




UNIVERSITY OF KENTUCKY

**TRANSMITTAL**

**DATE:** March 18, 2003

**TO:** Angel Clark  
Senate Council

**FROM:** Lissa Holland   
Graduate Council

**Research and Graduate Studies**

*The Graduate School  
Patterson Office Tower  
Lexington, KY 40506-0027  
(859) 257-8142  
Fax: (859) 323-1928  
[www.rgs.uky.edu/gsl/](http://www.rgs.uky.edu/gsl/)*

The Graduate Council met on March 13, 2003, and approved the following:

**COLLEGE OF FINE ARTS**

*School of Music*

**NEW COURSE:**

**MUS 694 – Internship in Sacred Music (1 credit)**

An internship to provide students in the Master of Music in Sacred Music program with a practical field experience in a sacred setting. The internship is identified and conducted under the supervision of a UK School of Music faculty supervisor and on-site coordinator. Students must file a Learning Contract with the School of Music DGS. May be repeated to a maximum of 3 credits. ***Prerequisites:*** Completion of 12 hours in the M.M. in Sacred Music program or by consent of instructor. Variable Lab/Studio hours.

## MUS 694 Internship in Sacred Music

(1 credit hour) may be repeated twice  
to a maximum of 3 credits

The Internship in Sacred Music provides students with practical field experience in a sacred setting under supervision of the U.K. faculty Supervisor in consultation with an on-site Coordinator where feasible. (Normally the on-site Coordinator would be the person to whom the student reports at the house of worship, usually a music director or pastor.) Students will apply to serve as an intern in a suitable location only after consultation with and approval of the Sacred Music Committee.

Upon approval of the Internship proposal, the student will file a Learning Contract with the School of Music DGS at the time of registration for the course.

Students who are undertaking the Internship in the local region will schedule a weekly meeting with the U.K. faculty supervisor. This will be supplemented with documentation of the experience (including video and/or audio materials) for continuous evaluation. Students whose placement location prohibits weekly meetings will provide additional documentation (audio/video) with a journal to be submitted on a regular schedule for discussion. For local placements the faculty supervisor will make an on-site observation and evaluation. The final grade will be based upon the results of the on-site Coordinator evaluation, the student's personal evaluation, and the faculty Supervisor Evaluation.

This practical Internship in a sacred setting under supervision and direction of qualified professionals is essential for the graduate student in Sacred Music. This experience (either voluntary or salaried) provides the graduate student with valuable experience and application in leadership, planning, and implementation of acquired skills and knowledge in the area of expertise.

Prerequisite: 12 hours in the Sacred Music Program or Consent of Instructor

Ordinarily the student will take 1 credit hour for 3 semesters; The internship assignment(s) may be continuous over the course of these semesters or may be comprised of separate projects as appropriate. The Sacred Music Committee will consider all applications to maintain standards and ensure consistency in the program.

The intent of the internship is to provide practical field experience with a focus to be determined by the student in consultation with his or her faculty supervisor. The following topics are suggested as examples, though some may extend beyond the scope of a one-semester internship. The student is encouraged to design original topics and may combine any of the suggested ones.

## ORGAN:

- \*Develop a liturgical year with appropriate organ voluntaries for each liturgical event. Learn and perform as many of these as possible within the Internship.
- \*Plan an Organ Recital or series that is educational in scope and engages a significant portion of the institutional membership. Perform at least one of these programs.
- \*Develop a plan and implement the purchase, installation, and dedication of a pipe organ for a church or other institution.
- \*Demonstrate leadership of a choir (or choirs) from the organ console while also serving as organist.
- \*Develop a hymnology project that may combine seasonal hymns with corresponding organ literature for a completed performance.

## VOICE and CONDUCTING:

- \*Develop, plan and implement a Choir Program in a sacred setting from a basic beginning program up to a refined curricular program, such as the Royal School of Church Music or other denominationally prescribed program.
- \*Serve as Director or Assistant Director or Staff Assistant of Choral Ensembles in a sacred setting. Include various age levels from children, youth, adult, and senior members and apply appropriate selection of literature and grade level for each.
- \*If already employed in a sacred position, then develop a new program (choir, handbell or instrumental ensemble) and implement it to performance level.
- \* Arrange a series of Observations and Evaluations of diverse choir programs in the area, region, or nation. Extract the best qualities of each for your own development.

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1/29/03