

MUSIC EDUCATION CANDIDATE HANDBOOK (2011-2013)

SCHOOL OF MUSIC

of the

**State University of New York
at Fredonia**

Requirements of the Degree
Bachelor of Music in Music
Education

Revised Fall 2011

KML

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PART I: INTRODUCTION TO THE HANDBOOK

The Music Education **Handbook** for the School of Music at SUNY Fredonia lists official policies and requirements for the degree Bachelor of Music in Music Education. This degree leads to the New York Initial Teaching Certification in Music. In all cases, policies and requirements printed in this **Handbook** supersede any previously printed policy or requirement. If future modifications are necessary, they will be approved by the Professional Education Council and/or Music Education Committee. Such modifications will supersede information in the **Handbook** and will be distributed to all candidates and faculty as an addendum to the **Handbook**.

The Fredonia model (see Appendix A, Conceptual Framework for the Responsive Educator Program) for preparing educators provides the framework supporting the Music Education program in the School of Music. The general philosophy underlying the Responsive Educator Program is an organized model, which correlates with the themes that characterize current educational reform movements. That is, we believe that all children can learn, and that they can learn best when taught by teachers who are responsive.

The process of responsive instruction comprised of Planning, Instructing, Reflecting, and Responding is a process that all effective professionals engage in when providing *best teaching practice*. This is supported by the *Four Pillars of Understanding—Knowledge, Pedagogy, Diversity, and Professionalism*. The foundation supporting the pillars is rooted in research, contextual influences impacting instructional delivery and standards for teaching, learning, and professional behavior.

Knowledge is necessary for providing best teaching practice. This includes general and specific knowledge of the content being taught, knowledge of

human development, and knowledge of the learning process. **Pedagogy** is the method of instructional delivery, using a variety of practices, and sensitive to contextual restraints. Comprehension of **diversity** means that teachers will accommodate students of all needs and backgrounds. Cultural and linguistic diversity, multicultural education, special needs and inclusion, and urban education are included. **Professionalism** incorporates life-long learning, professional development and advocacy through collaboration, ethical conduct, behavior, research and contribution to the field.

The Fredonia Model provides the conceptual framework for the Bachelor of Music Education. The curriculum of the Bachelor of Music in Music Education at Fredonia is based upon Professional Standards (see Appendix B) listed by four certifying organizations: National Council for Accreditation of Teacher Education (**NCATE**), National Association for Schools of Music (**NASM**), National Association for Music Education (**MENC**), and the New York State Board of Regents.

Standards are statements of basic knowledge, understanding, and skills in music and music education that are necessary for success as a public school Music Educator. Specifically, selected **standards** are addressed in each class and assessed by rubrics (i.e., an authentic **assessment** tool used to measure candidates' work and to get candidates to think about the criteria on which their work will be judged). One or more **artifacts** (e.g., papers, videos, projects) from each course will be required as demonstration that **standards** have been demonstrated and learned effectively (see Assessment Model for Music Education, Appendix C).

Specific **Concentrations in Music Education** (see Part VIII) chosen by you (i.e., General /Choral, Instrumental, etc.) require different knowledge, understanding, and skills (hence, different **rubrics** and **artifacts**). Candidates who can demonstrate the **standards** upon which a course is based will be excused from taking it. This allows each of you to meet degree and certification requirements more quickly, although additional credits may be needed to reach a total minimum of credit hours necessary for graduation. Initially you choose a specific concentration, however you may demonstrate additional standards from another concentration or change concentrations entirely (with permission of the Chair of Music Education).

Standards are addressed in specific coursework:

- **College Core Curriculum** (see Part V)
- **Music Core Requirements** (see Part VI)
- **Music Education Core Requirements** (see Part VII)
- **Concentrations in Music Education** (see part VIII)

Completing a course does not always mean that you have completed the related **standards**. In some instances a separate **assessment** related to the course

is required (e.g., secondary instruments, piano class, etc.).

Your record of progress is generally reviewed at the end of each year (called a **transition point**—see Appendix C). For example, at the end of the sophomore and junior years and at the completion of student teaching, you will be specifically reviewed to qualify for:

- **Admission to Professional Standing** (see Part II)
- **Admission to Student Teaching** (see Part III)
- **Completion of Student Teaching** (see Part IV)

Appendices

Forms and related information concerning the following can be found in the *Appendices*:

- **Conceptual Framework for the Responsive Educator Program** (Appendix A)
- **Program Standards** (Appendix B)
- **Gateways (Gated Model for Music Education)** (Appendix C)
- **Candidate Dispositions** (Appendix D)
- **Example Four Year Plan** (Appendix E)

PART II: ADMISSION TO PROFESSIONAL STANDING

Professional Standing is the recognition that you have successfully completed all requirements to enter junior level Music Education coursework. Upon completion of sophomore level Music and Music Education coursework, each candidate will submit a formal application for **Professional Standing** and must demonstrate the following:

- 2.75 overall GPA (no MUED class lower than C, no MUS class lower than D+)
- MUED 150, 250, and 251 completed
- Two practica completed
- Secondary Instruments Standards:
 - Vocal*--MUS 317; MUED 204 (non voice applied)
 - Instrumental*-- 4 playing classes, 2 proficiencies, MUS 218, MUS 113
- Theory completed (MUS 121, 122, 221, 222, 123, 124, 223, 354—no grade lower than C-)
- Conducting completed (MUS 231-232)

In addition, all **artifacts** from designated courses (MUED 150, 250, 251) will be included in the application

Anyone not meeting all standards or presenting all required **artifacts** will be denied acceptance into **Professional Standing** and will not be admitted into junior level Music Education coursework. All Music Education 300-400 level courses will have a prerequisite of **Professional Standing**. *Music Education courses may be retaken only once.*

Transfer students and others with special circumstances necessitating exceptions to these requirements must request special acceptance **in writing** to the Chair of Music Education.

PART III: ADMISSION TO STUDENT TEACHING

Admission to Student Teaching will require successful completion of the following standards (A-Q) including presentation of all appropriate artifacts, which are deemed necessary for success in student teaching. Documentation of successful completion of these standards will require submission of a special **Student Teaching Application and Application Notebook** the year before you plan to student teach (on or about February 1) and will be used to determine your *Admission to Student Teaching* and assignment of a teaching placement.

A. Music Theory, Music History, and all MUS courses.

A minimum grade point average of 2.0 (C) for all required courses. No grade less than C- in theory or D+ in other courses.

B. Principal Applied: Completion of MUS 326 with a minimum grade point average of 2.0 (C) for Principal Applied studies taken at Fredonia.

C. Music Education Foundations: (MUED 250/252, 251/253, 300/303) A minimum grade point average of 2.5 (C+) with no less than a grade of C in any single course. SAVE Workshop (EDU 303 or online at violenceworkshop.com).

D. Music Education Methods: (MUED 301, 302, 304, 305, 391, 392, 393, 394 as per Concentration) A minimum grade point average of 2.5 (C+) with no less than a grade of C in any single course.

E. Music Education Pedagogy: (MUED 203, 204, 291, secondary instrument credits and competencies per Concentration) Minimum grade point average of 2.5 (C+) with no grade lower than C in any single course.

F. Pre-Student Teaching Practica: (MUED 255, 256, 355, 356) Satisfactory completion of all four practica; all paperwork received and recorded by the Chair of Music Education.

G. Piano, Voice, Guitar: Satisfactory completion of appropriate competency or classes required by concentration, with no grade lower than C.

H¹. Instrumental Concentration--Woodwind, Brass, String, and Percussion Instruments Standards:

1. **Secondary Instrument Standards** must be successfully completed and documented prior to student teaching. The instrumental standards required depend upon the major instrument of the candidate (see chart on p. 7). Secondary instrument standards may be completed without taking the course for that instrument, at the discretion of the course instructor. (Note: A minimum of 8 credit hours in the Secondary Instrument Curriculum must be completed as indicated on the next page of this **Handbook**).

2. The **Minimum Standard Requirement** is satisfactory performance at a level equivalent to NYSSMA Grade II on most instruments, and satisfactory performance at a level equivalent to NYSSMA Grade IV on at least one instrument (contrasting to the candidate's major instrument--see Competency Requirement chart). The criterion of competence is that the candidate exhibits range, tonal control and technical facility on the instrument sufficient to be able to use the instrument as a teaching tool for demonstration in the public schools. The specific requirements to achieve competency vary due to varied skills required for different instruments.

3. Faculty teaching the relevant courses or a specially scheduled examination by the course instructor or a designated Music Education faculty member shall determine whether the **Secondary Instrument Standard** has been achieved. It is the responsibility of the candidate to secure the written validation of the completion of any Standards exam from the instructor administering the exam and to forward the results to the appropriate Music Education faculty member. A copy of this form can be found on the ANGEL MUED Secondary Instruments Site.

4. Video of Secondary Instrument Performance: As part of the application for student

teaching, candidates *may be required* to submit a date-stamped video of a personal performance on a secondary instrument at the minimum required standard. If the Music Education faculty, in consultation with the applied faculty, find any performance does not meet the appropriate standard

for which it was submitted, the candidate will not be allowed to student teach until the semester following successful demonstration of the standard. All resubmitted videos must be submitted three months prior to the next available student teaching semester.

Secondary Instrument Standards (Instrumental Concentration)

Principal Applied	Minimum Required	
Woodwind (WW)	2 Beg. WW* 1 Beg. Brass; 1 Adv. Brass*, Brass Ped.	Percussion 1 Beg. String
Brass	2 Beg. Brass*, Brass Ped. 1 Beg. WW; 1 Adv. WW*	Percussion 1 Beg. String
Percussion	2 Beg. WW* <i>or</i> 2 Beg. Brass* 1 Adv. WW <i>or</i> 1 Adv. Brass, Brass Ped. (Note: If Beg. classes are WW, then Adv. class must be Brass or vice versa)	1 Beg. String
String	1 Beg. Brass, Brass Ped. 1 Beg. String; 2 Adv. String*	Percussion 1 Beg. WW
Keyboard, Harp, Guitar	Same as Percussion plus Percussion	

NOTE:

LII/LIV=NYSSMA Level II or IV

***=Contrasting Instrument/s**

Instrument	Contrasting Instrument/s
flute	all other WW
clarinet/saxophone	flute, oboe, bassoon
oboe/bassoon	flute, clarinet, saxophone
trumpet/French horn	trombone, euphonium, tuba
trombone	all other brass
euphonium/tuba	trumpet, French horn, trombone
violin/viola	cello, bass
cello	violin, viola, bass
bass	violin, viola, cello

Total of 8 credit hours required.

Secondary Instrument Standards (General/Choral Concentration)

Principal Applied	(MUED 128 – Two Semesters)
Voice, Piano, Guitar	1 WW – MUED 128 Percussion – MUED 128 1 String – MUED 128 1 Brass – MUED 128

H². Vocal/General Concentration--Woodwind, Brass, String, and Percussion Instruments Standards:

1. Basic standard will be the ability to demonstrate NYSSMA Level II on one instrument in each area (*may be required depending on course and instrument availability*).

2. Standard can be demonstrated by completing appropriate Secondary Instrument classes with a minimum grade of C and/or approved test by designated faculty. It is the responsibility of the candidate to secure the written validation of the completion of any competency exam from the instructor administering the exam and to forward the results to the appropriate Music Education faculty member. A copy of this form can be found on the ANGEL MUED Secondary Instrument Site.

I. New York State Tests (LAST, ATS-W, CST-Music).

In order to begin student Teaching, candidates must have on record in the State Education Department passing scores on the three required NY Tests, or have scheduled the tests in the near future.

Candidates are required to take only one of the two levels of the ATS-W (elementary OR secondary). See <http://www.nystce.nesinc.com/> for most current testing requirements and to register to take tests required for NY State certification. The State Education Department requires the tests before *Initial Certification* is granted.

K. Special Workshops: Completion of coursework, training or workshop regarding the identification and reporting of suspected child abuse and maltreatment-CAW (MUED 252), identification and reporting of school violence-SAVE (EDU 303 or online at www.violenceworkshop.com), drug and alcohol abuse (MUED 253), and literacy (MUED 303). The State Education Department requires these workshops before *Initial Certification* is granted.

Also required for graduation.

L. Fingerprinting: All candidates must be fingerprinted and have a criminal background check. The State Education Department must have

a record of this background check before *Initial Certification* is granted (see <http://www.highered.nysed.gov/tcert/ospra/index.html>). Many school districts require fingerprinting before student teaching.

M. Evidence of Immunizations: Measles, Mumps, and Rubella immunizations must be recorded with the Health Center.

N. Overall GPA minimum of 2.75 with last semester before Student Teaching 2.5 GPA minimum.

O. Candidate Dispositions Relevant to Teaching Success (see Appendix D)

1. Certain specific dispositions, such as but not limited to the following, are clearly important ingredients of teaching competence and success:

- communication
- leadership
- personality variables
- mental and emotional stability
- maturity of judgment
- reliability and responsibility
- physical health and stamina
- conduct/behavior appropriate to school and community standards for teachers

2. The Music Education faculty reserves the right to exercise its professional judgment in refusing entrance to, or in removing from Student Teaching, any candidate for whom evidence exists (including reports from any music education Practicum work) that certain personal traits of dispositions:

- are likely to prevent the candidate from successfully completing Student Teaching;
- in some way significantly jeopardize the public school students with whom the Student Teacher would work or is working;
- have, irrespective of teaching competence, earned the disapprobation, censure, or rebuke of the Cooperating Teacher(s) and/or school officials.

3. In the event the Music Education faculty refuses the candidate entrance to or removes the candidate from Student Teaching, the candidate must cooperate fully in seeking corrective measures. Every possible attempt will be made to assist the candidate to re-qualify.

P. Professional Commitment: Each candidate is expected to demonstrate involvement in support of the profession of music education.

1. Active participation in student organizations devoted to the support of music and music education (NYSSMA/MENC, ACDA, ASTA,

SAI, Phi MU Alpha, etc.). Participation in NYSSMA/MENC is the absolute minimum for each semester.

2. Participation (of some kind ranging from attendance to leadership) in extra-curricular activities, elective courses, conferences, workshops, volunteer work, etc., related to music and music education.

Q. Artifacts: all appropriate artifacts (see Transition Points, Appendix C) will be included in the Application.

Summary of Prerequisites to Student Teaching.

1. Coursework grade point averages as outlined in Part III A through E above (Theory, History, Applied, Conducting, Music Education).
2. Four Practica (see Part III F)
3. The class Piano standard for your concentration.
4. The class Voice standard for your concentration.
5. The class Guitar standard for your concentration.
6. The Secondary Instrument requirements for your concentration.
7. Passing Scores on the New York State Teachers Exams or scheduled dates.
8. Successful completion of workshops (MUED 252, 253, 303 and EDU 303) and fingerprinting/background-check.
9. Required immunizations recorded with the Health Center.
10. Overall GPA of 2.75 for all courses with last semester before Student Teaching 2.5 GPA minimum
11. Demonstration of Professional Commitment and appropriate Candidate Dispositions
12. All appropriate artifacts

PART IV: COMPLETION OF STUDENT TEACHING

Most of the standards are judged again by the College Supervisor and Cooperating Teacher(s) in student teaching, and by the Music Education Committee. To pass the final transition point you must successfully demonstrate the level needed for success in a first-year teaching position by submitting a Student Teaching **Portfolio**. You must successfully demonstrate all standards before you graduate and apply for the New York State *Initial Certification* in Music.

A. Assessment Criteria for Final Standards during Student Teaching.

1. The ability to carry out all teaching responsibilities successfully and independently of the College Supervisor or Cooperating Teachers.
2. The ability to plan and deliver instruction that results in effective and efficient results.
3. The possession of musicianship and musical skills sufficient to succeed as a first year teacher in the school system in which the candidate's Student Teaching takes place.
4. Personal and professional conduct and dispositions, including but not limited to Part III O, that are clearly within expectations for professional staff in the school system in which the student teaching takes place.

B. Failure to Demonstrate Final Standards during Student Teaching:

In the event a candidate fails to demonstrate Final Standards during Student Teaching, the Chair of Music Education shall consult the Music Education Committee and recommend one of the following:

1. Repeat Student Teaching in its entirety.
2. Complete additional Student Teaching until the Final Standards in question are successfully completed.
3. Demonstrate the Final Standards in question by some other reasonable means.

Anyone failing Student Teaching ***must wait one year*** before reapplying for Student Teaching. Formal application ***in writing*** to the Chair of Music Education must contain evidence of potential success.

PART V: COLLEGE CORE CURRICULUM (CCC) REQUIREMENTS

Courses approved for the College Core Curriculum (CCC) are listed by category in the course offering bulletin under *College Core Curriculum*. All categories of the CCC (1-10) may be taken in the major.

	COURSE NO.	CREDIT HOURS	YEAR TAKEN	GRADE
1. Basic Written Communication	_____	3	_____	_____
2. Mathematics/Quantitative Reasoning	_____	3	_____	_____
3. Foreign Language (See the following link for details) http://www.fredonia.edu/catalog/4339.htm	_____	3	_____	_____
4. Arts	MUS 125/126*	4	_____	_____
5. Humanities	MUED 300*	3	_____	_____
6. Social Sciences (One additional non-music course is required)	MUED 251*	2	_____	_____
	_____	3	_____	_____
7. Natural Sciences (2 different fields of study are required. One course may be in Math or Computer Science)	_____	3--4	_____	_____
	_____	3--4	_____	_____
8. American History (Candidates who scored below 85 on the American History Regents test must take History 105 or 106). Others may take any course in the category.	_____	3	_____	_____
9. Western Civilization	_____	3	_____	_____
10. World History or Non-Western Civilization	_____	3	_____	_____

Speaking-Intensive Requirement (One course must be in the major, both can be. Courses satisfying any category above will satisfy this requirement if they are also certified as speaking intensive. **MUS 100, 200, 300, 400***

No upper division CCC coursework required for Music Education majors.

The number of credit hours needed to complete the CCC will vary according to the high school record and the Regents test scores of the candidate.

*These music courses fulfill these requirements

PART VI: MUSIC CORE REQUIREMENTS

COURSE/COMMENTS	CREDIT HOURS	YEAR TAKEN	GRADE
APPLIED MUSIC			
MUS 125	2	_____	_____
MUS 126	2	_____	_____
MUS 100 (2 semesters) S/U	S/U		
MUS 120 (2 semesters) S/U	S/U		
MUS 225	2	_____	_____
MUS 226	2	_____	_____
MUS 200 (2 semesters) S/U	S/U		
MUS 120 (2 semesters) S/U	S/U		
MUS 325	2	_____	_____
MUS 326	2	_____	_____
MUS 300 (2 semesters) S/U	S/U		
MUS 120 (2 semesters) S/U	S/U		
Graduation Recital	S/U		
	<small>*six semesters—12 Credits</small>		

MUSIC THEORY/MUSICIANSHIP/CONDUCTING

MUS 121 Aural Skills I	2	_____	_____
MUS 123 Music Theory I	3	_____	_____
MUS 122 Aural Skills II	2	_____	_____
MUS 124 Music Theory II	3	_____	_____
MUS 221 Aural Skills III	2	_____	_____
MUS 223 Music Theory III	3	_____	_____
MUS 231 Conducting I	2	_____	_____
MUS 222 Aural Skills IV	2	_____	_____
MUS 354 Form & Analysis	3	_____	_____
MUS 232 Conducting II	2	_____	_____

MUSIC HISTORY

MUS 163 Our World of Music I	1	_____	_____
MUS 164 Our World of Music II	1	_____	_____
MUS 263 Music Hist. / West. Civ. I	3	_____	_____
MUS 264 Music Hist. / West. Civ. II	3	_____	_____

Total MUS Hours: _____

MUS GPA: _____

PART VII: MUSIC EDUCATION CORE REQUIREMENTS

COURSE/COMMENTS	CREDIT HOURS	YEAR TAKEN	GRADE
FOUNDATIONS AND WORKSHOPS			
MUED 150	0	_____	_____
MUED 250 & 252 MUED 255 Practicum S/U	2	_____	_____
MUED 251 & 253 MUED 256 Practicum S/U	2	_____	_____
MUED 300 & 303 MUED 355 Practicum S/U	3	_____	_____
SAVE Workshop (EDU 303) (or online at www.violenceworkshop.com ; submit copies of completion certificate to School of Music main office and Registrar's Office)	1	_____	_____
TECHNOLOGY			
MUED 291	2	_____	_____
METHODS			
General Choral Concentration			
MUED 301 General - Elementary	2	_____	_____
MUED 302 General - Secondary MUED 356 Practicum S/U	2	_____	_____
MUED 391 Choral - Elementary	3	_____	_____
MUED 392 Choral - Secondary	3	_____	_____
Instrumental Concentration			
MUED 304 Elem. Methods	2	_____	_____
MUED 305 Sec. Methods	2	_____	_____
MUED 301 <i>or</i> 302 MUED 356 Practicum S/U	2	_____	_____
MUED 393 Elem. Rehearsal Tech.	2	_____	_____
MUED 394 Sec. Rehearsal Tech.	2	_____	_____
PROFESSIONAL SEMESTER			
MUED 400 Student Teaching	12	_____	_____

Total MUED Hours: _____ **MUED GPA:** _____

PART VIII-A: GENERAL/CHORAL CONCENTRATION

Voice Applied

21 Credits (124 for Completion of Degree Program)

COURSE/COMMENTS	CREDIT HOURS	YEAR TAKEN	GRADE
DICTION			
MUS 137*	.5	_____	_____
MUS 138*	.5	_____	_____
MUS 139*	.5	_____	_____
MUS 140*	.5	_____	_____

PIANO

MUS 118 (part of music core) (prerequisite MUS 117**)	1	_____	_____
MUS 217	1	_____	_____
MUS 218	1	_____	_____
MUS 317 (required for Prof. Standing)	1	_____	_____
MUS 318	1	_____	_____
MUS 417 (required for Student Teaching) (**MUS 117)	1	_____	_____

GUITAR

MUED 210	1	_____	_____
MUED 211	1	_____	_____

ELECTIVE COURSEWORK BY ADVISEMENT 5 credits in addition to above

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

ENSEMBLES: The studio faculty and ensemble directors assign music education candidates to ensembles to provide each student with the variety of experiences that are appropriate to his or her instrument or voice.

1 _____	1	_____	_____
2 _____	1	_____	_____
3 _____	1	_____	_____
4 _____	1	_____	_____
5 _____	1	_____	_____
6 _____	1	_____	_____
7 _____	1	_____	_____

Total Concentration Hours: _____

GPA: _____

*Counted as electives; not required by this degree program but by Voice Area

**May be counted as Elective Course by Advisement

Note 1: **Candidates in the General/Choral Concentration Voice Applied must be in a chorus every semester except during Student Teaching, for a total of seven (7) semesters

PART VIII-B: GENERAL/CHORAL CONCENTRATION

**Keyboard Applied
19 Credits (122 for Completion of Degree Program)**

COURSE/COMMENTS	CREDIT HOURS	YEAR TAKEN	GRADE
VOICE			
MUED 203 (prerequisite MUS 113*)	1.5	_____	_____
MUED 204	1.5	_____	_____
(*MUS 113)	1	_____	_____

PIANO

MUS 415	1	_____	_____
MUS 416 (required for Student Teaching)	1	_____	_____

GUITAR

MUED 210	1	_____	_____
MUED 211	1	_____	_____

ELECTIVE COURSEWORK BY ADVISEMENT 5 credits in addition to above

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

ENSEMBLES: The studio faculty and ensemble directors assign music education candidates to ensembles to provide each student with the variety of experiences that are appropriate to his or her instrument or voice.

Choral		Piano	
Ensemble	Credit/Grade/Year	Ensemble	Credit/Grade/Year
1. _____	_____	1. _____	_____
2. _____	_____	2. _____	_____
3. _____	_____	3. _____	_____
4. _____	_____		

Total Concentration Hours: _____ **GPA:** _____

*May be counted as Elective Course by Advisement
 Note 1: **Candidates in the General/Choral Concentration Keyboard Applied must be in a chorus for a total of four (4) semesters, plus three (3) piano ensembles. They must be in an ensemble every semester except during Student Teaching, for a total of seven (7) semesters

PART VIII-C: GENERAL/CHORAL CONCENTRATION

**Non-Voice/Non-Piano Applied
22 Credits (125 for Completion of Degree Program)**

COURSE/COMMENTS	CREDIT HOURS	YEAR TAKEN	GRADE
-----------------	-----------------	---------------	-------

VOICE

MUED 203 (prerequisite MUS 113*)	1.5	_____	_____
MUED 204	1.5	_____	_____
(*MUS 113)	1	_____	_____

PIANO

MUS 118 (part of music core) (prerequisite MUS 117*)	1	_____	_____
MUS 217	1	_____	_____
MUS 218	1	_____	_____
MUS 317 (required for Prof. Standing)	1	_____	_____
MUS 318	1	_____	_____
MUS 417 (required for Student Teaching)	1	_____	_____
(*MUS 117)	1	_____	_____

GUITAR

MUED 210	1	_____	_____
MUED 211	1	_____	_____

ELECTIVE COURSEWORK BY ADVISEMENT 5 credits in addition to above

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

ENSEMBLES: The studio faculty and ensemble directors assign music education candidates to ensembles to provide each student with the variety of experiences that are appropriate to his or her instrument or voice.

Choral		Elected	
Ensemble	Credit/Grade/Year	Ensemble	Credit/Grade/Year
1. _____	_____	1. _____	_____
2. _____	_____	2. _____	_____
3. _____	_____	3. _____	_____
4. _____	_____		

Total Concentration Hours: _____

GPA: _____

Note 1: ****Candidates in the General/Choral Concentration must be in an ensemble every semester except during Student Teaching, for a total of seven (7) semesters****

*May be counted as Elective Course by Advisement

PART VIII-D: INSTRUMENTAL CONCENTRATION

25.5 Credits (128.5 for Completion of Degree Program)

	COURSE/COMMENTS	CREDIT HOURS	YEAR TAKEN	GRADE
VOICE	MUS 113	1	_____	_____
PIANO	MUS 118 (part of music core) (prerequisite MUS 117**)	1	_____	_____
	MUS 217	1	_____	_____
	MUS 218 (required for Prof. Standing)	1	_____	_____
	(**MUS 117)	1	_____	_____

**May be counted as Elective Course by Advisement

SECONDARY INSTRUMENTS 8 credit hours—see PART III for specific requirements

BEGINNING:

MUED 161 Trumpet	1	_____	_____
MUED 162 Trombone	1	_____	_____
MUED 163 Horn	1	_____	_____
MUED 164 Tuba	1	_____	_____
MUED 171 Clarinet	1	_____	_____
MUED 172 Flute	1	_____	_____
MUED 173 Oboe	1	_____	_____
MUED 174 Bassoon	1	_____	_____
MUED 175 Saxophone	1	_____	_____
MUED 185 Violin/Viola	1	_____	_____
MUED 186 Cello	1	_____	_____
MUED 187 Bass	1	_____	_____
MUED 221 Percussion	2	_____	_____
MUED 260 Brass Pedagogy	1	_____	_____

ADVANCED:

MUED 261 Trumpet	1	_____	_____
MUED 262 Trombone	1	_____	_____
MUED 263 Horn	1	_____	_____
MUED 264 Tuba	1	_____	_____
MUED 271 Clarinet	2	_____	_____
MUED 272 Flute	2	_____	_____
MUED 273 Oboe	2	_____	_____
MUED 274 Bassoon	2	_____	_____
MUED 275 Saxophone	2	_____	_____
MUED 285 Violin/Viola	2	_____	_____
MUED 286 Cello	2	_____	_____
MUED 287 Bass	2	_____	_____
MUED 485 (section 2) Percussion Pedagogy (Percussion Majors Only)	1	_____	_____

MUED 315 (see note 1 below)	1	_____	_____
MUED 316 (see note 1 below)	1	_____	_____

ELECTIVE COURSEWORK BY ADVISEMENT 5 credits in addition to above

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

ENSEMBLES: The studio faculty and ensemble directors assign music education candidates to ensembles to provide each student with the variety of experiences that are appropriate to his or her instrument or voice.

Instrumental

1 _____	1	_____	_____
2 _____	1	_____	_____
3 _____	1	_____	_____
4 _____	1	_____	_____
5 _____	1	_____	_____
6 _____	1	_____	_____
7 _____	1	_____	_____

Choral

1 _____	1	_____	_____
2 _____	1	_____	_____

Chamber

1 _____	.5	_____	_____
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Total Concentration Hours: _____

GPA: _____

Note 1: Candidates whose Principal Applied is a non band or orchestral instrument (such as piano, guitar, harp or voice) must complete a minimum of two (2) semesters Secondary Applied (MUS 315/316) or other approved private study on a band or orchestral instrument (woodwind, brass, string or percussion)

Note 2: ****Candidates in the Instrumental Concentration must be in a core instrumental ensemble every semester except during Student Teaching, for a total of seven (7) semesters, plus one (1) chamber ensemble and two (2) choral ensembles. Exception: Piano Candidates in the Instrumental Concentration must play a primary or secondary instrument in band and/or orchestra for a total of three (3) semesters, plus four (4) piano ensembles (which covers the small ensemble requirement) and two (2) choral ensembles.****

PART IX-A: ELECTIVE COURSEWORK BY ADVISEMENT

Your concentration lists the minimal number of credits you are required to choose so that your program will equal 122-128.5 credit hours, depending on area of concentration. You may, of course, take more. Since these are intended to “round out” your preparation in a variety of areas not otherwise addressed by your core program or concentration, it is probably a good idea to consider taking more than are required.

The following list of courses suggested for use in completing this requirement is provided to allow you to look ahead and plan your program intelligently. It is not necessarily complete and some of the courses listed may no longer be available or applicable at the time you actually need to fulfill your requirements.

Applicable regardless of concentration

- Secondary Instrument Classes (1-2 cr. each) in addition to those required by your Concentration.
- MUED 301, 302, 304, 305 Methods course(s) not required in your Concentration
- MUTY 240 Music for Children with Disabilities
- MUED 292 Advanced Technology in Music
- MUED 450-451 Directed Study in music education (1 to 3 cr.)*
- Advanced Conducting courses
- Community Music courses

- MUS 137, 138, 139, 140 - English, Italian, German, French Diction (.5 credit each).
- Upper level courses in Theory, Analysis, History, Literature,
- Composition, Electronic Music, etc.
- MUTY 270 Social Instruments (2 cr.)
- MUS 119 Free Improvisation

Vocal/General Concentration Choices in addition to the above.

- MUS 404 Choral Arranging (3 cr.)
- Instrumental Conducting (any 2 credits)
- MUS 344 Vocal Pedagogy
- MUED 310/311-Advanced Guitar Class

Instrumental Concentration Choices in addition to the above.

- MUS 371 Woodwind Repair (2 cr.)
- MUED 331 Marching Band (2 cr.)
- Choral Conducting (any 2 credits)
- MUS 344 Vocal Pedagogy
- Guitar Classes (1 cr. each)
- Intermediate/Advanced Voice Classes (1 cr. each).
- Piano Classes beyond 218 (1 cr. each).
- MUS 401 Orchestration
- MUED 485 Advanced Instrument Pedagogy

****No more than 3 credits of Electives by Advisement may be fulfilled by Directed Study***

PART IX-B: PLANNING AHEAD: CHALLENGES AND CHOICES

You are required to take only 6 semesters of applied music study, but you may take 7 semesters. You must complete a satisfactory graduation recital within that time. However, you should try if at all possible to complete the recital in the Spring of your junior year (MUS 326) for the following reasons:

- You have the opportunity to study another instrument, subject to space available in the playing class of your preference. This can greatly add to your competence for teaching and to your credentials.
- You can take additional courses such as composition, upper level theory or history, music technology, etc. to improve your general musicianship.

You must complete four (4) Practica. You must have all four of these completed before student teaching.

However, there are several potential difficulties:

- With ensemble tours using vacation time as well as time between and after semesters, you are not always guaranteed the possibility of completing your practica at those times. Plan ahead. You may need to do one during the semester or double up at some time (it is easy to do 2 in May/June after college is out).
- Your foundations courses, methods courses, and conducting courses will be much more relevant if you are doing your practica regularly throughout your entire program

Double majors. While any advice you might be given--by students or faculty--will be a personal view, you should consider the following:

- You must officially declare Music Education as your primary degree. The State requires that Music Education be listed as your "primary degree" in order to receive certification.
- When you graduate your diploma will show only the "primary" degree. Your transcript will show the other degree, but the *official* diploma you put on the wall will not show two degrees.
- Most graduate schools are not interested in your degree labels or whether you have two or more. They are interested in your musical and scholastic competence and potential in the field in which you are seeking advanced preparation.
- There are additional problems to be faced if you are getting financial aid. You must check with the Financial Aid Office about this before declaring a second major because any additional time beyond eight semesters or the awarding of the "primary" degree may affect your financial aid.

- One of the interesting things about the music education major is that you frequently can, if you use your choices appropriately, get virtually all the same courses, performance opportunities, etc., without formally declaring a second major. This may be the preferred way to go if you would otherwise lose financial aid by formally pursuing a second major or if the doubling of credits for the applied lesson will regularly put you over the allowed number of credits per semester. To complete any double major usually takes 9 to 10 semesters.

Certain required courses are offered only in the Fall semester or only in the Spring Semester. The following are potential problems:

- If you graduate in December you will not be around the following Spring semester to take certain courses that are only offered in the Spring. Make sure you find out which these are and plan to meet these requirements before you student teach.
- If you have a double major, check with your advisor for the specific courses that are required in the other major that are offered only one semester of the school year. Be sure to include these in your program appropriately

Activities during student teaching. Due to the importance of student teaching and the time involved in additional school rehearsals, field trips, contests, and concerts, student teachers:

- May not participate in any college courses or School of Music sponsored extracurricular activities
- May not perform recitals, opera roles, or concerto
- Are urged to avoid other regular obligations, such as jobs or other professional work.

Music Education adheres to the College policy concerning academic integrity (plagiarism, cheating, etc.) found on pages 236-239 of the *Undergraduate Catalog*. Anyone who is suspected of academic dishonesty will be reported to the Academic Affairs committee; if the Committee finds that the charges are supported, then the candidate will fail the course and will be suspended from the Music Education program

PART X: PRACTICA

Introduction To Practica

New York State requires that all candidates requesting Initial Certification in Music Education have experience in public school music classrooms previous to student teaching. To meet this requirement, candidates in Music Education at SUNY Fredonia are required to spend at least 40 clock hours each of 4 placements (for a total of 160 hours) functioning as a “music teacher aide.” These pre-student teaching experiences are called **practica**.

Each of your Foundations courses has an accompanying practicum (singular of practica) that is devoted to specific grade levels related to that course (although the actual experiences can be completed in any order).

- MUED 250 Foundations I-MUED 255-Practicum in Elementary Music
- MUED 251 Foundations II-MUED 256-Practicum in Middle School Music
- MUED 300 Foundations III-MUED 355-Practicum in High School Music

You are also required to have an additional practicum at a grade level of your choice before student teaching:

- MUED 356-Practicum in music at a grade level of your choice.

One of these four practica must be in a high-needs school as defined and listed by New York State (see ANGEL MUED Practicum Site for list of high-needs schools).

To get started, choose a school that you would like to use for one of your practica. Typically, Music Education students choose a school close to home, which would allow them to live at home and participate in the school in January or May/June. Either contact the local music teacher or the administration offices of the school district and request permission to observe in their school. Briefly describe your reasons for contacting them; remember that you should say that this is a **pre-student teaching** experience—if you use the word *practicum*, they may not understand our use of the term. If they agree to allow you to complete the practicum, give

them the **Practicum Packet**. This packet can be found in the SUNY Fredonia School of Music Office or on the ANGEL MUED Practicum Site, and consists of:

- A letter to the teacher explaining the program and requesting permission for you to participate in the school
- Guidelines for the cooperating teacher
- Agreement form (print in ink or type your name and other pertinent information; *include stamped and addressed envelope to Dr. Levy*)
- Final report form (print in ink or type your name and other pertinent information; *include stamped and addressed envelope to Dr. Levy*).

While completing your practica at the school in which you graduated is convenient, it is highly advisable to schedule your High School practicum (as well as other practica) in another district. This will allow you to observe other districts and to broaden your experience. You may complete any practicum in more than one school building or district as long as the grade levels meet the requirements.

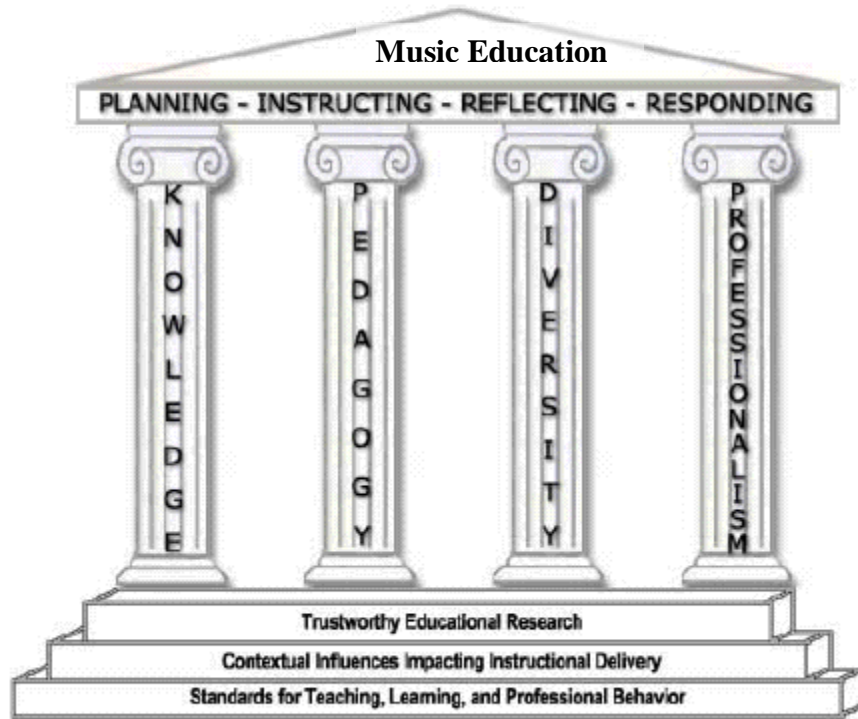
After you have completed your practicum, write a report that reflects on what you did and what you learned. Submit this report within ten days to Dr. Levy. You can check the ANGEL MUED Practicum site to see the status of all submitted forms. Remember that two practica are required for Professional Standing and all four practica are required for Admission to Student Teaching (enroll in the appropriate course number with each foundations/methods class, but complete the visits in any order desired).

Special Note: ***Professional conduct and dress are required while in the schools.*** If you are unclear about acceptable criteria for each, contact the cooperating teacher or administration offices and request guidance.

APPENDIX A

**CONCEPTUAL FRAMEWORK FOR THE RESPONSIVE
EDUCATOR PROGRAM**

Conceptual Framework Responsive Educator Program



The School of Music prepares Music Educators for the significant instructional challenges that await the 21st century. The general philosophy underlying the **Responsive Educator Program** is an organized, yet complex model, which correlates with the themes that characterize current educational reform movements. That is, **we believe that all children can learn and make music, and that they can learn and make music best when taught by Music Educators who are responsive.**

The process of responsive instruction comprised of planning, instructing, reflecting, and responding is a process that all effective professionals engage in when providing best teaching practice. This is supported by the Four Pillars of Understanding-Knowledge, Pedagogy, Diversity, and Professionalism. The foundation that supports the pillars is rooted in Trustworthy Educational Research, Contextual Influences Impacting Instructional Delivery and Standards for Teaching, Learning, and Professional Behavior.

The process of responsive Instruction is the ideal for all Music Educators and is taught to all future Music Educators at SUNY Fredonia School of Music. Effective **planning** means selecting content, setting objectives, studying learner needs and backgrounds, and

designing instructional strategies. Well organized **instructing** involves using diverse, proven teaching practices. Each pre-service teacher (otherwise known as “candidate”) is provided with a minimum of five field-based experiences, linking theory with practice. This allows candidates to learn where and when to apply those strategies. Successful **reflecting** is examining beliefs and principles. Reflecting also includes reviewing student knowledge, skills, and responsiveness to instruction. Useful **responding** involves aligning instructional practice with professional reflections and continually evaluating and adjusting practice in response to learner performance.

The supports for responsive instruction are the **Four Pillars of Understanding**. These practices are the basis of the instruction. Each future educator is provided with the **knowledge** necessary for providing best teaching practice. This includes general and specific knowledge, the knowledge of human development and the learning process. **Pedagogy** is the method of instructional delivery. Candidates learn to use teacher-directed, peer-assisted, student-regulated, and technology-assisted methods of instructional delivery. Subject-specific teaching practices are also taught to educators. Comprehension of **diversity** is another important knowledge base for educators. SUNY Fredonia Music Education majors learn to accommodate students of all needs and backgrounds. Cultural and linguistic diversity, multicultural education, special needs and inclusion, and urban education are taught to all future Music Educators. Lastly, **professionalism** is a large part of the knowledge base provided for Music Education students. Professionalism incorporates life-long learning, professional development and advocacy through collaboration. Professionalism also includes ethical conduct, behavior, research and contribution to the field.

The foundation of the model refers to trustworthy **research, contextual influences** impacting instruction, and **standards**. A diverse foundation of knowledge combined with responsive instruction is the ideal conceptual framework for student learning and teaching.

APPENDIX B

PROGRAM STANDARDS:

NATIONAL COUNCIL FOR THE ACCREDITATION OF TEACHER EDUCATION

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

NATIONAL STANDARDS FOR ARTS EDUCATION

NEW YORK STATE LEARNING STANDARDS FOR THE ARTS

National Council for Accreditation of Teacher Education Standards

Standard 1: Candidate Knowledge, Skills, and Professional Dispositions

Standard 2: Assessment System and Unit Evaluation

Standard 3: Field Experiences and Clinical Practice

Standard 4: Diversity

Standard 5: Faculty Qualifications, Performance, and Development

Standard 6: Unit Governance and Resources

National Association of Schools of Music Standards

Standard 3a: Desirable Attributes, Essential Competencies, and Professional Procedures

(1) Personal commitment to the art of music, to teaching music, and to encouraging the artistic and intellectual development of students

(2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage

(3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences

(4) The ability to articulate logical rationales for music as a basic component of general education

(5) The ability to work productively within specific education systems

(6) The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students

(7) The ability and desire to remain current with developments in the art of music and in teaching

Standard 3b: Music Competencies

(1) Conducting

(2) Arranging

(3) Performance

(4) Analysis/history/literature

(5) Essential competencies and experiences in performance

Standard 3c: Teaching Competencies

(1) Ability to teach music at various levels to different age groups

(2) An understanding of child growth and development and an understanding of principles of learning as they relate to music

(3) The ability to assess aptitudes and to plan educational programs to meet assessed needs

(4) Knowledge of current methods, materials, and repertoires

(5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations

(6) An understanding of evaluative techniques

Standard 3d: Professional Procedures

- (1) Music methods courses and field work must be taught or supervised by institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools
- (2) Institutions should encourage observation and teaching experiences
- (3) Institutions should establish specific evaluative procedures to assess students' progress and achievement
- (4) Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis

*National Standards for Arts Education***Standard #1: Singing, alone and with others, a varied repertoire of music**

Sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo.

- Sing expressively, with appropriate dynamics, phrasing, and interpretation
- Sing from memory a varied repertoire of songs from all genres and styles
- Sing ostinatos, partner songs, and rounds
- Sing in groups

Standard #2: Performing on instruments, alone and with others, a varied repertoire of music

Perform on pitch, in rhythm, with appropriate dynamics, timbre, and maintain a steady tempo

- Perform rhythmic, melodic and chordal patterns
- Perform expressively a varied repertoire
- Echo short rhythms and melodic patterns
- Perform in groups
- Perform independent instrumental parts while others sing or play contrasting parts

Standard #3: Improvising melodies, variations, and accompaniments

- Improvise answers in same style to given rhythmic and melodic phrases
- Improvise simple rhythmic and melodic ostinato accompaniments
- Improvise simple rhythmic and melodic variations on familiar melodies
- Improvise short songs and pieces

Standard #4: Composing and arranging music within specified guidelines

- Create and arrange music to accompany readings or dramatizations
- Create and arrange short songs and instrumental pieces
- Compose with a variety of sound sources

Standard #5: Reading and notating music

- Read basic notes and meter signatures
- Use a system to read simple pitch notation
- Identify basic symbols and terms
- Use symbols to notate meter, rhythm, pitch, and dynamics in simple dictated patterns

Standard #6: Listening to, analyzing, and describing music

- Identify simple forms when presented aurally
- Demonstrate perceptual skills by moving and discussing

- Use appropriate terminology
- Identify instruments and voices while listening
- Respond through purposeful movement to characteristics and events in music

Standard #7: Evaluating music and music performance

- Devise criteria for evaluating
- Explain personal preferences

Standard #8: Understanding relationships between music, the other arts, and disciplines outside the arts

- Identify similarities and differences in common terms
- Identify commonalities in the arts

Standard #9: Understanding music in relation to history and culture

- Identify aural examples by genre and style
- Describe how elements of music are common in world music
- Identify how music is used in daily life
- Identify and describe roles of musicians
- Demonstrate appropriate audience behavior for the context and style of music performed

New York State Learning Standards for the Arts

Arts Standard #1: Creating, performing, and participating in the arts

- Create and perform short pieces
- Sing songs and play instruments
- Read simple notation
- Perform in ensembles

Arts Standard #2: Knowing and using arts materials and resources

- Use classroom and nontraditional instruments
- Construct instruments
- Demonstrate how to play recorded music
- Identify various settings in which they hear music and resources use to produce that music
- Demonstrate appropriate audience behavior
- Discuss ways that music is used by society

Arts Standard #3: Responding to and analyzing works of art

- Through listening, identify strengths and weaknesses of specific music works and performances
- Describe music in terms related to basic elements (i.e., pitch, melody, harmony, etc.)
- Discuss basic means by which voice and instruments can alter pitch, loudness, duration, and timbre
- Describe music's context in terms related to social and psychological functions and settings
- Describe their understandings of particular pieces of music and how they relate to their surroundings

Arts Standard #4: Understanding the cultural dimensions and contributions of the arts

Identify when listening, and perform from memory, a basic repertoire of folk songs/dances

Identify titles and composers of well-known examples of classical concert music and blues/jazz selections

Identify the primary cultural, geographical, and historical settings for the music they listen to and perform.

APPENDIX C

ASSESSMENT MODEL FOR MUSIC EDUCATION
(UNDERGRADUATE)

ASSESSMENT MODEL FOR MUSIC EDUCATION
(GRADUATE)

**State University of New York at Fredonia
School of Music
Summary of Gated Model for Music Education**

TRANSITION POINT 1

Admission to College and School of Music

Process	Procedural/Declarative Knowledge	Program Requirements	Portfolio Components
<ul style="list-style-type: none"> • SUNY Fredonia Acceptance • School of Music Audition Acceptance 		<ul style="list-style-type: none"> • SAT\geq1000 or ACT\geq20 • High School GPA\geq80% 	<ul style="list-style-type: none"> • Begin Portfolio

TRANSITION POINT 1 Remediation Plan

If candidate is admitted to college but not to the School of Music ...	<ul style="list-style-type: none"> • Then student may re-audition for the next semester • Be admitted to the college as Pre-Music Major and re-audition after musical deficiencies are met
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TRANSITION POINT 2
End of Freshman Year

Process	Procedural/Declarative Knowledge	Program Requirements	Portfolio Components
<ul style="list-style-type: none"> • Candidate professional dispositions will be assessed on an ongoing basis by faculty and practicum teacher • Practicum approval, cooperating teacher's evaluation, and reflection paper related to practicum; review by faculty • Review of Music Education Handbook 	<ul style="list-style-type: none"> • Nature and meaning of professionalism in school settings • Components of Conceptual Framework • Teaching children in musical settings • Playing secondary instruments at basic level • Performing music on chosen instrument • Aural and written foundations of music theory 	<ul style="list-style-type: none"> • Complete MUED 150 Introduction to Music Education • Satisfactory completion of Interview • Successful elementary or middle school practicum • GPA 2.75 • Successful completion of studio jury (MUS 126) • C- minimum in all Music Theory classes • D+ minimum in all other MUS classes • C minimum in all Music Education classes • Successful ensemble participation 	<ul style="list-style-type: none"> • Final Report and Reflection paper for first practicum • Theory composition project • Studio jury (MUS 126) assessment record • MUED 150 Paper on Why I Want to Teach

TRANSITION POINT 2 Remediation Plan

If candidate does not successfully complete MUED 150	Then candidate may re-take the course the next year OR Then candidate may have requirement waived with successful interview, lecture on components of Conceptual Framework, and advising information
If candidate does not successfully complete practicum or related paperwork	Then candidate may schedule and complete another practicum OR Then candidate may complete or revise paperwork until Chair of Music Education regards it as satisfactory and complete
If candidate does not attain minimum GPA or required grades	Then candidate may retake courses which did not meet minimum grade Then candidate will be required to develop a written plan for improvements in academic achievement. This may include utilization of the Learning Center and/or completion of courses which may result in remediation of skill or knowledge deficiencies.
If candidate does not display the dispositions expected of a professional educator in their behavior in college classes and field settings	Then candidate will be required to review the expected dispositions with the Chair of Music Education; continued lack of professionalism may result in suspension from the Music Education program

TRANSITION POINT 3
End of Sophomore Year and Admission to Professional Standing

Process	Procedural/Declarative Knowledge	Program Requirements	Portfolio Components
<ul style="list-style-type: none"> • Review of Application for Professional Standing by Faculty • MUS 218 (Inst Concentration) or MUS 317 (Vocal Concentration) piano competency exam • MUS 222/354 theory competency exam • Disposition audit (professionalism, attendance, etc.) 	<ul style="list-style-type: none"> • Child and adolescent development • Psychological and Sociological foundations of Music Education • Components of Conceptual Framework • Teaching children in musical settings • Playing secondary instruments at basic and advanced level • Performing music on chosen instrument • Aural and written foundations of music theory 	<ul style="list-style-type: none"> • Application for Professional Standing • Complete MUED 250/251 Foundations I/II • Successful practicum MUED 255/256 • GPA 2.75 • Successful completion of studio jury (MUS 226) • C- minimum in all Music Theory classes • D+ minimum in all other MUS classes • C minimum in all Music Education classes • Successful ensemble participation • Completion of appropriate secondary instruments requirements 	<ul style="list-style-type: none"> • Application of model for musical development • Student article reviews and reflection paper related to psychological and sociological foundations • Studio jury (MUS 226) assessment record • Final Report and Reflection paper for second practicum

TRANSITION POINT 3 Remediation Plan

If candidate does not successfully complete MUED 250/251	Then candidate may re-take the course the next semester
If candidate is not approved for Professional Standing	Then candidate may retake courses to improve GPA or meet minimum grade standards OR Then candidate may complete practicum and paperwork OR Then candidate may reapply for Professional Standing the next semester
If candidate does not display the dispositions expected of a professional educator in their behavior in college classes and field settings	Then candidate will be required to review the expected dispositions with the Chair of Music Education and show improvement in specified areas; continued lack of professionalism may result in suspension from the Music Education program

TRANSITION POINT 4			
End of Junior Year and Admission to Student Teaching			
Process	Procedural/Declarative Knowledge	Program Requirements	Portfolio Components
<ul style="list-style-type: none"> • Review of Portfolio and Student Teaching Application by Music Education Committee • MUS 417 piano competency exam • Disposition audit (professionalism, attendance, etc.) 	<ul style="list-style-type: none"> • Nature and meaning of professionalism in school settings • Historical and Philosophical foundations of Music Education • Components of Conceptual Framework • Teaching children in musical settings • Playing secondary instruments at basic and advanced level • Performing music on chosen instrument • Rehearsing and conducting ensembles 	<ul style="list-style-type: none"> • Application for Student Teaching • Completion of MUED 300 Foundations III • Completion of all methods classes • Successful high school and elective practica MUED 355/356 • GPA 2.75 • Successful completion of studio jury (MUS 326) • C minimum in all Music Education classes • D+ minimum in all other MUS classes • Successful ensemble participation • Successful completion of appropriate secondary instruments 	<ul style="list-style-type: none"> • Personal philosophy of Music Education paper • Philosophy/History Portfolio, Project, or Paper • Lesson Plans and Supervised Teaching Reports • Video tapes of conducting and rehearsals with self evaluations • Studio jury (MUS 326) assessment record • Recital program • Final Report and Reflection papers for third and fourth practica
TRANSITION POINT 4 Remediation Plan			
If candidate does not successfully complete MUED 300 or methods classes		Then candidate may re-take the courses the next semester	
If candidate is not approved for Student Teaching		Then candidate may retake courses to improve GPA or meet minimum grade standards OR Then candidate may complete other requirements for Student Teaching OR Then candidate may reapply for Student Teaching the next semester	

TRANSITION POINT 5
End of Senior Year and Graduation

Process	Procedural/Declarative Knowledge	Program Requirements	Portfolio Components
<ul style="list-style-type: none"> • Portfolio review by Faculty • Disposition audit (professionalism, attendance, etc.) 	<ul style="list-style-type: none"> • Teaching children in elementary and secondary music programs 	<ul style="list-style-type: none"> • Satisfactory completion of all program requirements • GPA 2.75 • SAVE 	<ul style="list-style-type: none"> • Lesson plans, reflection, and revision of lesson plans related to the National Music Standards • Video tapes of rehearsal showing student improvement • Examples of student work for each National Music Standard with candidate assessment

TRANSITION POINT 5 Remediation Plan

If candidate does not successfully complete Student Teaching	Then candidate may appeal the decision OR The Music Education Committee will issue a written remediation plan OR Then candidate may reapply for Student Teaching after one calendar year
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**State University of New York at Fredonia
School of Music
Summary of Gated Model for Music Education—Graduate**

**TRANSITION POINT 1
Admission to University and School of Music**

Process	Procedural/Declarative Knowledge	Program Requirements	Portfolio Components
<ul style="list-style-type: none"> • SUNY Fredonia Acceptance 		<ul style="list-style-type: none"> • Completion of baccalaureate degree in Music Education (including extensive field experience) • GPA of at least 3.0 • Initial Certification in Music • Two letters of recommendation 	<ul style="list-style-type: none"> • Begin Portfolio

TRANSITION POINT 1 Remediation Plan

If candidate has completed a baccalaureate other than music education...	<ul style="list-style-type: none"> • Then candidate must audition and be accepted for a second baccalaureate in music education
If candidate has a GPA of less than 3.0...	<ul style="list-style-type: none"> • If the GPA is between 2.75 and 2.99, then remediation coursework will be assigned based on transcript evaluation. The coursework will address weaknesses as evidenced by transcript evaluation. • GPA lower than 2.75 will not be accepted. Then candidate may appeal to Chair of Music Education and Associate Vice-President of Graduate Studies.

TRANSITION POINT 2
Completion of Required Music Education Coursework MUED 619 and MUED 620

Process	Procedural/Declarative Knowledge	Program Requirements	Portfolio Components
<ul style="list-style-type: none"> • Candidate professional dispositions will be assessed on an ongoing basis by faculty • Candidate writes acceptable paper using APA style • Candidate presents an acceptable topic presentation 	<ul style="list-style-type: none"> • Current thinking in History and Philosophy of Music Education • Influences of History and Philosophy of Music Education on authentic school music programs (field experience) • Current thinking in Sociology and Psychology of Music Education • Influences of Sociology and Psychology of Music Education on authentic school music programs (field experience) 	<ul style="list-style-type: none"> • GPA 3.0 minimum • C minimum in courses (B – minimum for MUED 619 and 620) 	<ul style="list-style-type: none"> • Philosophy paper related to program curriculum • History presentation related to program curriculum • Sociology and psychology presentation related to program curriculum

TRANSITION POINT 2 Remediation Plan

If candidate does not successfully complete MUED 619 and 620 with a grade above B – or cumulative GPA above 3.0 ...	Then candidate may retake the courses which did not meet minimum grade. Then candidate will be required to develop a written plan for improvements in academic achievement. This may include utilization of the Learning Center and/or completion of courses, which may result in remediation of skill or knowledge deficiencies.
If candidate does not write an acceptable paper...	Then candidate may revise the paper using acceptable format after advisement by professor
If candidate does not present an acceptable presentation...	Then candidate may revise the presentation after advisement by professor OR Then candidate may complete a new digital presentation after advisement by professor
If candidate does not display the dispositions expected of a professional educator in their behavior in college classes and field experiences	Then candidate will be required to review the expected dispositions with the Chair of Music Education; continued lack of professionalism may result in suspension from the Music Education program

TRANSITION POINT 3			
Completion of Required Coursework MUED 621			
Process	Procedural/Declarative Knowledge	Program Requirements	Portfolio Components
<ul style="list-style-type: none"> • Completion of formal paper on curriculum using APA style • Disposition audit (professionalism, attendance, etc.) 	<ul style="list-style-type: none"> • Psychological and Sociological foundations of Music Education applied to curriculum (field experience) • Historical and Philosophical foundations of Music Education applied to curriculum (field experience) • National and State Standards applied to curriculum (field experience) • Assessment as component of curriculum (field experience) 	<ul style="list-style-type: none"> • Completion of all MUED coursework before MUED 621 • GPA 3.0 minimum • B- minimum on required paper • C minimum in other coursework (B – minimum for MUED 619 and 620) 	<ul style="list-style-type: none"> • Formal paper on Music Education Curriculum
TRANSITION POINT 3 Remediation Plan			
If candidate does not successfully complete all required MUED coursework...		Then candidate may not register for MUED 621.	
If candidate does not have GPA 3.0 minimum...		Then candidate may retake courses to improve GPA or meet minimum grade standards	
If candidate does not write an acceptable paper with a minimum grade of B-...		Then candidate may revise the paper using acceptable format after advisement by professor OR Retake the course.	
If candidate does not display the dispositions expected of a professional educator in their behavior in college classes and field experiences		Then candidate will be required to review the expected dispositions with the Chair of Music Education; continued lack of professionalism may result in suspension from the Music Education program	

TRANSITION POINT 4
Completion of All Coursework and Graduation

Process	Procedural/Declarative Knowledge	Program Requirements	Portfolio Components
<ul style="list-style-type: none"> • Review of all coursework • Application for graduation • Disposition audit (professionalism, attendance, etc.) 	<ul style="list-style-type: none"> • Performance skills • Musicianship in music analysis • Bibliographic and research skills 	<ul style="list-style-type: none"> • Application for Graduation • Completion of all Music Education coursework and field experience • Completion of all Musicianship coursework • Completion of all Elective coursework • Successful Completion of recital, thesis, or project when Final Project option has been chosen • C minimum in all courses (B – minimum for MUED 619 and 620) • GPA 3.0 minimum 	<ul style="list-style-type: none"> • Recital program, thesis, or project when Final Project option has been chosen • Formal paper on Music Education Curriculum

TRANSITION POINT 4 Remediation Plan

If candidate does not successfully complete MUED or MUS coursework...	Then candidate may retake the courses the next semester
If candidate is not approved for Graduation	Then candidate may retake courses to improve GPA or meet minimum grade standards OR Then candidate may complete requirements.
If candidate does not successfully complete recital hearing, thesis, or project...	Then candidate may revise thesis or project or reattempt successful recital hearing after advisement by Professor OR Then candidate may complete requirements for another project OR Then candidate may complete requirements for Inservice Program option

APPENDIX D

CANDIDATE DISPOSITIONS

Disposition	Descriptions of "At Standard" Indicators	Below Standard*	Approaching Standard*	At/Above Standard
1. The preservice teacher contributes to a positive climate in the university classroom and PreK-12 setting.	Participates actively in class discussion and assignments; works effectively with others; shows respect of and consideration for the thought and feelings of others.			
2. The preservice teacher demonstrates mastery of written and spoken language for self-expression, as well as for learning purposes.	Communicates effectively verbally; demonstrates an ability to write in a clear, organized, fluent manner; adheres to the conventions of the language when appropriate; recognizes distinctions between formal and informal communication.			
3. The preservice teacher is a thoughtful and responsive listener.	Solicits feedback that demonstrates an understanding of program and professional goals and objectives; receives feedback in a positive manner and makes necessary adjustments; listens and responds to others.			
4. The preservice teacher is committed to reflection, assessment, and learning as an ongoing process.	Reflects on information provided and demonstrates an ability to apply ideas to his/her own practice or life; able to modify behavior and/or understanding when provided with new information or experience; demonstrates an interest in and commitment to lifelong learning.			
5. The preservice teacher is willing to give and receive help.	Volunteers to assist others in the university classroom and/or practicum setting; demonstrates an openness to assistance from others.			
6. The preservice teacher is sensitive to community and cultural norms of the teacher education program, the university classroom, and practicum settings.	Uses language that demonstrates sensitivity to others; communicates effectively with peers, instructors, PreK-12 pupils, and cooperating teachers; shows an awareness of the context in which s/he is interacting.			
7. The preservice teacher appreciates and values human diversity and shows respect for others' varied talents and perspectives.	Listens to others' perspectives in a respectful manner; exhibits an understanding of the complexities of race, power, gender, class, sexual orientation and privilege in American society.			
8. The preservice teacher values the development of critical thinking, independent problem solving, and performance capabilities in him or herself and PreK-12 pupils.	Demonstrates an ability to identify, analyze, and evaluate complex issues; exhibits the ability to solve problems both independently and in cooperation with others; sets and achieves high standards.			
9. The preservice teacher demonstrates a commitment to keeping abreast of new ideas and understandings in the field of education.	Identifies and analyzes important trends in education; looks for opportunities to integrate theory and practice; demonstrates enthusiasm for learning new ideas and strategies; relates class discussions and issues to current events in education.			
10. The preservice teacher demonstrates a level of responsibility appropriate for a professional.	Attends all classes, practicum experiences, and required activities and arrives on time; dresses for the practicum experiences in an appropriate manner; communicates in a professional manner regarding extenuating circumstances that may prevent attendance; comes to class prepared.			

Note: The following evaluation should distinguish between and address both the university setting and practicum experience where applicable.

APPENDIX E

EXAMPLE MUSIC EDUCATION FOUR YEAR PLAN

EXAMPLE OF FOUR YEAR BM MUSIC EDUCATION PROGRAM

COURSE	CREDIT HOURS	COURSE	CREDIT HOURS
FALL--Freshman		SPRING--Freshman	
Our World of Music	1	Our World of Music	1
Intro to Music Education	0	Ensembles	1-2
Ensembles	1-2	Theory	5
Theory	5	Lessons	2
Lessons	2	Recital Seminar	0
Recital Seminar	0	Concert Attendance	0
Concert Attendance	0	Piano	1
Piano	1	Secondary Pedagogy/Inst	1
CCC	6	CCC	6
FALL--Sophomore		SPRING--Sophomore	
Music History	3	Music History	3
Ensembles	1	Ensembles	1
MUED Foundations	2	MUED Foundations	2
Theory	5	Theory	5
Conducting	2	Conducting	2
Lessons	2	Lessons	2
Recital Seminar	0	Recital Seminar	0
Concert Attendance	0	Concert Attendance	0
Piano	1	Piano	1
Secondary Pedagogy/Inst.	1-2	Secondary Pedagogy/Inst.	1-2
CCC	3	CCC	3
FALL--Junior		SPRING--Junior	
Ensembles	1	Ensembles	1
MUED Foundations	3	Methods	4-6
Methods	4-5	Lessons	2
Lessons	2	Recital Seminar	0
Recital Seminar	0	Concert Attendance	0
Concert Attendance	0	Secondary Pedagogy/Inst.	2
Secondary Pedagogy/Inst.	2	Recital	0
MUED Elective	2	MUED Elective	2
CCC	3	CCC	3
FALL--Senior		SPRING--Senior	
Student Teaching	12	Ensembles	1-2
		Lessons	2
		Elective/CCC	10
		SAVE Workshop	0

