1974

Master of Music Degree in Music Education

University of Rhode Island Faculty Senate

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UNIVERSITY OF RHODE ISLAND
Kingston, Rhode Island

FACULTY SENATE

BILL

Adopted by the Faculty Senate

TO: President Frank Newman
FROM: Chairman of the Faculty Senate

1. The attached BILL, titled "Master of Music Degree in Music Education"

is forwarded for your consideration.

2. The original and two copies for your use are included.

3. This BILL was adopted by vote of the Faculty Senate on September 26, 1974.

4. After considering this bill, will you please indicate your approval or disapproval. Return the original or forward it to the Board of Regents, completing the appropriate endorsement below.

5. In accordance with Section 8, paragraph 2 of the Senate's By-Laws, this bill will become effective on October 17, 1974, three weeks after Senate approval, unless: (1) specific dates for implementation are written into the bill; (2) you return it disapproved; (3) you forward it to the Board of Regents for their approval; or (4) the University Faculty petitions for a referendum. If the bill is forwarded to the Board of Regents, it will not become effective until approved by the Board.

September 30, 1974

Albert J. Lott
Chairman of the Faculty Senate

ENDORSEMENT 1.

TO: Chairman of the Faculty Senate
FROM: President of the University

1. Returned.


3. (If approved) In my opinion, transmittal to the Board of Regents is not necessary.

April 23, 1975

Frank Newman
President
ALTERNATE ENDORSEMENT 1.

TO: Chairman of the Board of Regents

FROM: The University President

1. Forwarded.

2. Approved.

(date) _______________________________________________ President

ENDORSEMENT 2.

TO: Chairman of the Faculty Senate

FROM: Chairman of the Board of Regents, via the University President.

1. Forwarded.

(date) _______________________________________________ (Office)

ENDORSEMENT 3.

TO: Chairman of the Faculty Senate

FROM: The University President

1. Forwarded from the Chairman of the Board of Regents.

(date) _______________________________________________ President

Original received and forwarded to the Secretary of the Senate and Registrar for filing in the Archives of the University.

(date) _______________________________________________ Chairman of the Faculty Senate
Department of Music

PROPOSAL FOR MASTER OF MUSIC

Degree Program in Music Education

To supplant music concentration program under Master of Arts in Education

April 6, 1973

(Revised January 17, 1974)
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I. INTRODUCTION*

Musical activities on the University of Rhode Island campus have fallen into three well-defined periods up to this time. The first, before 1933, in which music was largely of an extracurricular or social nature; the second, which, with the appointment of a department head and director of music, saw a more comprehensive offering of courses and expansion of musical activity on campus; and a third period beginning around 1950 which focused on development of major curriculums (B.S., B.A., B. Mus.), the expansion of both teaching staff and facilities, and the construction of the Fine Arts Center.

The first degree program in music, the Bachelor of Science in Music Education, was instituted in 1953. By this time, a full four-year curriculum in music had been approved and the teaching staff increased to five.

Since the middle 1950's, one of the prime objectives of the department has been to improve the quality of musical organizations and professional competence in applied music areas. Summer session activities supplement the academic year experience through instrumental classes, lectures, master classes and workshops by and for musicians in education. Fine Arts Festivals, sponsored or presented by the Departments of Music, Art, and Theatre were first established in 1961.

New curriculums were approved by the faculty and Board of Trustees early in 1965 and implemented in the fall of 1966 as follows: Bachelor of Music, allowing more professional concentration in applied music, music education, theory and composition, or music history and literature; and a Bachelor of Arts with a major in music. The Bachelor of Science Degree in music education was discontinued. Both new curriculums have been accredited, along with a commendation for high professional quality of the music faculty, by the National Association of Schools of Music (NASM), the national accrediting agency for music in higher education. Currently, the department consists of twelve full time and ten part time faculty, serving 115 undergraduate and 24 active graduate students. These graduate students presently pursue the M.A. in Education Degree under Department of Education authority. The proposed M.M. in Music Education Degree program would supplant the M.A. program and shift authority to the Department of Music.

Through its extension of existing musical activities and experiences to a more subtle and abstract level, the proposed graduate degree program detailed throughout this document will afford the degree of continuity and viability planned and hoped for in the best of master's level curricula. That it is complementary and consistent with the existing Bachelor of Music Degree program and that this proposal represents the culmination of several years of insightful administrative planning only augments and serves to introduce the justification for the course of study found in the next sections.

*Recognition and thanks are paid Professor Arnold Clair for some of the excerpted historical material in this Introduction.
II. THE NEED FOR THE PROGRAM

Musicians' calls for curriculum development within higher education are both numerous and loud; sometimes self-aggrandizing. Yet, one does not have to look far for non-music professionals' statements of support for music education research and creation of innovative courses of study: the names of John Dewey (1934), Harold Taylor (1960), Irwin Edman (1949), and Abraham Maslow (1970) are but a start. More specifically, such needs are posited as two of five overall recommendations for the arts in education by Dennis (1968), and, significantly, the Rockefeller Panel Report (1965) argues that

Research and experimentation in the performing arts are an important new role for the university. No other institution in our society is so well fitted to provide the necessary resources, and the work that has been done indicates there are exciting possibilities for the development of new techniques and forms in the arts. Experiments in electronic music...have been launched and could well be undertaken. Studies might usefully be made of many facets of the live, recorded, and televised presentations of the arts: the differences between the forms of presentation, the techniques of presentation, the response by the viewer to each, the effect of the electronic media on the live arts, and so forth. Indeed, research is needed in all of the performing arts just to find out what research is needed.1

Additionally, an important documentation of the thoughts of various scholars, from several disciplines, on music in our society contains the following charge:

High levels of achievement and precise critical standards must be expected of everyone who enters music as a profession. A great nucleus of experts must be trained who can lead the profession in every area of responsibility.... Music must be on the cutting edge of knowledge. The university must be a forerunner in experiment and research.2

Justification of a separate and specific music degree program at the master's level need not rest solely upon the large, precedent-setting number of such operations found in American universities

(Arlt, 1965; NASM, 1972). Rather, the ramifications growing from the unique nature of the subject matter of music have been detailed in writing; from the examination of highly abstract concepts surrounding musical meaning, symbols and signs (Meyer, 1956; Christ-Janer and Wickiser, 1968; Goodman, 1968; Howard, 1972; Feibleman, 1972; Stein, 1970; Reid, 1969; and others), to the more concrete considerations of more non-parametric, distribution-free statistics for music education research (McCarthey, 1972; Bradley, 1968), and separate and distinct accountability-variable analysis regarding financial, physical plant, and faculty utilization (Williams, 1965; Combs, 1972). These are but a few of the essential materials profiling the curricular need for the proposed degree program.

At the grass-roots level, the Chairman of the Department of Music, University of Rhode Island, has been the recipient of letters, phone calls, and personally voiced statements; all strongly supporting the development and initiation of the proposed Master of Music in Music Education Degree program. Both officials and members of professional organizations in the state of Rhode Island encourage the realization of the efforts outlined in this document. Before any formal announcement of this program has taken place, obviously contingent upon approval of this proposal, approximately twenty-five potential candidates have expressed strong interest in master's level study in music education at the University. It should be mentioned that the vast majority of the students enrolled in this program will be "presently employed" music educators. Hence, concern that the degree program will generate an unwanted abundance of new job-seekers is obviated. The program's objectives will focus upon professional upgrading and personal enrichment. Also, it is reasonable to support this program in its most natural academic setting, the state university of Rhode Island.

Graduate students interested in pursuing a program in music currently do so under the Department of Education. Twelve to eighteen hours may be taken in music. It is this M.A. degree program which will be replaced by the proposed M.M. Degree

To date, however, the only graduate, 500-level courses possible are in education rather than music or music education. Four students were recently graduated under the present education/music offering. Eighteen students are currently active in the same program, six others are certification and non-degree candidates interested in music. Another six students have been accepted, but are currently inactive. Some of the more recent candidates for graduate degrees are marking time in the hope that a more viable program in music education will be offered. The present proposal introduces four new courses fundamental to a concentration in music education, plus a choice of options for in-depth work followed by a special project or a thesis; all at the graduate level.

Finally, speaking to the issues of professional upgrading and personal enrichment, the proposed degree program offers the stability and substance of a more traditional, albeit contemporary, core of courses as a general music requirement, while affording a flexibility factor in its options. That is, a student may establish confidences
and competencies in one of several interest options following study of the established professional practices and procedures in music education of today. See Part III for the general nature of the degree program.

The uniqueness and scholarship of the proposed degree program have been noted by a sister state university official in a recent response. But, perhaps, beyond identifying excellence, a more thorough distinction needs to be made to satisfy state accountability and curriculum duplication concerns. The following characteristics profile the M.M. Mus. Ed. Degree Program at these practical levels without in any way opposing or denigrating other existing graduate level music education courses and/or degree programs in the state:

1) The Master of Music Degree is acceptable as a legitimately contiguous part of any graduate school offering at any major university in the country; hence, the graduates of such a degree program will be afforded every available professional and educational alternative, e.g., a Ph.D. or Ed.D. program at any accredited University, employment as instructors in higher education institutions, and so forth;

2) The proposed degree program represents a transformation of the aegis of the present Master of Arts in Education with a concentration in music education degree program from the Department of Education, under which approximately eighteen students are now enrolled, to the Master of Music in Music Education Degree program administered by the Department of Music. This is no small matter in terms of symbolic value alone to the professional musician in education seeking viable alternatives (See no. 1) in the competitive educational/professional marketplace and is exactly what transpired at the bachelor's level in 1965 (See Introduction, paragraph 4);

3) The transfer from the M.A. to the M.M. degree program can be effected immediately upon approval of this proposal. That is, five graduate music education courses (500 level) have been available, with more than adequate registrants attending, since the second semester of the 1972-73 academic year. These courses were instituted to a) upgrade the existing music offerings for present M.A. candidates, and, b) serve as the core of the proposed M.M. Mus. Ed. Degree program, obviating further curricular confusions in the transition should the proposal be accepted; (The University of Rhode Island has worked in the field of graduate music education before any other state graduate degree program existed which offered a "concentration in music education." At the very least, then, the University has been historically committed to leadership in the production of graduate level music education.)

---

1Letter from Professor John Jenkins, Acting Head, Department of Music, University of Massachusetts at Amherst, June 14, 1973.
2See Appendix A
3See Appendix B
REFERENCES


REFERENCES (continued)


III. GENERAL NATURE OF THE PROGRAM

A. Beyond the general requirements of the Graduate School, and paralleling the format of the bulletin, the following information profiles the proposed program:

MUSIC
M. M. (Music Education)

GRADUATE FACULTY


SPECIALIZATIONS

Music education with interest options in several categories: Musical aesthetics, education, sociology, performance and essay, and thesis.

MASTER OF MUSIC

Admission requirements: Undergraduate major in music education with a grade point average of 2.5 or above (A=4.0), GRE Advanced Test in Music. Entrance Placement Examinations in Music History-Literature and Theory determine no-graduate-credit course advisement. A post-admission audition serves elective course advisement.

Program requirements: Twelve credit hours in MUS 539, 540, 545, and 548 are prerequisite to an interest option of nine hours (see below).* A minimum of nine hours of electives are taken from music history and literature, theory and composition, and/or applied music--no more than six hours in any one of the three areas, and applied music only if the performance option is not selected. A minimum of 30 hours is required for graduation. Qualifying examinations between 15 and 24 credit hours. Non-thesis options culminate with formal essay presentation as a requirement of Graduate Projects course.

*Should a student wish to complete course work in two semesters of full-time work, concurrent registration will be permitted.
Interest options: Suggested cognate courses*

Option A (Musical Aesthetics)
- PHL 405 - Aesthetics
- PHL 441 - Metaphysics
- MUS 570 - Graduate Project

Option B (Performance)
- MUS 551 - Applied Music as Minor (6 hours)
- MUS 570 - Graduate Project
  (NB: This option will culminate in performance and essay.)

Option C (Education)
- EDC 503 - Education in Contemporary Society
- EDC 514 - Current Trends in Elementary Education
  or
- EDC 574 - Current Trends in Secondary Education
- MUS 570 - Graduate Project

Option D (Sociology of Music)
- SOC 442 - The Sociology of Education
- SOC 446 - Sociology of Knowledge
- MUS 570 - Graduate Project

Option E (Thesis)
- MUS Elective
- MUS 599 - Masters Thesis Research (6 hours)

Evaluation: Beyond normal course work, the following evaluative devices will apply to the specified option(s):
  Qualifying Examinations - All options
  Graduate Project Essay - Options A, B, C, and D
  Graduate Project Performance - Option B
  Thesis - Option E

*The Departments of Philosophy, Education, and Sociology have agreed to serve these interest options, reserving the right to counsel each candidate with regard to course offerings in their specific disciplines.
B. Courses Available for Fulfilling Degree Requirements

<table>
<thead>
<tr>
<th>Music</th>
<th>Credits</th>
<th>Faculty</th>
</tr>
</thead>
<tbody>
<tr>
<td>407 The Symphony</td>
<td>3</td>
<td>Giebler</td>
</tr>
<tr>
<td>408 The Opera</td>
<td>3</td>
<td>Gibbs</td>
</tr>
<tr>
<td>418 Composition</td>
<td>3</td>
<td>Gibbs</td>
</tr>
<tr>
<td>419 Composition (cont'd)</td>
<td>2</td>
<td>Gibbs</td>
</tr>
<tr>
<td>420 Counterpoint</td>
<td>3</td>
<td>Giebler</td>
</tr>
<tr>
<td>422 Advanced Orchestration</td>
<td>2</td>
<td>Gibbs</td>
</tr>
<tr>
<td>427, 428 Sixteenth-Century Counterpoint</td>
<td>2,2</td>
<td>Giebler</td>
</tr>
<tr>
<td>431 The Baroque Era</td>
<td>3</td>
<td>Giebler</td>
</tr>
<tr>
<td>432 The Classic Era</td>
<td>3</td>
<td>Kent</td>
</tr>
<tr>
<td>433 The Romantic Era</td>
<td>3</td>
<td>Kent</td>
</tr>
<tr>
<td>441 Special Project</td>
<td>3</td>
<td>Staff</td>
</tr>
<tr>
<td>445 Music in the Elementary School</td>
<td>3</td>
<td>Green</td>
</tr>
<tr>
<td>446 Teaching General Music</td>
<td>3</td>
<td>Motycka</td>
</tr>
<tr>
<td>481, 482 Piano Literature and Pedagogy</td>
<td>2,2</td>
<td>Rankin</td>
</tr>
<tr>
<td>539 Advanced Principles of Music Education I</td>
<td>3</td>
<td>Motycka</td>
</tr>
<tr>
<td>540 Advanced Principles of Music Education II</td>
<td>3</td>
<td>Motycka</td>
</tr>
<tr>
<td>545 Musical Aptitude and Achievement</td>
<td>3</td>
<td>Motycka</td>
</tr>
<tr>
<td>546 Research in Music Education</td>
<td>3</td>
<td>Motycka</td>
</tr>
<tr>
<td>551 Applied Music as Minor</td>
<td>2,2,2</td>
<td>Applied Staff</td>
</tr>
<tr>
<td>570 Graduate Project (submitted for approval)</td>
<td>3</td>
<td>Staff</td>
</tr>
<tr>
<td>599 Thesis (submitted for approval)</td>
<td>3,3</td>
<td>Staff</td>
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<thead>
<tr>
<th>Education</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>503 Education in Contemporary Society</td>
<td>3</td>
<td>Hagey</td>
</tr>
<tr>
<td>514 Current Trends in Elementary Education</td>
<td>3</td>
<td>Nally</td>
</tr>
<tr>
<td>or</td>
<td></td>
<td></td>
</tr>
<tr>
<td>574 Current Trends in Secondary Education</td>
<td>3</td>
<td>Educ. Staff</td>
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<th>Philosophy</th>
<th>Credits</th>
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<tr>
<td>405 Aesthetics</td>
<td>3</td>
<td>Phil. Staff</td>
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<tr>
<td>441 Metaphysics</td>
<td>3</td>
<td>Phil. Staff</td>
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<th>Sociology</th>
<th>Credits</th>
<th>Faculty</th>
</tr>
</thead>
<tbody>
<tr>
<td>442 The Sociology of Education</td>
<td>3</td>
<td>Bassis</td>
</tr>
<tr>
<td>446 Sociology of Knowledge</td>
<td>3</td>
<td>Sennott</td>
</tr>
</tbody>
</table>
C. Sample Programs

Option A - Musical Aesthetics

General Requirements (12 hrs.)
- MUS 539 Advanced Principles of Music Education I 3 hrs.
- MUS 540 Advanced Principles of Music Education II 3 hrs.
- MUS 545 Musical Aptitude and Achievement 3 hrs.
- MUS 548 Research in Music Education 3 hrs.

Electives (9 hrs.)
- MUS 551 Applied Music as a Minor or Elective 4 hrs.
- MUS 422 Advanced Orchestration 2 hrs.
- MUS 407 The Symphony 3 hrs.

Interest Option (9 hrs.)
- PHL 405 Aesthetics 3 hrs.
- PHL 441 Metaphysics 3 hrs.
- MUS 570 Graduate Project 3 hrs.

Option E - Thesis

General Requirements (12 hrs.)
- MUS 539 Advanced Principles of Music Education I 3 hrs.
- MUS 540 Advanced Principles of Music Education II 3 hrs.
- MUS 545 Musical Aptitude and Achievement 3 hrs.
- MUS 548 Research in Music Education 3 hrs.

Electives (9 hrs.)
- MUS 551 Applied Music as a Minor or Elective 6 hrs.
- MUS 418 Composition 3 hrs.

Interest Option (9 hrs.)
- MUS 431 The Baroque Era (elective) 3 hrs.
- MUS 599 Masters Thesis Research 6 hrs.

D. Unique Characteristics of the Program

The major concept guiding the curricular scope and sequence of this degree program is "the musician in education." That is, emphasis is upon music as a way of life; with subject matter and the leading mode of inquiry of a more holistic approach than that more commonly followed in "music educator" programs. (Hence, the need for the Master of Music degree program to be structured under the aegis of the Department of Music, as is the existing Bachelor of Music program at the University.) Core course matter (MUS 539, 540, 545, 548), while conventionally titled in two or three cases, become fully and uniquely actualized as, for instance, non-parametric, distribution-free statistics are central, not exclusive, to two of the four courses; philosophic (musical aesthetics) research (analytical, critical, speculative) becomes the major mode of inquiry in the study of research techniques and in subsequent research performance concerned with the phenomenon of musical sound and experience; and, the musician - not instrumentalist or vocalist, but musician - is studied as a contributing societal role in American culture. These are a few of the major foci profiling this degree program.
E. Sample Loads of Present Faculty

The following presentation of typical department faculty loads of recent years illustrates the distribution of possible graduate-credit courses (400 and 500-level) for candidates in the proposed master's degree program:

1. 
MUS 215 Advanced Harmony and Ear-Training 4
MUS 317 Form and Analysis 3
MUS 418 Composition 3
MUS 408 The Opera (3)

or

MUS 422 Advanced Orchestration (2) 2-3

12-13

2. 
MUS 251 and 451 Applied Music 3
MUS 222 History of Music 3
MUS 432 The Classic Era

or

MUS 433 The Romantic Era 3
MUS 101 Introduction to Music 3

3.
EDC 329 Music for the Elementary Sch. Teacher Sections 1 and 2 6
MUS 171 Class Piano, Sections 1, 2 and 3 3
MUS 445 Music in the Elementary School 3

12

4. 
MUS 539 Advanced Principles of Music Education 3
MUS 545 Musical Aptitude and Achievement 3
MUS 570 Graduate Projects 3
MUS 599 Thesis Advising 3

12

5. 
MUS 441 Special Projects 2
EDC 484 Practice Teaching Supervision 6
University College Advising 3
MUS 179 Brass Instruments Class 1

12
IV. NEW COURSES

To implement the proposed graduate program in music education, two new courses must be added to those already in effect. They are:

1. MUSIC 570 Graduate Project, I and II, 3

2. MUSIC 599 Masters Thesis Research, I and II, 3

Details of each course proposal are presented as follows:

1.

Catalog listing -

Music 570 Graduate Project
Independent study tasks specifically relating music to various cognate areas, resulting in a major essay. Prerequisite: All course work in M.M. Mus. Ed. Degree program. Staff

Expected distribution -

Graduate students - 10 to 15.

Outline -

Will vary according to cognate study and choice of problem. A proposal and final essay will be required. No text.

Place of course in curriculum -

This course will serve as the terminal for all previous master's degree work. The student will identify, order, and/or refine the syncretic tendencies of inter- and intra-dependent qualities between music and cognates or within the art of music itself, respectively.

Extent of overlap -

No overlap, rather, a synthesization.

New facilities required -

No new facilities.

Availability of personnel -

No additional faculty required. Dr. Arthur Motycka will serve as principal adviser.

Date to first offer course -

Summer, 1973, or Fall 1973-74 academic year.
Comment: Graduate students concentrating in music education are currently limited to 400-level courses in music. Music 441 Special Project is regularly elected to cover a project on a specific topic. The present course is intended to upgrade the offering and allow registration under an appropriate graduate-level number. Music 441 will be retained, as it is required of undergraduate majors in music history and literature and serves as a possible elective for undergraduate projects in other areas—music education, theory and composition.

2.

Catalog Listing -

599 Masters Thesis Research
Number of credits is determined each semester in consultation with the major professor or program committee.

Expected distribution -

Graduate students - 10 to 15.

Outline -

Will vary.

Place of course in curriculum -

Culmination of Thesis Option.

Extent of overlap -

None.

New facilities -

A continued acquisition of major texts, dissertations, ERIC reports and other relevant material for music and music education.

Availability of personnel -

No additional faculty required. Dr. Arthur Motycka and Dr. Albert C. Gebbler have served as major professors in theses projects and Professors Burns and Green have served as committee members—other faculty are qualified.

Date to first offer course -

Summer, 1973 or Fall, 1973-74 academic year.
V. EXISTING RESOURCES FOR THE PROGRAM

Library - While it would be beyond the scope of this proposal to list all significant titled music holdings of the main library, suffice it to say of the approximately 4000 volumes in music that most are standard and an updating continues within the prescribed acquisition budget. Newly-ordered microfiche copies of classic and significant doctoral dissertations and Office of Education supported research projects in music (ERIC reports) assures both quantity and quality of library resource materials for the candidates. There are 32 periodical titles in music with others authorized and ordered. The present holdings include the Journal of Research in Music Education, the Bulletin of the Council for Research in Music Education, the Music Educators Journal, and others. The record library of the Department of Music contains 1700 recordings and many study scores of both known and little-recognized composers’ music. These are in addition to the main library's quite excellent record collection for general student use.

Physical Plant - This section will avoid the obvious but highly justifiable plea for 1) more practice rooms for the rising number of music majors and those general students being serviced in introductory courses, 2) more faculty studios for professional-level performance instruction, and, 3) more material, equipment, and supplies congruent with these aforementioned increases. This case has been well stated in the Annual Report to the Dean of the College of Arts and Sciences by the Chairman of the Department of Music. Of note is the point, in fact, that the class meetings of the proposed graduate program will be held at such hours as to avoid most conflicts of this sort. This section will, however, describe the physical make-up of that section of the Fine Arts Center used by the Department of Music at the present time.

Planning sessions for the four music units of the Fine Arts Center extended over a period of seven years, participated in by faculty, students, building committees, administrators and architects with the aim of creating a pleasant work space which would be as serviceable and efficient as possible. Although planning began as early as 1958, it was not until the state bond issue passed in 1962 that funds were provided for the first phase of construction, accommodating the departments of music and art. Funds for the second phase, providing for expansion of these units and construction of the theater, were approved by the voters in 1966. Three music units were occupied in 1966, the fourth in 1971, giving the department, for the first time, facilities specifically designed for music activities.

The Recital Hall, Unit B, seats 525 persons. Ninety seats are removable to provide additional production space. A large stage area allows simultaneous seating of both chorus and orchestra or other large ensemble. A folding screen reduces this area to an intimate space for small ensembles, chamber music or solo recitals. The area is planned for easy access from the hallways and other units. Lighting, with dimmers, is variable to any stage requirements. Acoustic properties of the hall have been adjudged "excellent" by the American Acoustical Society. Ceiling "clouds" allow for adjustment to special requirements. A projection booth with provision for recording and

---

See Appendix C for specific budget requests for the program.
January 15, 1974

Dr. Arthur Motycka
Department of Music
University of Rhode Island
Kingston, RI 02881

Dear Arthur:

So happy things are working out for you there at Rhode Island. We thought it was a good job when we first sent it to you the year before you went there despite the fact you were not interested when we approached you first on it.

Glad to see that you are proposing this new M.Mus.Ed. degree program. Just what the long run demand might be for such graduates would be impossible to forecast, but I do not see that they would be any less desirable, and indeed they might be more desirable as a result of having the range of options that you intend to offer with this new degree program. The content you intend to offer appears to be similar to that offered in many doctoral programs, with the emphasis on principles, research, aesthetics, etc.

The success of the graduates of such a program would hinge in most cases on the music content they were able to gain from their undergraduate music degree programs. Their ability in performance, theory, history-literture would probably have a strong bearing on how successful they would become later after having the opportunity to incorporate the master's program you would now offer into their teaching skills. It should be a strong teaching degree.

I'll be in Anaheim at the MENC at table #200 and look forward to seeing you there. Good luck on your new degree proposal.

Sincerely yours,

Bert Lutton
Co-Director
Appendix C

Anticipated Incremental Costs of Proposed Program
To: Dr. Nancy A. Potter  
    Acting Dean, Graduate School

From: E. J. Schroeder

Date: 1/4/74

As per your request in your communication of November 28, 1973, I have prepared the attached statement of estimated incremental costs to be incurred upon approval and implementation of the proposed Master of Music Degree Program in Music Education in the Department of Music. In this effort I have had the benefit of the unstinted cooperation and assistance of Dr. Albert C. Giebler; he has reviewed the attached and it has his concurrence.

If you have questions or concerns relating to this statement or any of its accompanying explanations please contact me at your convenience. If you feel that my attendance at the JEPC meeting of January 8 may be helpful I will be happy to attend.

cc: Dr. Albert C. Giebler
    Mr. Joseph C. O'Connell
Explanation of Incremental Cost Calculations:

Item #1: New Faculty. Need for new faculty is based on the projection of five added graduate students generated by the new program for each of the four years 1974-75 through 1977-78 for a total of twenty new students. A new position of Associate Professor is added in 1975-76 and in 1977-78 at the present beginning salary level of $14,300. An 8% salary increase factor is estimated for the position beginning in 1975-76.

Item #2: New Clerical. Two new clerical positions are indicated as required by the new program. A Librarian Technician is added in 1974-75 at a beginning salary of $6,800 and a Secretary position is added in 1975-76 at a beginning salary of $5,200. A 5% salary increase factor is estimated for these positions.

Item #3: New Graduate Assistants. One new Graduate Assistant position is added in each of the years 1974-75 through 1977-78 for a total of four such positions. Annual increments are added according to the gradations for Graduate Assistants which are $2,800 - $2,900 - $3,000 - $3,200.

Item #4 - #5 - #6: Other Fees and Services - Consultants and Lecturers - Student Help added costs are computed according to the best estimates of the Chairman of the Music Department.

Item #7: Costs for postage are expected to increase as a direct result of the students added as a result of the existence of this new graduate program.

Item #8: Added costs for telephone service are projected for each of the years during which a new faculty position is added.

Items #9 - #11 - #12: Office Expense - Freight and Insurance are expected to increase in a nominal degree as a result of added students and faculty.

Item #10: Dues and Subscriptions generated by the new program are estimated to be added costs only in the first two years after which no new costs are expected to be incurred.

Item #13: Printing and Binding costs as generated by the new program are confined to the first year (1974-75) and the last year (1977-78) of this study. In the first year basic printing and binding costs are expected to increase about $325.00 in addition to which it is anticipated that a booklet will be published describing the new program at an additional cost of $250.00. In 1977-78 it is further anticipated that this "booklet" will be updated and reprinted.

Item #14: Advertising as an incremental cost is to be incurred as the result of ads in appropriate national and regional publications advising of the existence of this new program and describing it. The bulk of this added cost will be confined to the first year 1974-75.
Item #15: In the first year of this new program it is expected that significant costs will be incurred for repairs to equipment, furnishings etc., after which a further moderate increase is expected as a result of greater numbers of students.

Item #16: No added cost is expected for Rental of Equipment, for Food, or for Clothing as a result of this proposed new program.

Item #17: A moderate increased cost is expected for Educational Supplies over the years of the study, however, it is expected that the increased expense for Books and Records will be approximately $1,000 for the first year, 1974-75, and about $200 per year for the following three years.

Item #18: In 1974-75 the following purchases are anticipated - 4 listening facilities, office furnishings for one new clerical (desk, chair, side chair and typewriter). In 1975-76 purchases as follows are expected - one piano, office equipment for one new faculty member and one new clerical (2 desks, 2 chairs, 2 side chairs, 1 four drawer file, 1 typewriter, and 1 bookcase). No new capital expenditures are expected for 1976-77, however, in 1977-78 the following are anticipated - 4 new listening facilities, 1 new piano, office furniture for one new faculty member (1 desk, 1 chair, 1 side chair, 1 four drawer file, 1 bookcase).

Item #19: Costs incurred by the Library Department on behalf of the Music Department as a result of this new program are expected to be significant because of the graduate level needs. The great part of this added cost will be incurred in the first two years of the new program's existence.

Item #20: Space needs generated by this new program are expected to involve 2 new faculty offices and 2 new practice rooms. The need will be coupled to the existence of the two faculty positions. A new office and a new practice room will be required in 1975-76 and in 1977-78. In consultation with the Office of New Construction it is estimated that each such facility will cost $1,000.
URI Department of Music-Incremental Cost of Implementing Master of Music Degree Program in Music Education for Fiscal Years 1974-75 through 1977-78

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<td>Printing and Binding</td>
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<td>575</td>
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<td>Rental of Equip./Food/Clothing</td>
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<td>Educational Supplies Incl. Books and Records</td>
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<td>Added Costs-Library Department</td>
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<td>2700</td>
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<td>23,816</td>
<td>33,919</td>
<td>57,735</td>
<td>8,885</td>
<td>64,620</td>
<td>31,350</td>
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Description of Need:
1. Faculty-New Associate Professor
2. Clerical-New
   - Librarian-Technician
   - Secretary
3. Graduate Assistant
4. Other Fees and Services
5. Consultants, Lecturers, Other
6. Student Help
7. Fringe Benefits-Item 1 + 2 X 14.5%
8. Total Personal Services
9. Postage
10. Telephone
11. Office Expense
12. Dues and Subscriptions
13. Freight
14. Insurance
15. Printing and Binding
16. Advertising
17. Repairs
18. Educational Supplies Incl. Books and Records
19. Total Operating Expenses
20. Total Department Budget
21. Capital-Furniture and Instruments
22. Added Costs-Library Department
23. Space Needs-Remodeling
24. Total Program Incremental Cost
Appendix D

Faculty Vitae

Distributed to department chairmen only

Copies available from the chairman of the department of music
public address equipment is at the rear of the hall. Preparation rooms are located adjacent to the north stage entrance. A nine-foot concert grand piano, a smaller grand piano, a harpsichord, a practice organ and movie and overhead projectors complete the recital hall equipment.

The instrumental rehearsal room, Unit C, is the home of "That Ram Band," The Symphonic Wind Ensemble and the Stage Band. This large room with wall panels for adjustment to different acoustical requirements serves for preparation of various sized ensembles as well as for instrumental classes.

Practice rooms and organization offices are located in Unit D. Offices of the band, chorus and orchestra are on the first floor as are three special teaching studios. The second floor consists of 12 student practice rooms, each with a piano.

Unit E houses the remainder of the department's facilities. The department offices, conference room and listening room-library are located on the first floor. Twenty-four listening stations are provided in the latter with individual operation of records and tapes or a master unit for multiple listening. A collection of recordings, study scores, films and special books are located here. On the second floor of Unit E is located the piano laboratory with 12 electronic pianos, each connected to a master control so that the instructor may monitor or speak to each student individually. Two large piano studios, two faculty offices and a classroom seating 25 students complete the second floor.

A large classroom in Unit G is shared with the departments of art and theater. Large classes and small ensembles meet here to ease the tight schedule of lectures and extra-large classes imposed upon the recital hall.

Students

The present active graduate student body can be categorized as follows:

<table>
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<th>Category</th>
<th>Count</th>
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<tr>
<td>Degree</td>
<td>18</td>
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<tr>
<td>Certification</td>
<td>4</td>
</tr>
<tr>
<td>Non-degree</td>
<td>2</td>
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<tr>
<td></td>
<td>24</td>
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</table>

These are graduate students enrolled in the Department of Education. The undergraduate enrollment in the Department of Music is 115, comprised of 25 Freshmen, 24 Sophomores, 27 Juniors, 34 Seniors, and 5 special students. Music education is the major concentration of most of these students. Four graduate assistants added to the present two will insure program stability and attractiveness to applicants.

---

1 From Fine Arts Center dedication brochure, URI, April 29-May 7, 1972
Faculty
See Appendix D for the vitae of the Department of Music faculty. It should be noted that of the twelve full-time faculty four have doctoral degrees with two others at the dissertation level. Additionally, it should be mentioned that public performance and conducting assignments deserve more than cursory recognition as important contributions of the musician in higher education. The vitae are categorized with full-time faculty first and supporting faculty listed next.

Program Faculty
Ward Abusamra, B.S., M.A., Associate Professor - voice, chorus, conducting
David Buck, B.M., M.M., D.M.A., Assistant Professor - orchestra, theory, music literature
Donald Burns, B.M., M.A., Associate Professor - bands, music education, university college adviser
Arnold Clair, M.A., Professor of Music (Emeritus)
John D. Dempsey, B.M., M.M., Assistant Professor - violin, viola, theory, string ensembles
Henry Fuchs, B.M., M.M., Assistant Professor - piano, theory
Geoffrey Gibbs, B.M., M.M., Assistant Professor - voice, theory, composition, history
Albert C. Giebler, B.M., M.M., Ph.D., Chairman of the Department and Professor - music literature, theory, woodwind ensemble
Carolyn Green, B.M., M.M., Assistant Professor - music education, piano classes
George Kent, B.S., M.M., Assistant Professor - organ, trumpet, music literature
James F. Mabry, B.M., M.M., Assistant Professor - low brass instruments, symphonic wind ensemble, stage band, associate director of marching band
Arthur Motycka, B.F.A., M.S., Ed.D., Associate Professor - music education
Donald Rankin, A.B., B.M., M.M., D.M.A., Assistant Professor, piano, theory, bassoon

Supporting Faculty (part-time)
Shirley Adams, Special Instructor - violoncello, lower strings class
Edward Foley, Special Instructor - saxophone
George Goneconto, B.M., M.M., Special Instructor - percussion instruments
Thomas E. Greene, B.A., M.A., Special Instructor - guitar
Kathryn Hunt, B.M., Special Instructor - French horn
Andre Lizotte, Special Instructor - clarinet
Linda Mabry, B.M., M.M., Special Instructor - piano
Timothy J. Valentine, B.M., Special Instructor - oboe
Gregory Zietlin, Special Instructor - flute
Frank Marinaccio, Special Instructor - clarinet
VI. EVALUATION

Contribution to graduate excellence at U.R.I. - The unique quality of the program, as emphasized above and in the body of the proposal, is of itself a major contribution to quality graduate work at U.R.I. Certainly it strengthens the cause of the education of musicians, particularly those associated with public school music teaching. The philosophical basis of the proposal may be narrowed to concern for the "musician in education." As opposed to implications of the more common phrase, "training the music educator," this new program seeks to raise the musician from his narrow confines to an educationally more viable and meaningful position in the public school system. The purpose of the program is to make possible musico-aesthetic experiences in a cooperative educational atmosphere. Music and the musician both become an integral part of the total system, as opposed to an extra curricular activity.

In anticipation of and preparation for doctoral-level studies in music education it is purposely designed as an open ended curriculum. Growth potentialities will demand excellence in individual teaching, research, performance and the development of other appropriate support studies or new avenues of approach towards meeting the demands of society and the musician in that society. The state university is the logical arena for the pursuit of such goals. Not only will the program benefit from the experiences of other graduate disciplines, it will add another dimension to those disciplines.

Graduate faculty prestige will be enhanced by the engagement of outstanding personalities in the field. This prestige is already in evidence within the department.

Serving the needs of the state - Certain needs and justifications of the proposed new degree program are expressed in Section II (pp. 2-4) of this proposal. It must be emphasized that while the University has over a period of years made it possible for interested students to pursue a graduate degree in education with a concentration in music, that program does not serve the true need of the music educators in the state. Music educators take pride in their discipline and therefore seek advancement in that discipline. The cry has long been for a program of the type that is presently proposed. Inquiries mount steadily as to when the program will be in effect. Some students already accepted for graduate studies are marking time in anticipation of the Master of Music degree. Calls and applications come from both in state and out of state.

Some 300, perhaps more, students in Rhode Island are pursuing professional music degrees on the undergraduate level. Eventually they will be seeking graduate studies. Many of some 400 music educators of the state are or will be seeking graduate work in music education. The state university must be ready on the highest level possible to meet the demand.

How the program relates to graduate music education in New England - A study of recent catalogues and conversation with key individuals reveals that all State Universities of New England, except Maine, offer some sort of graduate program in music education. The general content of the programs is reflected in the degree titles:
M.M. in Music Education (U. Mass.), M.S. in Music Education (U.N.H.),
M.A. in Teaching (U. Ver.), and M.A. in Music Education (U. Conn.).
Presently U.R.I. grants an M.A. in Education, under which twelve to eight­
teen credits may be taken in music and music education. To date, how­
ever, none of the music credits have been strictly graduate level courses
and no real concentration in professional music education courses has
been possible.

All of U. Mass. course requirements are in music (18 credits)
and music education (15 credits). U.N.H. requires 8 credits from the
department of education, and analysis of the rather free structure of
the U. Conn. degree suggests that about one-third (9 to 12 credits)
consists of regular education courses in addition to emphasis in music
and music education. The present U.R.I. proposal calls for 9 credits
in music, 12 credits in music education and, quite unlike other degree
programs studied, 6 credits from a variety of options: (a) aesthetics,
(b) performance, (c) education, (d) sociology, and (e) thesis— each
followed by and appropriate project. All of these options serve the
cause of better programs in public school music, whether philosophical,
practical, educational, sociological, or exploratory.

Little common subject matter exists among the courses in music
education as such in the state Universities of New England. Only one
course is similar in the programs at U. Mass., U. Conn., and U.N.H. This
course deals with supervision and administration of public school music.
In the U.R.I. proposal this subject is found in the last three of seven
units in Advanced Principles of Music Education II, which also deals with
development and objectives of music education, curriculum building, and
successful methods of teaching. U. Conn. gives a special course in
curriculum instruction. All programs culminate in some sort of research
project.

All other course offerings in music education differ consider­
able. U.R.I.'s Advanced Principles of Music Education I covers historical,
philosophical and psychological foundations of music education. U. Conn.
ofers courses in psychological and experimentation in music education,
while U. Mass. concentrates in advanced conducting and U.N.H. requires
advanced courses in instrumental and choral literature and performance.

U.R.I. students electing Option C (Education) would take courses
covering education in a contemporary society and current trends in
elementary or secondary education. These subjects parallel counseling
theory and practice analysis of teaching education supervision, advanced
psychology of human learning and philosophy of education at U.N.H., and
electives in education at U. Conn.

All master's degree programs in music education at the univer­
sities in question require courses in pure music as a basis for the pro­
gram.

Notwithstanding the unique backgrounds of the various faculties,
it is clear that ample and essential differences are built into the U.R.I.
proposal for a Master of Music in Music Education to justify its approval
and implementation.
VII. DEVELOPMENT

Faculty, staff and operational requirements over a five-year period - For the present, faculty resources are adequate to support the proposed master's program. Currently, six of the twelve full-time faculty teach courses open to graduate students. Some of the courses are offered in alternate years. Two of the faculty members regularly and consistently deal with graduate students in their teaching. One faculty member was engaged two years ago specifically to meet the demand for advanced studies in music education. An additional graduate assistant was recently approved to supplement the teaching staff. While the present two graduate assistants make an excellent contribution to the academic demands of the program, four additional assistants, as explained elsewhere in this proposal, must be engaged in the near future.

At least eighty percent of the course work in the proposed programs is already in effect. The studies deal with advanced principles of music education, musical aptitude and achievement, research in music literature, theory and performance. The remaining twenty percent, pending approval of this program, stresses final major projects, as thesis, special report, or musical performance.

As additional courses, designed specifically for graduate students (500-level courses), are developed, additional specialized faculty must of course, be engaged. Within the next five-year period it is anticipated that new courses in literature and music theory will be proposed to replace certain courses currently open to undergraduate as well as graduate students (400-level courses). Advanced courses in other areas of music education, particularly conducting, ensemble literature and seminars on current trends in music education, must be developed to serve the demand. To meet this need at least two additional faculty must be engaged.

It is foreseen also that other areas of concentration will be offered to graduate students in music. The first area of expansion is likely to be a major in performance, followed in due time by concentration in musicology and theory or composition, supplementing present undergraduate degree programs.

Appendix D details the anticipated incremental costs to be incurred within the first five years of the Master of Music program. It should be noted that much of the operating costs would undoubtedly be required for the success of the graduate program as it is presently constituted. The added cost for conducting the proposed program, therefore, might be considered minimal.

Space requirements - For the present the physical facilities are adequate (see pp. 14 and 15 in the body of the proposal). Within five years, however, it is certain that added space will be required to serve both graduate and undergraduate programs. A critical need is already in evidence for adequate student practice rooms, medium sized class rooms, faculty studios, and research facilities, particularly library resources. Additional space requires additional equipment. Each practice room and studio must at least be equipped with a piano, the basic tool of musician educators. Audio-visual equipment is also essential. The obvious solution to foreseen additional space requirements is the addition of another unit to the fine arts center. Until this is possible, however, space for new faculty must be found elsewhere.
on the campus. Faculty teaching applied music cannot share their space with other full-time faculty. Some do share, however, with part-time applied music instructors. As to student practice, it may be possible to sub-divide four fair-sized rooms currently in use to increase the total number of practice rooms from twelve to sixteen, a number still inadequate for a student body of 140, graduates and undergraduates. Allowing three hours per student per day and fifteen hours per practice room per day, a minimum of 28 practice rooms should be available for the present student body. Classroom and storage space must also be considered.
Appendix A

Letters from University Leaders
in Music Education
Supporting Proposed Degree Program
Prof. Arthur Motycka
Department of Music
University of Rhode Island
Kingston, R.I. 02881

Dear Art:

I certainly do remember you from our Ohio days. Those days, however, seem so long ago now!

You are to be complimented on your proposed MM program in music education. This appears to be a most realistic way to provide both training in solid musicianship and in the special areas in music education. Any option in this program would be acceptable for admission to doctoral study at the University of Iowa.

I hope that the program is approved for you undoubtedly spent a great amount of time developing your thoughts and their implementation.

Cordially yours,

Erwin H. Schneider
Professor and Head
Division of Music Education
Music Building

EHS:cl
February 4, 1974

Dr. Arthur Motycka
Department of Music
Fine Arts Center
University of Rhode Island
Kingston, R.I. 02881

Dear Art:

Forgive the delay in answering your request for an evaluation of your proposed masters degree program in music education.

The program has several options in it that we would accept as adequate preparation for our doctoral program. These options are A, C, D, and E. I should add that the variety of options is excellent and should be attractive to several kinds of people. We find that diversity among our students' previous education is beneficial to all concerned.

With best regards,

Henry L. Cady
Professor
Music Education

HLC/rb
Prof. Arthur Motycka  
Department of Music  
University of Rhode Island  
Kingston, RI  02881  

Dear Arthur:  

It was a pleasure to hear from you. I had noted that you were to represent Rhode Island in reacting to the paper of the National Commission on Instruction, and I look forward to seeing you in Anaheim.  

I have read the description of your proposed master's degree program in music education and find it most interesting. Although I am not fully aware of what would be included in MUS 539, 540, and 545, I see no reason why a graduate of this program would not be able to enroll as a doctoral student at the Eastman School of Music if he were qualified with respect to our other requirements such as performing ability. The core of courses in music education is clearly adequate. I am especially pleased with the interest options you offer; they provide excellent variety while at the same time each focuses on a relevant cognate field. In my judgment, the proposed program is definitely a strong one.  

I have met Bill Dobbins but do not see him often. Next time I do, I will point out that we have a mutual friend in you.  

I was aware that Music and Man has now appeared, and I have asked our library to obtain it. Thanks for your kind remarks concerning my measurement book. I'd like to find some time to revise it somewhat, but haven't yet been able to. Best wishes.  

Sincerely,  

Paul Lehman  
Professor of Music Education
January 29, 1974

Professor Arthur Motycka  
Department of Music  
University of Rhode Island  
Kingston, Rhode Island  02981

Dear Art:

After examination of your proposed program for the Master of Music degree with an emphasis in music education, I am most favorably impressed with it. It seems to me to be a strong program which would prepare a student admirably for advanced graduate work. I would accept without hesitation graduates of such a program into the Ed.D. or Ph.D. programs in music education at the University of Illinois.

Impressive characteristics of the program include: emphasis on the societal role of the musician; the solid content of the core courses; the provision for flexibility through the interest options; the thoroughness of the evaluation of students.

I foresee a distinguished graduate program in music education at the University of Rhode Island, and I congratulate you and your colleagues for the excellent thinking reflected by the proposal.

Sincerely yours,

Charles Leonhard, Chairman
Graduate Committee in  
Music Education

CL: cw
The following is an excerpt from a personal letter to Dr. Arthur Motycka, URI, from Dr. Abraham A. Schwadron, Professor of Music Education, UCLA.

O.K. I think that the musician-educator rationale is very good; and the options make peace with standing arguments. To answer your question:

The Ph.D. at UCLA requires the Master's thesis as prerequisite. (We offer students options of comprehensive exam or thesis for the terminal Master's project. The exam is deemed terminal i.e. the student simply cannot move into a doctoral program.) On the other hand a URI grad under Option E and a background in musical aesthetics would qualify here both for Mus Ed and for systematic musicology.

Hope this is helpful

Abe

M&W has arrived!!
Appendix B

Letter from Lutton Music Personnel Service
Supporting Job Application Attractiveness
of Proposed Program Graduates