role in department, faculty and other meetings relating to students (i.e., IEP meetings, parent conferences, Open House).
5. The teacher candidate is able to accept constructive feedback and make the appropriate adjustments.
6. The teacher candidate balances collaboration (with his/her cooperating teacher, special education teachers, etc .) and independent work in a professional manner.
7. The teacher candidate is a thoughtful listener to his/her students, colleagues, and parents.
8. The teacher candidate maintains a nonjudgmental stance toward students, parents, and colleagues.
9. The teacher candidate is a student advocate.

Rating

Comments:

Use the following rating scale to rate the Technology Indicators.

0 Unacceptable	1-2 Developing	3-4 Acceptable	5-6 Target
Not present. The candidate does not include the indicator in his/her planning, action, or reflection.	Elements of the indicator are clearly present but are partially or ineffectively carried out. The candidate is developing an awareness and may be beginning to meet the knowledge, skills, and competencies needed to meet the needs of some learners.	Elements of the indicator are of good quality, but there is room for improvement. The candidate knows and demonstrates the methods, skills, and strategies needed to meet the needs of most learners.	High quality implementation of indicator. The candidate knows and consistently demonstrates the methods, skills, and strategies needed to meet students' diverse needs and interests.

Technology Indicators

Rating

1. The teacher candidate designs or adapts relevant learning experiences that incorporate digital tools and resources (e.g. manipulatives, adaptive or assistive technologies, electronic technology) to promote student learning and creativity. _____
2. The teacher candidate develops technology-enriched learning environments that enable all students to pursue their individual curiosities and become active participants in setting their own educational goals, managing their own learning, and assessing their own progress. _____
3. The teacher candidate customizes and personalizes learning activities using digital tools and resources (e.g. manipulatives, adaptive or assistive technologies, electronic technology). _____
4. The teacher candidate demonstrates fluency with available technology systems. _____
5. The teacher candidate communicates relevant information and ideas effectively to students, parents, and peers using a variety of digital-age media and formats. _____
6. The teacher candidate models and facilitates effective use of current and emerging digital tools to locate, analyze, evaluate, and use information resources to support research and learning. _____

Comments:

Identify technical resources (e.g. manipulatives, adaptive or assistive technologies, electronic technology) within the classroom that are available to the teacher candidate. Check all that apply.

- | | |
|--|--|
| <input type="checkbox"/> Computer for teacher use | <input type="checkbox"/> Smart Board |
| <input type="checkbox"/> Computer(s) for student use | <input type="checkbox"/> Overhead projector |
| <input type="checkbox"/> Calculators | <input type="checkbox"/> LCD Projector |
| <input type="checkbox"/> Document camera | <input type="checkbox"/> Internet connection |
| <input type="checkbox"/> Other (specify) _____ | <input type="checkbox"/> Other (specify) _____ |

**BACHELOR OF ARTS IN MUSIC (B.A.)
PROGRAM REQUIREMENTS**

The principal objective of the Bachelor of Arts curriculum is to provide students with a liberal arts education with a strong concentration in music, thereby enabling them to integrate music into their lives in ways that are rewarding. Although some of the graduates of this program pursue careers in music, the goals of the program are not career-oriented but life-oriented. Even so, we also prepare those students who wish to pursue graduate studies in music at this or another institution.

An audition is required for acceptance into the BA in Music program.

Course No.	Course Title	Credit Hours	Offered
<i>Music Theory</i>			
MUS 230	Music Theory I	3	F
MUS 232	Music Theory II	3	Sp
MUS 234	Music Theory III	3	F
MUS 236	Music Theory IV	3	Sp
ONE COURSE from			
MUS 305	Form and Analysis	3	F (odd years)
MUS 307	Composition	3	F (even years)
MUS 321	Orchestration	3	Sp (odd years)
MUS 323	Counterpoint	3	Sp (even years)
MUS 458	Twentieth-Century Theory	3	As needed
<i>Sight Singing and Ear Training</i>			
MUS 113	Basic Rhythm	1	F, Sp
MUS 231	Sight Singing and Ear Training I	1	F
MUS 233	Sight Singing and Ear Training II	1	Sp
MUS 235	Sight Singing and Ear Training III	1	F
MUS 237	Sight Singing and Ear Training IV	1	Sp
<i>Music History and Literature</i>			
MUS 205	Music History and Literature I	3	F
MUS 206	Music History and Literature II	3	Sp
TWO COURSES from			
MUS 310	Medieval and Renaissance Music	3	Sp (even years)
MUS 311	Music of the Baroque	3	F (even years)
MUS 312	Music of the Classical Era	3	Sp (odd years)
MUS 313	Music of the Romantic Period	3	F (odd years)
MUS 314	Twentieth-Century Music	3	Sp (even years)
<i>Performance</i>			
SIX SEMESTERS of each of the following groups			
1. MUS 161–163 (in one ensemble)		3	F, Sp
2. MUS 270–286 or 288–289 (in one instrument)		12	F, Sp, Su

3. MUS 091 Student Recital Series 0 F, Sp

TWO SEMESTERS of
MUS 164-166 or 268 2 F, Sp

Note: Students must pass Freshman Applied Music Proficiency upon completion of the second semester of Applied Music.

Capstone Course

PFA 461 Senior Seminar 3 Sp

Choose concentration A, B, C, or D below:

A. Music History

THREE COURSES from

MUS 305	Form and Analysis	3	F (odd years)
MUS 310	Medieval and Renaissance Music	3	Sp (even years)
MUS 311	Music of the Baroque	3	F (even years)
MUS 312	Music of the Classical Era	3	Sp (odd years)
MUS 313	Music of the Romantic Period	3	F (odd years)
MUS 314	Twentieth-Century Music	3	Sp (even years)
MUS 360	Seminar in Music Literature	3	SP (odd years)
MUS 390	Independent Study	3	as needed
MUS 458	Twentieth-century Theory	3	as needed
MUS 490	Independent Study	3	as needed
MUS 491	Directed Study	3	as needed

B. Music Theory

THREE COURSES from

MUS 305	Form and Analysis	3	F (odd years)
MUS 307	Composition	3	F (even years)
MUS 314	Twentieth-Century Music	3	Sp (even years)
MUS 321	Orchestration	3	Sp (odd years)
MUS 323	Counterpoint	3	Sp (even years)
MUS 360	Seminar in Music Literature	3	SP (odd years)
MUS 390	Independent Study	3	as needed
MUS 458	Twentieth-century Theory	3	as needed
MUS 490	Independent Study	3	as needed
MUS 491	Directed Study	3	as needed

C. Music Composition

THREE COURSES from

MUS 305	Form and Analysis	3	F (odd years)
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MUS 307	Composition	3	F (even years)
MUS 314	Twentieth-Century Music	3	Sp (even years)
MUS 321	Orchestration	3	Sp (odd years)
MUS 323	Counterpoint	3	Sp (even years)
MUS 360	Seminar in Music Literature	3	SP (odd years)
MUS 390	Independent Study	3	as needed
MUS 458	Twentieth-century Theory	3	as needed
MUS 490	Independent Study	3	as needed
MUS 491	Directed Study	3	as needed

D. General Music

NINE CREDIT HOURS OF COURSES at the 300 or 400 level in music, as determined by the student and advisor.

Total Credit Hours

61

MINOR IN MUSIC

The minor in music consists of a minimum of 18 credit hours. Music 201, 203, and music education courses may not be elected in the minor.

MUS 205	Music Hist & Lit I	3 semester hours
MUS 206	Music Hist & Lit II	3 semester hours
MUS 230	Music Theory I	3 semester hours
MUS 231	Sight Singing and Ear Training I	1 semester hour
MUS 232	Music Theory II	3 semester hours
MUS 233	Sight Singing and Ear Training II	1 semester hour

FOUR SEMESTER HOURS FROM:

MUS 270-289	Applied Music	2 semester hours
MUS 161-163	Large Ensembles	.5 semester hours

MINOR IN JAZZ STUDIES

The minor in Jazz Studies is available to all students, regardless of their choices of major. The program of 21 semester hours, as follows:

MUS 168	Jazz Improvisation	4 semester hours
MUS 225	History of Jazz	3 semester hours
MUS 238	Jazz Theory I	3 semester hours
MUS 239	Jazz Theory II	3 semester hours
MUS 290	Applied Jazz	8 semester hours

DEPARTMENT HONORS PROGRAM

I. Purpose

The purpose of the Department of Music, Theatre, and Dance Honors Program shall be to encourage and assist qualified students to engage in independent research, scholarship, field work, and/or performance which is not normally a part of the academic program of studies and which will develop a dimension of the student's education not normally addressed by those studies. Completion of the Honors Program shall be noted on the student's permanent academic record.

II. Department Honors Committee

A. Membership The Department Honors Committee shall consist of at least three (3) members of the full-time Department faculty. They shall be appointed to the Committee by the Chair of the Department of Music, Theatre, and Dance. The members of the Committee shall elect a Chair of the Committee from the membership of the Committee.

B. Meetings The Honors Committee shall meet as necessary to conduct all business pertaining to Honors projects. Meetings may be called by the Chair of the Committee or by the Chair of the Department. The Committee shall keep full and accurate minutes of all proceedings, and these minutes shall be made available to all full-time members of the Department faculty. A copy of these minutes shall be forwarded to the Dean of the Faculty of Arts and Sciences.

C. Decisions All Decisions of the Department Honors Committee shall be made by majority vote. Decisions of the Committee shall be final in all matters pertaining to retention, dismissal, and evaluation, unless the student wishes to appeal the decision.

III. Qualifications for Admission

A. To qualify for admission to the Department Honors program, a student:

- (1) must be majoring in Music or in Theatre;
- (2) must have completed at least four (4) 300-level courses in his/her major;
- (3) must have earned an overall GPA of 3.0 and a GPA of 3.25 in his/her major (including any quality points accepted in transfer from other institutions). If the student expects to make performance a part of his/her Honors Project, the student must present evidence of superior performance abilities.

B. A student who does not meet all of the above criteria may, at the option of the Committee, be admitted to the program on probationary status. However, the student must satisfy all criteria for admission by the end of the first semester of the Honors Project or be dismissed from the program.

IV. Application Procedures

A. A student may apply for admission to the Department Honors Program any time after the end of his/her fourth semester (60 credit hours) and before the end of his/her sixth semester (90 credits).

B. Application shall be made by a personal letter to the Chair of the Department, who shall forward the letter to the Chair of the Honors Committee.

C. The student's application must be supported by a faculty member in the appropriate discipline who agrees to serve as his/her Honors advisor.

D. The application must include a description of the student's proposed Honors Project, a statement of the objective of the project, the methodologies to be used, projected dates for completion of various steps in the project, and the relationship between the project and the anticipated post-baccalaureate career and/or studies.

E. The application must be approved by the Department Honors Committee before he/she embarks on the Honors Project.

F. Application deadline for Fall is the previous April 15. Application deadline for Spring is the previous November 15.

V. Honors Project

A. It is expected that an Honors Project will represent an achievement meriting six (6) semester hours of Independent Study credit. The Honors Project should deal with a subject that is not treated in regular music or theatre courses, or should treat in significantly greater depth a subject which is part of a regular course. The Honors Project should provide an important learning dimension not otherwise provided for in the regular curriculum. The Honors Project should be scholarly, with the potential for application to a candidate's post-baccalaureate career or studies.

B. The academic structure for all Honors Projects shall be in the course 49X Independent Study. An Honors project shall earn three (3) Independent Study credits per semester for two semesters for a total of six (6) Independent Study credits. The candidate must submit an Independent Study Proposal in the usual manner, meeting deadlines for each applications. The candidate shall enroll in 49X, normally for the seventh and eighth semesters (or at least two semesters) of his/her residence at Rhode Island College. Exceptions to this time frame shall be made at the discretion of the Honor Committee.

C. The candidate will consult regularly with his/her faculty advisor on the progress of his/her independent study courses.

D. By November 1st of the semester of the Project, the candidate shall meet with the Honors committee to review his/her work to date. The student shall submit evidence that the Project is being conducted according to plan; such evidence may include documents (bibliographies, outlines, notes, etc.), performance or presentation, or other methods of presenting the Project. The candidate should be prepared to discuss the project and answer questions from members of the Committee.

If the candidate's Project advisor is not a member of the Committee, the advisor will be invited to be present and to make his/her recommendation regarding the progress of the Project. The Honors Committee shall then determine whether the candidate shall be permitted to continue in the Honor Project.

If the Committee's decision is positive, the student may continue in the Honors Program and file his/her proposal for 49X for the Spring semester. If the Committee's decision is negative, the student is dismissed from the Honors Program.

E. By April 1st of the Spring Semester of the Project, the entire Honors Project shall be evaluated by the Department Honors Committee in the presence of the Honors candidate. If the project advisor is not a member of the Committee, the advisor shall participate in the discussion and shall recommend a grade for the second half of the Project. Deliberation of the Committee may be done in a closed session. Final approval of the project shall require a majority vote of the Honors Committee.

F. Structure of Honors Projects

(1) All Honors Projects shall include significant scholarship; a performance (i.e., recital) alone shall not be considered an Honors Project.

(2) The following list of project subjects is intended to suggest the types of subjects, which the Committee would consider worthy. It is expected that the candidate shall develop a subject to suits his/her own interests and educational goals.

- A lecture of 45-60 minutes which is focuses on a single topic, composer, style, or intention. The performance of the musical literature may be by the candidate, assisting performers or both.
- A 35-50 page detailed analysis – historical, theoretical, harmonic, contextual, etc. – of a single significant musical or theatrical work.
- The development and implementation of a program of music instruction in a preschool of day care facility, including a written report of the project.
- Performance and analysis of significant work(s) of the candidate’s own composition or arranging.

VI. Grading Policies and Procedures

A. The Department Honors Committee shall have the responsibility of evaluating all Honors Projects.

B. Upon the recommendation of the candidate’s advisor, the Committee shall determine if a candidate’s Project merits the designation of Honors, and all decisions of the Committee shall be final in all matters pertaining to evaluation of Honors Projects.

C. A grade for each semester of the Project will be recommended by the candidate’s advisor and will be assigned upon the approval of the Honors Committee.

D. Policy on Failure to Perform Honors-Quality Work

If an Honors candidate completes his/her Honors Project, but the Honors Committee judges the work to be of less than Honors quality but still acceptable for Independent Study credit, the student shall receive credit for Independent Study. Such credit shall be counted as an elective.

E. Policy on Dismissal

An Honors candidate may be dismissed from the Honors Program if he/she fails to maintain the necessary grade point average or if he/she fails to demonstrate adequate progress in the Honors Project (less than a “B” grade). The candidate shall be notified of dismissal from the Honors Program by a letter from the Chairperson of the Honors Committee, with copies to the Chair of the Department, to the Assistant Chairperson of the Department, and to the candidate’s advisor.

F. Appeal Process

A decision of the Honors Committee may be appealed to the Department Chair, who will investigate the student’s complaint. If a satisfactory decision cannot be negotiated, the decision of the Department Chair may be appealed to the Dean of the Faculty of Arts and Sciences.

TECHNOLOGY PROFICIENCIES

Beginning with the class of 2000, students in all music programs, (B.A. and B.M.) will be required to pass a technology proficiency. The proficiency has several components:

1. Students should be familiar and have facility with one of the following Computer Assisted Instructional Programs: Practica Musica, MacGamut, Hypercard, Melodic Dictation and Miracle Piano.
2. Students will explore CD-ROM programs such as Major Composers and Encyclopedia References.
3. Students will become familiar with at least one of the following notation programs: Finale, Overture, Mosaic, Professional Composer. Students will learn skills such as arranging and using the MIDI keyboard.
4. Sequencing programs such as Trax, Studio Vision Pro, Digital Performer, and Band-in-a-Box will be explored.
5. Students will create instructional playlists using such programs as Sound Edit 16, Audioshop, etc. Other techniques such as sampling and sound synthesis will also be used.
6. Instruction will be given in assessing the Internet for purposes of research and instruction.

PASSING THE TEST

Students can pass the proficiency through one of several means:

1. The proficiencies can be taken in the context of Music Theory I-IV.
2. Students who have already taken music theory can arrange to take an independent study with Professor Mack. Also, from time to time Mr. Mack will offer the course: Music 350, Topics in Music Education.

Students with prior knowledge of music technology may attempt to pass the proficiencies.

PERFORMANCE JURIES

All students in the B.A., B.M. in Music Education, B.M. in Music Performance, or the M.A.T. and M.M. Ed. Degrees programs who are enrolled in applied music (270-288; 370-388; or 570-588) must complete a performance jury at the end of each semester of applied study. A faculty committee from the appropriate applied area evaluates the ten-minute jury. The student performs literature studied during the semester.

An applied Jury Examination will occur at the conclusion of each semester. The applied jury committee will submit an average grade, which will count as one-third of the applied grade for the semester.

Two juries are of special importance to undergraduate students: The Freshman Applied Proficiency and the Junior Jury.

Freshman Applied Proficiency Successful completion of the Freshman Applied Proficiency means that the student will remain in that particular program. Failure to pass the Freshman Applied Proficiency means that the student will not be permitted to continue his/her studies in that program. The student should discuss the various options with his/her advisor or the chair or the Music Faculty Department. Standards for Freshman Applied Proficiency are available from applied teachers or the chair of the Music Faculty Department. The time at which the jury is performed varies with the degree of the program:

B.A. in Music – At the end of the second semester of applied study

B.M. in Music Education - At the end of the second semester of applied study

B.M. in Music Performance – At the end of the first semester of applied study

Transfer students to either program – Date indicated on the Transfer Acceptance Letter

Students who do not successfully complete the Freshman Applied Proficiency Jury may reschedule the jury in compliance with the provisions stated in the policy of re-examination. Students in the B.A. program must pass the Freshman Applied Proficiency to receive the B.A. degree. The jury may be taken more than once.

The Junior Jury is required of all students in the B.M. in Music Education degree program. Successful completion of the Junior Jury determines whether the student will perform a full or joint Senior Recital for partial fulfillment of the degree requirements.

See the forms for Applied Jury Examination, The Freshman Proficiency Examination, and the Junior Applied Jury Examination that are enclosed in this handbook (pp. 47-49).

(approved by the College Curriculum Committee on December 18, 1987)

REQUIREMENTS FOR MUSIC 091: STUDENT RECITAL SERIES

Music 091: Student Recital Series is the weekly recital in which all music students perform. It is informal for the audience but more formal for the performance. All students who are registered for 200- or 300-level Applied Music must register for this class. Grading is S/U, based solely on attendance.

Attendance

Attendance is recorded on cards, which each student submits at the end of each class or concert to the presiding instructor. In order to earn an "S" grade (passing grade) in any semester, a student must attend a minimum of sixteen (16) performances in any combination of the following:

- 1) Schedules Music 091 performances, usually on Tuesdays at 12:00 noon. There are usually 12-14 of these each semester.
- 2) Chamber Music Recitals, usually on Wednesdays at 1:00 p.m. These are 50-minute recitals by professional guest artists. Admission is free. Consult the posted schedules for dates and programs.
- 3) Concert by major ensembles (Symphony Orchestra, Chorus, Wind Ensemble, Concert Jazz Band, Chamber Orchestra) in which the attendee is not a participant. Consult the posted announcements for dates and times.
- 4) Concerts by other RIC ensembles as designated by the presiding instructor. These concerts are full-length performances, on campus, open to RIC students without charge.
- 5) Concerts by non-RIC artists whose professional stature merits such consideration (ex: the Muir Quartet).

A list of all such attendance opportunities will be posted at the beginning of each semester. Any questions regarding Music 091 should be addressed to the instructor of the record.

Performances

It must be understood that a student's performance in Music 091 is not part of his/her Music 091 grade. Rather, performance in this recital is a requirement of Applied Music: any student in Applied Music 2xx or 3xx must perform in Music 091 at least once each semester. (A waiver may be granted for a student's first semester of study.) Failure to do so will result in an Incomplete grade in Applied Music. Students taking one-hour lessons who are not music or musical theatre majors are not required to perform in 091, but may do so at their teacher's discretion.

Performances are scheduled at the beginning of each semester for the entire semester. Each Applied Music Teacher, in consultation with the instructor, reserves places on specific program dates for his/her students. These performance reservations are the responsibility of the teacher. The instructor will not accept such requests from students. One week prior to a student's performance date, the instructor will ask the teacher for the appropriate program information from which the program is prepared.

Each program consists of a maximum of eight (8) performances, each of which may be up to seven (7) minutes in length.

SOLO RECITAL – JUNIOR, SENIOR, GRADUATE

Registration

You must enroll in the correct recital course in the semester in which your recital is to be given. Consult your advisor and applied teacher to be sure you have the correct course in the correct semester. All students must also be enrolled in Applied Music up to and including the semester of their recital.

MUS 391	Junior Recital <i>Prerequisite: 5 semesters of Applied Music in the appropriate instrument.</i>
MUS 492	Senior Recital — Music Ed Major <i>Prerequisite: 6 semesters of Applied Music.</i>
MUS 493	Senior Recital — Performance Major <i>Prerequisite: MUS 391 and 7 semesters of Applied Music.</i>
MUS 591	Graduate Recital <i>Prerequisite: Consent of Department Graduate Committee.</i>

Reserve the Hall

Required solo recitals are usually performed in Sapinsley Hall, and non-required recitals (e.g., BA students) are usually performed in room 198. Space must be reserved well in advance of the event, preferably during the first two weeks of the semester in which the recital is to be performed. The procedure for reserving recital space is:

1. A list of available dates and times must be obtained by talking with the Assistant Chair.
2. In consultation with your teacher, accompanist, committee members, and the Assistant Chair, select a date and time for your recital.
3. Reserve the date and time by completing the Recital Reservation Request Form, obtaining the necessary signatures (committee members and accompanist), and returning it to the Assistant Chair. Be advised that, once selected and reserved, the date and time cannot be changed without a great deal of difficulty.
4. The Assistant Chair will reserve the recital venue online, and you will receive confirmation by email.

Recital Committee

Your recital committee must consist of three faculty members, one of whom will of course be your applied instructor. The others may be any combination of full-time or part-time faculty. Get a commitment from each committee member by obtaining his/her signature on the Recital Reservation Request Form.

Prepare the Program

Download the Recital Program Template. You are responsible for entering your program information in the template without changing the layout, font, etc. This must then be proofread by your applied instructor and emailed to the Assistant Chair two weeks prior to your recital date. After a final proofreading, the Assistant Chair will forward the program to the Department Secretary for printing and copying. You must pick up the programs from the secretary before your recital. All other information (translations, program notes, etc.) may be prepared separately by the student, and are not the responsibility of the Department office.

Grading

The recital acts as three events: 1) the recital performance, for which a grade of S or U is given; 2) your required Music 091 performance; and 3) your end-of-semester jury. The recital committee will give you a letter grade, which is your jury grade. Your teacher is responsible for executing the forms for recording grades.

Recording

If you want an audio or video recording of the recital, you must make the arrangements. In some cases the Nazarian Center technical staff can help with audio recording. Please contact Brian White at bwhite@ric.edu for details.

Rehearsal

Rehearsal time in Sapinsley Hall is limited and available only at the discretion of Nazarian Center staff. You must arrange any rehearsal time in the performance hall with the Director of Operations well in advance. Please contact Brian White at bwhite@ric.edu for details.

Ushers

Ushers, if needed, are the responsibility of the recitalist.

Reception

If you want to host a post-recital reception, you must see the Assistant Chair for details.

Physical Arrangements

The technical staff will set up the acoustic shell, bring the appropriate piano on stage, and arrange the side curtains. Any other stage equipment, instruments, or furniture is the responsibility of the recitalist.

Recitals in Room 198

All recitals held in room 198 will follow the same procedures, with the following exceptions:

1. Rehearsal times in room 198 should be scheduled at least two weeks in advance with the Assistant Chair.
2. Nazarian Center staff will not be available to assist with recording or physical arrangements of the room. These are the responsibility of the recitalist, including returning the room to its original setup.

APPLIED LESSONS

Students enrolled in the B.M. in Music Education degree are required to study their major instrument for seven semesters. The requirements for the B.M. in Music Performance require students to study eight semesters on their major instrument. All students in the B.A. in Music degree must have six semesters of applied study. Students are allowed 14 lessons, each lesson lasting fifty minutes. (Summer School: 12 one-hour lessons). All students in Music programs are required to perform in MUS 091 Student Recital Series once each semester.

Procedures for Applied Lessons

Returning Students

1. The individual student should consult with his/her current instructor during the registration period each semester of the academic year.

2. The individual student will be contacted at the beginning of each semester by her/his instructor regarding mutually agreeable times for the applied lessons.

New, Incoming, and Transfer Students

1. Prior to registration, the individual student should contact the Assistant Chair or his designee regarding the instructor with whom she/he should study.

2. The individual student will be contacted at the beginning of each semester by his/her instructor regarding mutually agreeable times for the applied lessons.

Applied Music: Summer Session

Applied Music in summer is governed by the following guidelines:

1. Applied lessons are available to students only by arrangement with the Applied instructor. If you want to study in the summer, ask your teacher if he/she is available to teach.
2. Applied lessons will not be listed in the Summer Session Bulletin. A call number will be generated only for the Applied Music courses that are arranged.
3. Official enrollment for Applied Music courses will only be available for first session; register for the course in Summer Session I; however, lessons will be taught weekly for both sessions (a 12-week period).
4. A grade of "Incomplete" will be recorded at the end of Session I.
5. A special jury will be scheduled at the end of Session II. Final grades will be calculated then for the entire summer and a Change of Grade form will be submitted to change the "Incomplete" to the appropriate letter grade.
6. The teacher will be paid at the end of the second Summer Session for the entire summer of lessons.

SCHOOL INSTRUMENTS

Every student enrolled in a music program at Rhode Island College may check out a school-owned instrument. Strings, Woodwinds, Brass, and Percussion instruments are available at no charge. Forms, which indicate the student's liability for replacement in the event of loss or theft, must be signed. Students will be expected to reimburse the college for the replacement value of the instrument.

LOCKERS

The procedures for obtaining a locker are as follows:

1. Students must see the Department Administrative Assistant in Department office (NCPA 216) for the combination to the lock of an assigned locker.
2. Students must leave a deposit of \$10 per locker in order to secure a combination and locker.
3. Once the student receives the combination, he or she is responsible for the locker and the combination lock.
4. Since space is at a premium, lockers will be assigned based on the minimum needs of the student. For example, only the smallest suitable instrument locker will be assigned to an individual, and only one hallway locker will be assigned to each student. Students may neither exchange nor share lockers.
5. The deposit will be returned to the student at the end of the academic year once his or her locker has been emptied and cleaned and the combination lock is returned to the Administrative Assistant.
6. Unauthorized locks will be cut off and the contents of the locker removed at the discretion of the Department Chair.

KEYS

Certain students will be issued keys as needed (e.g. percussionists, bassists, ensemble librarians and managers).

1. Students must see the Department Administrative Assistant in Department office (NCPA 216) to check out a key.
2. Students must leave a deposit of \$10 per key.
3. ALL KEYS must be returned at the end of the Spring semester.
4. Students who have not returned their keys at the end of the Spring semester will have a hold put on their RIconnect account until the key is returned. Unreturned keys will be reported to Campus Police for further action.

POLICY GOVERNING SPECIAL TALENT AWARDS IN MUSIC

1. All incoming students, including transfers, are eligible to audition for music STA awards.

A. All awards to incoming freshmen may be renewable for a total of four years. Awards to incoming transfer students shall be renewable for the number of semesters of applied music required for graduation (as determined by the Music Faculty STA Subcommittee and applied instructor at the time of audition).

B. The following criteria must be met for renewal of STA's:

1. Normally the student is enrolled full-time as a music major at Rhode Island College.
2. The student maintains a 3.0 GPA.
3. The student demonstrates a satisfactory progress in his/her applied music juries.
4. The student participates in appropriate major ensembles to the satisfaction of the ensemble director(s) and contributes to the department as appropriate to the student's applied area.

C. The Music Faculty STA Subcommittee will be responsible for evaluating STA recipients according to the above criteria each Spring. Failure to comply with any of the above criteria will result in the non-renewal at Rhode Island College.

II. A student must have made formal application to the college to be eligible to audition for an STA. All awards are contingent upon the student's acceptance at Rhode Island College.

III. Students must audition for the Music Faculty STA Subcommittee to be offered an award, with the following exception: each ensemble director (chorus, orchestra, wind ensemble) may offer one (1) award each spring to an exceptionally qualified potential incoming freshman or transfer student, without the need for that student to audition for the entire committee. It is understood that such students shall be only of the very highest caliber, and that the ensemble director has heard them perform in a setting (workshop, lesson, etc.) where their talents may be properly judged. It is also understood that such an offer may not be forthcoming from each director every year. All such verbal offers by ensemble directors shall be communicated in writing to the student by the STA Chair as soon as possible, but no later than April 15, unless the student is uncommitted to another institution. All offers shall be contingent upon final funding.

IV. The Music Faculty STA Subcommittee will hear all auditions for STA's, and will make all decisions regarding which students are offered STA's and the dollar amount of the award. The committee shall not exceed five full-time faculty, representing the following areas:

- A. Directors of the chorus, orchestra, and wind ensemble
- B. Chair of the Music Faculty
- C. One representative from the music education faculty
- D. One representative from the piano faculty
- E. Other full-time faculty as deemed necessary by vote of the music faculty.

V. STA funds that are uncommitted in the fall may be awarded on a one-year, non-continuing basis to Rhode Island College students who do not otherwise receive music STA funds. Awards will be based on auditions held early in the fall semester.

VI. Notification of STA awards to students:

A. All STA offers shall be communicated in writing to students no later than April 15. The letter shall specify the amount of award, criteria for annual continuation, and response deadline. The letter shall also

stipulate that the award is contingent upon the student's admission to Rhode Island College and final approval of funding. A copy of the NASM guidelines on scholarships shall be included in the letter.

B. Each letter of STA offer shall include an STA Acceptance Response Form which must be signed by the student and returned to the committee chair by May 1. Offers which are not accepted by that date may be withdrawn.

C. Accepted awards shall be confirmed in writing to the student by May 15, and a letter of commitment (as per NASM guidelines) shall be signed by the student and returned to the committee chair.

ENDOWED SCHOLARSHIPS

The following Endowed Scholarships are monetary awards for music majors. Music faculty nominate students for each of these awards.

1. The Rita V. Bicho Memorial Scholarship consists of equal monetary value from the following four categories: 1) A Keyboard Player, 2) A Brass, Wind, or Percussion Player, 3) Vocalists, 4) A String Player (including Harp and Guitar).
2. The Cantor Jacob Hohenemser Award is a monetary award given annually to a graduating senior who has distinguished him/herself as an outstanding music student during his/her tenure at Rhode Island College.
3. The Melody Stappas Award is a monetary award given annually to an outstanding Sophomore or Junior Piano Student.
4. The Louis Appleton Memorial Scholarship is awarded annually to a student in keyboard or voice, with preference to students who are active in Church Music.
5. The Katherine Bryer Krueger Scholarship is a monetary award given annually to a freshman music major nominated by the music faculty.
6. The Alice K. Pellegrino Music Education Award is given annually to an outstanding undergraduate music student teacher.
7. The Sylvan R. and Helen Forman Scholarship is awarded annually to an outstanding Sophomore or Junior student.
8. The Francis Marciniak Scholarship is awarded annually to an outstanding Music Education student who is Student Teaching or who has finished Student Teaching.

All students who are full time music majors are eligible for scholarships. Notices of STA auditions are placed on the Music Area bulletin board at various times during the year. Students should have a recommendation from their applied instructor before auditioning for an STA scholarship. This regulation does not apply to entering freshman.

The Outstanding Service Award is a public acknowledgement and commendation for services to the various ensembles and support and commitment to the numerous functions within Music.

**TRANSFER POLICY TO THE B.M. IN MUSIC PERFORMANCE
OR B.M. IN MUSIC EDUCATION
FOR RHODE ISLAND COLLEGE MUSIC MAJORS**

Students wishing to transfer into the B.M. in Music Performance or the B.M. in Music Education from the B.A. in Music must perform a transfer audition. This audition, evaluated by three music department faculty members, will determine if the students shall be accepted into the Music Performance or Music Education curriculum. These auditions are usually done concurrently with juries at the end of the semester. Students are allowed three opportunities to audition into a program (including the initial audition).

PROFICIENCY EXAMINATIONS

Proficiency examinations in Music 104, 105 (Class Piano), and/or 107 (Class Voice) are scheduled according to the following instructions:

- a. The student must register for the course.
- b. The student must inform the instructor to request the proficiency examination.
- c. The student must perform the proficiency examination.
- d. The student must pass the proficiency examination to be given credit for the course.

Class attendance will not be necessary for the remaining part of the semester. Unsuccessful completion of the proficiency exam will require the student to continue study in the course, and the student is responsible for all course assignments for the semester.

Note: a proficiency in Music 104, 105 an/or Music 107 does not mean that the student has passed the Practicum Proficiencies in Sight-Singing and Piano. This is a separate matter.

RE-EXAMINATION POLICY

The Department of Music has established the following policy regarding all special proficiencies and examinations which it requires, e.g., sight-singing, piano, Freshman Jury, etc.

1. The first request for re-examination may be granted to the student by the Chair of the Music Faculty.
2. The second re-examination requires a petition by the student to Music Faculty and will be granted only if two-thirds of those voting approve of the petition.
3. No student shall be granted more than two re-examinations.
4. No re-examination shall be scheduled within two months of the previous examination.

POLICY ON PHOTOCOPYING SCORES

Federal Law prohibits the photocopying of printed musical scores except in limited circumstances. Any person who violates such law, even if done with the best of intention, is liable to the penalties, which can include fine and/or imprisonment.

It is the policy of the (Music, Theatre, and Dance) department that all scores in the possession of students and faculty must be legal copies – that is, printed copies (except for the limited photocopies allowed by law). No student is allowed to perform in any department – sponsored performance with an illegal copy in his/her possession or with such a copy displayed. This includes student recitals and all performances of all departmental ensembles. Any student who attempts to perform using an illegal photocopy will be prevented from doing so.

It is the responsibility of every musician to acquaint himself/herself with the provisions of the copyright law and to adhere to them. Questions about this matter should be referred to the Chair of the Music Faculty or any member of the Music Faculty.

POLICY ON NOTICES, FLYERS, AND BULLETIN BOARDS

Because city fire codes prohibit the posting of loose paper notices; the walls, doors, and windows of the Nazarian Center become spoiled with tape and residue from notices; and notices taped indiscriminately to the walls give the building and our Department an unprofessional look, all notices and flyers must be posted in glass-enclosed bulletin board cases. This includes Departmental notices as well as student recital flyers, help wanted notices, concert advertisements, etc.

Specific locations exist for RIC music ensembles (first floor small cases), recital notices and general Department notices (first floor large case), and music education (second floor large case). To place a notice in one of the cases, students must give it to a faculty member or the Department Secretary (all have keys to appropriate cases).

Notices and flyers not in cases will be subject to immediate removal.

POLICY ON ACCOMPANISTS

Rhode Island College Music Department provides staff accompanists to perform with students. These staff members are to provide accompaniments for O91 recitals, juries, and those rehearsals necessary to prepare for such performances. These rehearsals should be limited to 2 or 3 times before an O91 and/or jury. Attending student lessons in preparation for performance is certainly acceptable; however, staff accompanists are not studio pianists and should not be at every lesson.

The following are student guidelines for scheduling time with an accompanist:

1. Contact the accompanist via phone, e-mail sign-up sheet, or in person to request accompaniment.
 - a. provide your phone number and/or e-mail address for further communication.
 - b. schedule rehearsal time via phone, e-mail, or sign-up sheet.
2. Provide original or legible copies of the music at least 2 weeks prior to rehearsal.
 - a. put your name, phone number, and/or e-mail address on the music
 - b. specify the movement you will be performing
 - c. provide information regarding metronome markings, repeats, breaths, and other personal musical markings.
 - d. place music in the accompanist's mail box or envelope outside his/her practice room.
3. Be prepared before meeting with the accompanist – these sessions are to rehearse ensemble, not to learn parts.
4. If you need to cancel a rehearsal or performance time, phone or e-mail the accompanist as soon as possible.

Ensemble performance with an accompanist is a collaborative effort to attain a rewarding musical experience that will contribute to your musical education. Our staff accompanists are eager to assist you in this endeavor and following these guidelines should help to make this possible.

Junior and senior recitals are not part of the duties of the staff accompanist. Payment to the accompanists for these performances and rehearsals is the responsibility of the student and should be arranged with the individual accompanist.

Music 287 – Applied Jazz at Rhode Island College General Syllabus and Expectations

Description: Private study in applied jazz on piano, guitar, percussion, voice, or winds. The course may be repeated for additional credit. The student takes 14 weekly private lessons of 50 minutes each. A fee is charged in addition to the regular College tuition costs.

All Applied Music courses at RIC are academic courses for which academic credit is granted by the College. While differences among students are acknowledged, students taking the same course are expected to achieve comparable levels of performance. Music 287 is a 2-credit course, and the student should perform at a level that is worth 2 hours of college credit.

Texts and Scores: No texts are required. The student is expected to provide his/her own scores. Illegal photocopies should be avoided.

General Expectations: Music 287 is the course in jazz performance which fulfills a specific requirement in the Jazz Studies Minor. The student should take Music 290 when his/her technical skill on the instrument is at least at the level of the Freshman Proficiency; a student who has not passed the Freshman Proficiency should not expect to be accepted in Music 287. Music 287 is available to any student who can demonstrate the requisite musical skills, regardless of his/her major. Students whose major is something other than music are expected to demonstrate the technical and performance skills required of music majors at the level of the Freshman Proficiency.

Practice: Every student is expected to practice 1-3 hours per day on his/her instrument. Jazz practice should be considered an addition to that expectation, not a substitution for it. The number of hours of practice per day will vary, depending on conditions, but the student is expected to come to each lesson fully prepared.

Performance: All students enrolled in Applied Music 2xx or 3xx are required to enroll in Music 091 (Student Recital) and to perform at least once each semester. A performance in Music 091 is part of the Applied Music requirement. The performance requirement may be waived for the first semester of study if the teacher and student agree that such a performance is not in the best interests of the student.

A student who is enrolled in both Music 287 and another 2xx Applied Music course (for example, Music 284 – Piano) must perform in Music 091 twice that semester – once for Music 284 and once for Music 287. Additional opportunities for performance may occur in connection with performances by jazz ensembles.

Juries: A ten-minute performance jury is required at the conclusion of each semester of applied study. The performance is evaluated by members of the jazz studies faculty to assess progress made during the semester. The student is expected to perform repertoire (and perhaps etudes) studied and finished during the semester and listed on the standard Repertoire Report Form. Each faculty juror will grade the student independently of the other jurors. The mean of all jury grades will constitute one-third of the total semester grade.

Repertoire: A list of standard repertoire will be published each semester for all jazz instruments. The student is expected to learn some of these standards each semester and be prepared to play any of them in the jury.

Junior/Senior Recitals: Recitals are required of all candidates for the Bachelor of Music degree. Jazz may be included in the programs of these recitals only with the permission and at the discretion of the Applied Music teacher under whose tutelage the recital is performed.

CONDUCTING AT RHODE ISLAND COLLEGE

General Expectations

Music 308: Fundamentals of Conducting is the beginning conducting course. It is required for all music education majors and is open to all performance majors and others who have successfully completed the prerequisites. This course offers beginning techniques in choral and instrumental conducting. Emphasis is placed on basic patterns, dynamics, cueing, basic score reading, gestures, independence of hands and knowledge of common expressive markings. Rudimentary score reading and analysis as well as graph making are covered. Students are expected to prepare outside of class all assigned exercises and scores. Each student will be given as much individual attention as class size and time permits.

The student is required to purchase a medium length baton for conducting and a spiral notebook for taking notes and writing down assigned exercises. After reasonably mastering a basic technique and performing weekly examination exercises, several musical examples such as four-part chorales and shorter instrumental ensemble works will be conducted. Most exams will be administered privately, although in some instances the class will serve as the choral or instrumental ensemble. The final examination will carry triple the weight of the weekly examinations. Prior to enrolling in the course, a modest acquaintance with rudimentary orchestration is expected (transposition, various bowing techniques, clef reading, wind articulation, etc.).

Sample repertoire:

Bach	Selected Chorales
Vivaldi	Gloria
Mozart	Eine kleine Nachtmusik
Beethoven	Overture to "Egmont"
Britten	Rejoice in the Lamb

Prerequisite: *MUS 205, 206, and 236*

(2 credit hours, 4 days per week)

Music 408: Advanced Conducting is a continuation of Music 308 and further explores the techniques of instrumental and choral conducting. Emphasis is placed on detailed analysis of standard choral and orchestral repertoire and more complicated graph making. Score reading and marking are taught in detail, and the musical/technical problems encountered in each score are discussed in each class. Solutions to those problems are then applied to conducting scores and making a graph for each score. The class serves as the ensemble for each class performance: singing, playing parts of the score at the piano and on instruments when appropriate. Podium time will be given with the Rhode Island College Women's Chorus and the Rhode Island College Symphony Orchestra. The final examination is a live experience conducting the Symphony Orchestra in assigned scores.

Sample repertoire:

Barber	Reincarnations
Britten	Festival Te Deum
Handel	And the Glory of the Lord (Messiah)
Mozart	Lacrymosa (Requiem)
Beethoven	Overture to "Fidelio"
Beethoven	Symphony No. 1
Beethoven	Symphony No. 5
J. Strauss, Jr.	Overture to "Die Fledermaus"
Stravinsky	L'Histoire du Soldat

Prerequisite: *MUS 308*

(3 credit hours, One 3-hour session per week)

Music 508: Graduate Conducting is reserved for graduate students and is available to those pursuing the M. Mus. Ed. or MAT degrees. This course is conceived as a private, applied course of study, and, as such, will be taught individually by one of the major ensemble conductors. There are two tracks: choral and instrumental. The instrumental track is divided further into band and orchestral tracks. Advanced score study and preparation of standard repertoire as well as study of the appropriate literature for each ensemble will be explored. The goal of this course is to prepare the student for live conducting experience with the student's chosen ensemble. Between eight to twelve hours of podium time out of the regularly scheduled rehearsals of each ensemble will be given to the student each semester. The rehearsals will culminate in one or two public performances with the ensemble during each semester. Each student will also be required to spend some pre-determined time conducting the ensemble of the opposite track.

Two semesters of private conducting study are required at the level. A third semester during which the student recruits, rehearses and conducts an ensemble in his/her track, will result in a public recital of one hour duration. The preparation of the recital will be mentored by the conductor of the student's chosen medium.

Prerequisite: *MUS 408*

(3 Hours credit: private lessons plus rehearsal)

Music 567: Master Class in Conducting

This course is a one-day participatory workshop in either instrumental or choral conducting. It is held on a selected Saturday in January with a nationally recognized guest clinician. Live conducting of a laboratory ensemble is an important feature. Participants may elect to take the course for credit, or may participate without academic credit.

(February 2003)

Applied Voice at Rhode Island College General Syllabus and Expectations

Description: Private study in voice. Any of the courses may be repeated for additional credit. The student takes 14 weekly private lessons: 30 minutes for Music 174, and 50 minutes for Music 274, 374, and 574. A fee is charged in addition to the regular College tuition costs. All applied lessons incorporate a pedagogical approach, whereby students learn to probe, self-assess, diagnose, and correct relevant performance practices, musical and technical issues. Students enrolled in MUS 374 will be expected to demonstrate these skills by offering constructive criticism in master classes, self-diagnosis in applied lessons, etc. In the voice area, junior and senior students will improvise cadenzas and ornamentation in Baroque and Classical period da capo arias. Occasionally, aleatoric or jazz-influenced works will be used to demonstrate improvisation skills in a contemporary context.

All Applied Voice courses at RIC are academic courses for which academic credit is granted by the college. While differences among students are acknowledged, students, whether or not they are voice majors, taking the same course (ex. Music 274) are expected to achieve comparable levels of performance.

Credit: MUS 174--1 credit hour
 MUS 274--2 credit hours
 MUS 374--3 credit hours
 MUS 574--2 credit hours

Texts and Scores: No texts or specific repertoire are common to all levels of study. The student is expected to provide his/her own scores. Photocopies are illegal.

General Expectations:

MUS 174 is the usual entry-level course for singers whose skill levels are below those expected of music majors, or for those who wish to study voice for self-fulfillment and who do not need credits toward a degree program. A student's desire to take a 50 minute lesson is not, by itself, sufficient reason to enroll in a higher level. The student's readiness to move to a 50 minute lesson should be assessed and recommended by the teacher.

- The student should expect to learn the music outside of lessons, but with the guidance and help of the teacher.

- The student should come to every lesson on time, prepared, with a pencil and all necessary scores.

- Repertoire is determined by the teacher and student together, consistent with their mutual goals.

Because of the wide range of abilities and experience of Music 174 students, there are no specific repertoire requirements.

MUS 274 is the appropriate course for singers who demonstrate performance skills expected of a music education major, theatre major, or musical theatre major. A student who is not a major in one of these disciplines, but who enrolls in this course, is expected to achieve performance and repertoire goals consistent with those of a major.

- The student should expect to learn all music outside of lessons. The student should come to every lesson on time, prepared, with a pencil and all necessary scores.

- Music majors :

- Freshman year – a minimum of 4 songs per semester in English and Italian should be studied and finished (memorized, ready for performance).

- Sophomore year – a minimum of 5 songs per semester should be studied and finished and a 3rd language added (either German or French).

Junior year – a minimum of 6 songs per semester should be studied and finished and a 4th language added (either German or French).

Senior year – a minimum of 6 songs per semester should be studied and finished. Repertoire should be chosen to provide for a well-rounded Senior Recital. I

An especially long or ambitious piece (a major opera scene, for example) may be deemed equal to more than one song.

- It is recognized that Theatre and Musical Theatre Majors will focus primarily on songs from stage shows in English. However, it is required for Theatre and Musical Theatre Majors to study at least some repertoire in other languages for their pedagogical and musical benefits. Similarly, it is strongly encouraged that Music Majors study appropriate songs in popular styles for their pedagogical and musical benefits.

- Total repertoire, selected by the teacher, should represent a balance of genres appropriate to the student.

MUS 374 is reserved for students who have auditioned for and been admitted to the Voice Performance curriculum.

- The student should expect to learn all music outside of lessons. The student should come to every lesson on time, prepared, with a pencil and all necessary scores.

Freshman year – a minimum of 5 songs per semester in English and Italian should be studied and finished (memorized, ready for performance).

Sophomore year – a minimum of 6 songs per semester should be studied and finished and a 3rd language added (either German or French).

Junior year – a minimum of 7 songs per semester should be studied and finished and a 4th language added (either German or French). Repertoire should be chosen to provide for a well-rounded Junior Recital.

Senior year – a minimum of 7 songs per semester should be studied and finished. Repertoire should be chosen to provide for a well-rounded Senior Recital.

An especially long or ambitious piece (a major opera scene, for example) may be deemed equal to more than one song.

- Total repertoire, selected by the teacher, should represent a balance of genres appropriate to the student.

MUS 574 is reserved for graduate music students or non-music graduate students by audition.

- The student should expect to learn all music outside of lessons. The student should come to every lesson on time, prepared, with a pencil and all necessary scores.

- Repertoire is determined on a basis wider and more flexible than for undergraduates, reflecting the individual goals of the student. Repertoire and performance skills should be commensurate with graduate expectations.

Practice: The student should expect to practice every day, except when otherwise advised by the teacher. "Practice" is presumed to include score preparation (translating, memorizing, etc.) as well as singing. The actual amount of practice time is understood to be flexible and changeable.

Performance:

MUS 174--Students are encouraged to attend Music 091 (Student Recital), but are not required to perform in Music 091 or to perform a Junior or Senior Recital.

MUS 274--Students are required to enroll in Music 091 (Student Recital) and to perform at least once per semester. During the first semester of study, the student is exempted from the 091 performance requirement. Music 274 students are required to perform Senior Recitals. A Half or Full Recital is at the discretion of the teacher and the Jury Committee.

MUS 374-- Students are required to enroll in Music 091 (Student Recital) and to perform at least once per semester. Music 374 students are required to perform Junior (Half) and Senior (Full) Recitals.

MUS 574--Students are not required to enroll in Music 091 (Student Recital) or perform, although Music 091 performances are encouraged and permitted.

Recitals: Junior and Senior Recitals should consist primarily of song literature. While exceptions may occur, normal expectations are:

- Half Recital (Junior Performance Major; Senior Music Ed. Major)
30 consecutive minutes of music
Songs, one of which may be an aria, in English, Italian, French, and German.
- Full Recital (Music Ed. Major at the discretion of the Jury; Senior Performance Major)
60 consecutive minutes of music
Songs, two of which may be arias, in English, Italian, French, and German (and optional 5th language).
- Graduate Recital*
60 consecutive minutes of music
Songs, two of which may be arias, in English, Italian, French, and German (and optional 5th language).
*Graduate Recitals are evaluated by the Department Graduate Committee.

Juries: A performance jury is required at the conclusion of each semester of applied study. The jury is evaluated by members of the Voice Faculty to assess progress made during the semester. The student is expected to perform repertoire studied and finished during the semester and listed on the Voice Jury and Report Form. The student will choose the first selection; the jury will choose successive selections from the student's list. Each faculty juror will grade the student independently of the other jurors. The mean of all jury grades will constitute one-third of the total semester grade, and the applied instructor will determine the remaining two-thirds.

MUS 174--Students are not required to perform an end-of-semester jury.

MUS 274--Students are required to perform an end-of-semester jury.

MUS 374--Students are required to perform an end-of-semester jury.

MUS 574--Students are required to perform an end-of-semester jury.

All music must be memorized for juries and recitals unless special permission is granted by the voice faculty.

Three juries are of special importance to undergraduate students: the Freshman Applied Proficiency for music majors enrolled in MUS 274 and MUS 374, the Junior Jury for Music Education majors, and the Junior Performance Jury for Vocal Performance majors.

Freshman Applied Proficiency: Successful completion of the Freshman Applied Proficiency means that the student will remain in the particular course of study (i.e., Music Education, Performance, etc.). Failure to pass the Freshman Applied Proficiency means that the student will not be permitted to continue his/her studies in that program, at which time the student should discuss the various options with his/her advisor or the department chair.

The Freshman Proficiency in voice is performed at the end of one full semester of study for Voice Performance majors and at the end of two full semesters of study for Music Education majors and students enrolled in the Bachelor of Arts Curriculum. The date for Freshman Proficiency for transfer students will be indicated on the Transfer Acceptance Letter.

Standards for Freshman Applied Proficiency are listed below.

The student will perform at least two songs from memory, one of which will be an Italian art song from the 16th or 17th century and one of which will be an art song from the English or American repertory.

The decision by the jury to recommend Pass or Fail will be based on its estimate of the student's performance and its prediction of the student's ability to perform an acceptable Junior and/or Senior Recital.

Junior Jury: The Junior Jury is required of all students in the B.M. in Music Education degree program and is taken at the end of the student's sixth semester of applied study. Successful completion of the Junior Jury determines whether the student will perform a full or joint senior recital for partial fulfillment of the degree requirements.

Junior Performance Jury: The Junior Performance Jury for Voice Performance majors must be sung and passed in the jury of the 5th semester of applied lessons for approval of a Junior Recital. Successful Junior Recital performance is the requirement for approval of a Senior Recital.

Re-examination Policy: The Music Faculty have established the following policy regarding all special proficiencies and examinations which it requires, e.g. sight-singing, piano, Freshman Applied Proficiency, etc.

- The first request for re-examination may be granted by the Chair of the Music Faculty.
- The second re-examination request by a voice student requires a petition by the student to the faculty and will be granted if two-thirds of those voting approve the petition.
- No student shall be granted more than two re-examinations.
- No re-examination shall be scheduled within two months of the previous examination.

Accompanists: Each student is responsible for securing the services of a qualified accompanist. The Voice Faculty will help to refer students to accompanists. However, arranging rehearsals is the student's responsibility. The student must recognize that the quality and confidence of his/her performance depends greatly on the collaboration between the singer and the accompanist. (See below.)

Grading: The final grade is calculated by the following formula:

Applied teacher grade--2/3

Jury grade--1/3

Accompanist Policy: The Rhode Island College Department of Music, Theater, and Dance provides staff accompanists to perform with students. These staff members are to provide accompaniments for 091 recitals, juries, and those rehearsals necessary to prepare for such performances. These rehearsals should be limited to 2 or 3 times before an 091 and/or jury. Attending student lessons in preparation for performance is acceptable; however, staff accompanists are not studio pianists and should not be at every lesson.

The following are student guidelines for scheduling time with an accompanist:

- Contact the accompanist via phone, e-mail, sign-up sheet, or in person to request accompaniment.
 1. Provide your telephone number and/or e-mail address for further communication.
 2. Schedule rehearsal time via phone, e-mail, or sign-up sheet.
- Provide original or legible copies of the music at least 2 weeks prior to rehearsal.
 1. Put your name, phone number and/or e-mail address on the music.
 2. Specify the movement or section you will perform.

3. Provide information regarding metronome markings, repeats, breaths, and other personal musical markings.

4. Place music in accompanist's mailbox or envelope outside his/her practice room.

- Be prepared before meeting with the accompanist – these sessions are to rehearse ensemble, not to learn parts.

- If you need to cancel a rehearsal or performance, phone or e-mail the accompanist as soon as possible.

Ensemble performance with an accompanist is a collaborative effort to attain a rewarding musical experience that will contribute to your musical education. Our staff accompanists are eager to assist you in this endeavor, and following these guidelines should help to make this possible.

Junior and Senior recitals are not part of the duties of the staff accompanist. Payment to the accompanists for these performances and rehearsals is the responsibility of the student and should be arranged with the individual accompanist.

Revised 09/01/07

GUIDELINES FOR CLASS PIANO II SUBSTITUTION

On occasion, students who are required to take Class Piano I and II by their degree program already have considerable skill as pianists and may have studied privately for many years (e.g., piano majors). However, the skill set required in Class Piano contains several competencies which are often not covered in traditional study of standard repertoire.

Students wishing to test out of Class Piano I or Class Piano II must speak with the instructor to determine if they should attempt to test out of either of these classes. As a guide, the following skills must be demonstrated to the instructor to test out of Class Piano II. Final decisions are made by the instructor.

Upon successful completion of these competencies, the Department will contact the Records Office to waive the appropriate course requirement.

Music education students are reminded that successfully testing out of Class Piano I or II DOES NOT remove the requirement to pass the music education Piano Proficiency. Said proficiency must still be passed before enrolling in Practicum I will be allowed. (See “Piano and Sight Singing Proficiencies.”)

1. All major and harmonic minor scales, arpeggios (2 octaves), and chord progressions: I-IV-I-V7-I; chromatic scale in parallel and contrary motion.
2. Two or three piano pieces, including correct pedal technique.
3. Create accompaniments to simple melodies, using primary and secondary chords and transposing to various keys. (This includes the piano proficiency packet music.)
4. Playing chord inversions and various accompaniment patterns, ie block chords, arpeggiated chords, Alberti bass, etc.
5. Happy Birthday in the key of F major, but also transposed to C and G.
6. Create a vocal exercise using at least the I and V7 chords and play chromatically up an octave.
7. Learn a vocal accompaniment (ie An die musik, Ave Maria) and play while someone is singing.
8. Two- and three-part vocal score selections.
9. Ensemble or piano duet selections.
10. Sight reading

CLASS PIANO SUBSTITUTION FORM

_____ has successfully completed ____ semester(s)
(name)

of applied piano 184 / applied piano 284 totaling ____ credits, therefore
(circle one)

meeting the requirements as substitution for Class Piano _____.
(I or II)

Applied Instructor: _____

Date: _____ Semester: _____

Rhode Island College
Department of Music, Theatre, and Dance
Freshman Evaluation/Audition Form

DATE _____ INSTRUMENT _____

NAME _____

ADDRESS _____

Street

City

State

Zip

SS# _____ TELEPHONE _____

COMPOSITIONS PERFORMED:

THEORY DIAGNOSTIC EXAM _____ THEORY RECOMMENDATION _____

MUSIC EDUCATION _____ ACCEPTED _____

MUSIC PERFORMANCE _____ REJECTED _____

MUSIC (B.A.) _____

RECOMMENDATION FOR STA _____

Department Chairperson

Date

COMMITTEE MEMBERS _____

COMMENTS:

**RHODE ISLAND COLLEGE
DEPARTMENT OF MUSIC, THEATRE, AND DANCE
RECITAL GRADE FORM**

TYPE OF RECITAL (CHECK ONE)

JUNIOR, Perf. (MUSIC 391) _____ SENIOR, MusEd. (MUSIC 492) _____

SENIOR, Perf. (MUSIC 493) _____ GRADUATE (MUSIC 591) _____

JOINT _____ SOLO _____

The Applied Jury Committee Chair is responsible for accuracy of the information on this jury form and the Applied Music Student Profile Sheet.

NAME _____

INSTRUMENT _____

DATE _____

Compositions Performed: (Please attach one recital program)

Jury Committee: _____, Chair Grade _____ (Pass or Fail)

Comments: _____ *Final Grade _____
(P or F)

*If the recital performance is to be counted as an end-of-semester jury, the usual jury form should be completed and signed. The letter grade for the semester should be submitted on the jury form.

This Grade Form must be returned to the Music Executive before a grade for MUS 391, 492, 493, or 591 will be posted. The Applied Instructor is responsible for posting the Semester Grade for the Applied Lessons.

HEALTH AND SAFETY RECOMMENDATIONS FOR STUDENT MUSICIANS

The Rhode Island College Department of Music, Theatre, and Dance wishes to acknowledge and thank the Butler University School of Music for the information contained in this document.

Introduction

The Rhode Island College Department of Music, Theatre, and Dance, as required by the National Association of Schools of Music, is obligated to inform students and faculty with regards to health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

The Rhode Island College Department of Music, Theatre, and Dance has developed policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students and faculty of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the College's practice, rehearsal, and performance facilities.

It is important to note that health and safety depends largely on personal decisions made by informed individuals. Rhode Island College has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure the health and safety of any particular individual. There are far too many factors involved which are beyond the control of Rhode Island College. Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment in the Department of Music, Theatre, and Dance at Rhode Island College. The policies, protocols, and operational procedures developed by the department do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the College.

Performance Injuries

Anyone who practices, rehearses, or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries; a large percentage of them develop physical problems related to playing their instruments and if they are also computer users their risks are compounded. Instrumental injuries often include carpal tunnel syndrome, tendonitis, and bursitis. Poor posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers.

What Instrumentalists Should Do

Rhode Island College wishes to thank the Associated Board of the Royal Schools of Music, the Canadian Network for Health in the Arts, and the Butler University School of Music for the following information:

1. **Evaluate your technique.** Reduce force, keep joints in the center of their range of motion, use large muscle groups when possible, and avoid fixed or tense positions.
2. **Always warm up.** As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully prior to practice or performance.
3. **Take breaks to stretch or relax.** Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure in order to restore circulation.
4. **Pace yourself.** No pain, no gain is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that may result in injury.
5. **Check out your instrument.** Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?
6. **Evaluate other activities.** Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendonitis.
7. **Pay attention to your body.** Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.
8. **Get medical attention.** Do not delay in seeing a physician. He or She may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may seem, a few months of rest is far better than suffering a permanent, career ending injury. Likewise, the demands placed on vocalists' voices are enormous; medical professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on the body of a marathon runner. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a vocalist's ability to perform at his or her best.

What Vocalists Should Do

Rhode Island College wishes to thank The Singer's Resource, the Texas Voice Center in Houston, the University of Michigan Vocal Health Center, and the Butler University School of Music for the following information:

1. **Maintain good general health.** Get adequate rest to minimize fatigue. Should you become ill, avoid "talking over your laryngitis"; see your physician and rest your voice.
2. **Exercise regularly.**
3. **Eat a balanced diet.** This includes vegetables, fruit and whole grains; avoid caffeinated drinks (coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy products if you are sensitive to them.
4. **Maintain body hydration.** Drink two quarts of water daily.
5. **Avoid dry and artificial interior climates.**
6. **Limit the use of your voice.** High-ceilinged restaurants, noisy parties, automobiles, and airplanes can be especially damaging to the voice.
7. **Avoid throat clearing and voiced coughing.**
8. **Avoid shouting and hard vocal attacks on initial vowel words.**
9. **Adjust the speaking pitch level of your voice.** Use the pitch level in the same range where you say "Umm-hmm?"
10. **Speak in phrases rather than paragraphs.** Breathe slightly before each phrase.
11. **Reduce demands on your voice.** Don't do all of the talking.
12. **Learn to breathe silently to activate your breath support muscles and reduce neck tension.**
13. **Take full advantage of the two free elements of vocal fold healing:** water and air.
14. **Vocal athletes must treat their musculoskeletal system as do other types of athletes.** Vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to maintain a healthy singing voice.

What All Rhode Island College Musicians Should Do

1. **Stay informed.** Awareness is crucial as prevention is much easier and less expensive than cures. Take the time to read available information concerning injuries associated with your art.
2. **Musicians may find the following books helpful:**
 - Conable, Barbara. "What Every Musician Needs to Know About the Body" (GIA Publications, 2000)
 - Klickstein, Gerald. "The Musician's Way: A Guide to Practice, Performance, and Wellness" (Oxford, 2009)
 - Norris, Richard N. "The Musician's Survival Manual" (International Conference of Symphony and Opera Musicians, 1993)

3. **The following links may be useful:**
Associated Board of the Royal Schools of Music (ABRSM)
Performing Arts Medicine Association (PAMA)
Texas Voice Center
National Center for Voice and Speech (NCVS)
Vocal Health Center, University of Michigan Health System

Department-Owned Instruments

The Rhode Island College Department of Music, Theatre, and Dance maintains a collection of musical instrument for checkout and use by members of the music faculty and students enrolled in our courses/performing ensembles. As with other items used in the course of our daily lives, musical instruments must be properly cared for and cleaned regularly.

Most viruses cannot live on hard surfaces for prolonged periods of time; most die simply from exposure to air. However, certain groups are quite hardy; therefore, musicians must be concerned with instrument hygiene. Those who use school-owned musical equipment may be more susceptible to infections from instruments which are not properly cleaned and maintained. If the cleaning process is thorough musical instruments will be antiseptically clean as soap and water will clean off anything harmful. Antibacterial soaps will kill certain germs but all soaps will carry away the germs that adhere to dirt and oils.

Infectious Disease Risks

The Centers for Disease Control (CDC) has confirmed that there is no risk of transmission of HIV (the virus which causes AIDS) or Hepatitis B (HBV) through shared musical instruments. This is due to the fact that these diseases are transmitted via a blood-to-blood, sexual fluid, or mucous membrane contact. There has been no case of saliva transmission of HIV or Hepatitis B.

Instrument Hygiene

Sharing of instruments is a routine practice in music schools, where students practice and perform on borrowed instruments throughout the year. Basic considerations and recommendations for standard operating procedures with regard to shared instruments are as follows:

1. All musicians and students should have their own instrument and if at all possible.
2. All musicians and students should have their own mouthpiece if at all possible.
3. All students and faculty sharing reed instruments must have their own individual reeds.

4. String, percussion, and keyboard instruments present few hygienic issues that cannot be solved simply by the musicians washing his or her hands both before and after use.

Noise-Induced Hearing Loss

Note-The information in this document is generic and advisory in nature and is not a substitute for professional medical judgments. This information should not be used as a basis for medical treatment; if you are concerned about your hearing or believe that you may have suffered hearing loss, consult a licensed medical professional.

As an aspiring musician it is important to safeguard one's hearing health. In the scientific world all types of sound, including music, are regularly categorized as **noise**. A sound that is too loud, or too loud for too long, is dangerous to the health of one's hearing, no matter what type of sound it is or whether we call it noise, music, or something else entirely. As you pursue your day-to-day activities, both in the Department of Music, Theatre, and Dance as well as in other educational, vocational, and recreational environments, please remember:

1. Your hearing health is essential to your lifelong success as a musician.
2. Your hearing can be permanently damaged by loud sounds, including music. This condition is called Noise-Induced Hearing Loss (NIHL).
3. Noise-Induced Hearing Loss is generally preventable. Please avoid overexposure to loud sounds, especially over prolonged periods of time.
4. The closer you are to the source of a loud sound, the greater the risk of damage.
5. Certain practices (controlling volume levels in rehearsal/practice, planning rehearsal order to provide relief from high-volume works, avoiding noisy environments) reduce your risk of hearing loss.
6. The use of earplugs helps to protect your hearing health.
7. If you are concerned about your personal hearing health, consult a medical professional.
8. If you are concerned about your hearing health in relation to your study of music at Rhode Island College, consult with your applied music instructor, ensemble director, academic advisor, or department chair.

Resources-Information and Research Hearing Health Partners

National Association of Schools of Music (NASM) <http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA) <http://www.artsmed.org/index.html>

PAMA Bibliography (search tool) <http://www.artsmed.org/bibliography.html>