

MUSIC EDUCATION CANDIDATE HANDBOOK (2015-2017)

SCHOOL OF MUSIC

of the

**State University of New York
at Fredonia**

Revised Fall 2015, KML

Requirements for:
Bachelor of Music in Music Education (BMus)
Master of Music - Music Education (MM)

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PART I: INTRODUCTION TO THE HANDBOOK

The Music Education **Handbook** for the School of Music at the State University of New York at Fredonia lists official policies and requirements for the degree Bachelor of Music in Music Education MusB. 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**.

Conceptual Framework

Fredonia's music educator preparation program is designed around a central idea that all children can learn. Candidates for certification to teach music (YOU) learn to be responsive educators who assess their instructional competence through reflection on student performance. To instill reflection and create responsive educators all candidates must complete four field-based experiences called *practica*. A required education course is linked to each field-based experience to clearly connect theory and practice.

Field-based experiences provide opportunities for you to Plan, Instruct, Reflect, and Respond with school children in classroom settings. In addition to field-based experiences, you take courses related to child and adolescent development, applications of psychology in the classroom, and pedagogical strategies. Liberal arts and discipline-specific content courses are required as well. This compilation of course work and experiences work together to strengthen your Four Pillars of Understanding -- Knowledge, Pedagogy, Diversity, and Professionalism -- which in turn support the process of effective planning, instructing, reflecting, and responding.

What Fredonia's Music Educator Preparation Offers:

Work With Diverse Learners: All candidates have experiences working in high-need school districts with children who are from poverty and children who are speakers of languages other than English.

Student Teaching Options: Each candidate successfully completes a full semester of student teaching. School placements are available in Chautauqua and Erie counties, as well as in Rochester, New York, the

Hudson Valley, Long Island, New York City.

Professionalism: Fredonia candidates are actively involved with professional organizations such as National Association for Music Education ([NAfME](#)), American Choral Directors Association ([ACDA](#)), and American String Teachers Association ([ASTA](#)).

Getting that First Job: Candidates receive extensive training in portfolio development, resume building and interview strategies.

The Conceptual Framework is the foundation for the Bachelor of Music in Music Education MusB. 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 (**NAfME**), 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) candidates (you) choose (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 Music Education Committee).

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** (Appendix A)
- **Program Standards** (Appendix B)
- **Gateways (Gated Model for Music Education)** (Appendix C)
- **Candidate Dispositions** (Appendix D)
- **Sample Four-Year Schedules** (Appendix E)
- **Master of Music Education Programs** (Appendix F)

PART II: ADMISSION TO PROFESSIONAL STANDING

Professional Standing is the recognition that you have successfully completed all requirements to enter educator preparation courses, which are MUED courses at the 300 level. Upon completion of 200-level Music and Music Education coursework, each candidate will submit a formal application for **Professional Standing** and must demonstrate the following:

- 3.0 overall GPA
- C minimum grade for MUED classes
- C- minimum grade for theory classes: MUS 121, 122, 221, 222, 123, 124, 223, 224
- D+ minimum grade for all other MUS classes
- MUED 150, 250, and 251 completed
- Two practica completed and all required forms filed with the Music Education Area
- Secondary Instruments:
General/Choral Concentration:
 - MUS 317 piano class completed
 - MUED 204 (Voice class required for non-voice applied majors)
 Instrumental Concentration:
 - Four playing classes completed with at least two proficiencies earned
 - MUS 218 piano class completed

- MUS 113 voice class completed
- Conducting completed (MUS 231-232)
- In addition, all artifacts from the music education courses listed below must be available for anyone at Fredonia to view in your Music Education e-Portfolio.
 - MUED 150 - Introduction to Music Education
 - MUED 250 - Foundations of Music Education I
 - MUED 251 - Foundations of Music Education II

Anyone not meeting all standards or presenting all required **artifacts** will be denied acceptance into **Professional Standing** and will not be admitted into Music Education educator preparation program coursework. All 300-400 level Music Education courses 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 Music Education Area Chairperson.

Professional Standing Application Review and Decisions

The transcript, e-portfolio and practica audits required for

applications must be completed after students' completed course grades are available and deadlines for practicum paperwork submission have passed. The following is an approximate schedule for review of Professional Standing Applications:

- June 15-30 review of spring applications
- July 15-30 review of summer applications
- January 5-20 review of fall applications

The Music Education Area Chairperson notifies applicants for Professional Standing of their status (achievement or denial of full or provisional Professional Standing) via candidates' Fredonia email address. Applicants' academic advisors receive a copy of Professional Standing status email messages. Reasons for denial or provisional Professional Standing and steps the candidate must take to earn Professional Standing are included in the Professional Standing status emails. Candidates who fail to earn Professional Standing must re-apply for Professional Standing in the semester they complete the requirements.

Candidates who feel that the Music Education Committee's decision to deny Professional Standing is incorrect have the right to appeal. This appeal must be typed and sent to the Fredonia email address of the Music Education Area Chairperson within 5 days of the date the denial of Professional Standing email is sent to the candidate. The appeal must outline the reasons why the student feels the denial decision was incorrect and supply any relevant documentation (e.g. practicum reports, proficiency records) in support of a decision change.

The Music Education Chairperson will submit the candidate's letter of appeal and materials to the members of Music Education Committee for review. The Music Education Committee's ruling on the appeal will be sent to the candidate's SUNY Fredonia email address within 5 days of the date the appeal is received.

If the candidate's appeal is denied by the Music Education Committee and the candidate is still unsatisfied, the candidate may take his or her case to the Director of the School of Music.

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 other MUS courses.

A minimum grade point average of 2.0 (C) for all required MUS courses. Minimum grade of C- in theory or D+ in other MUS 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 Introduction and Foundations Courses, earning a minimum grade point average of 2.5 (C+) with minimum grade of C in each individual course.

- MUED 150 Introduction to Music Education
- MUED 250 Foundations of Music Education I

- MUED 251 Foundations of Music Education II
- MUED 300 Foundations of Music Education III

D. Music Education Teaching and Rehearsal Techniques Courses: (MUED 301, 302, 304, 305, 391, 392, 393, 394 as per Concentration) A minimum grade point average of 2.5 (C+) with minimum grade of C in each single course.

E. Music Education Pedagogy Courses: (MUED 203, 204, 291, MUTY 240, and 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. Practica: (MUED 255, 256, 355, 356) Satisfactory completion of all four practica; all paperwork on file with the Music Education Area.

G. Piano, Voice, Guitar: Satisfactory completion of appropriate competency or classes required by concentration earning minimum grade of C in MUED courses, D+ in MUS courses.

H ¹. Instrumental Concentration-Woodwind, Brass, String, and Percussion Instrument Proficiencies:

1. **Secondary Instrument Proficiencies** 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. 10). (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 Proficiency 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 Secondary Instrument Standards 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 proficiency 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 Proficiency** has been achieved. It is the responsibility of

the candidate to secure the written validation of the completion of any proficiency exam from the instructor administering the exam and to turn in a copy of the written validation to be placed in your file in the Music Education area. A copy of this form can be found on the ANGEL MUED Secondary Instrument 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 level. If the Music Education faculty, in consultation with the applied faculty, find any performance does not meet the appropriate proficiency for which it was submitted, the candidate will not be allowed to student teach until the semester following successful demonstration of the required proficiency. 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: 2 Beginning Woodwinds*, Percussion, 1 Beginning Brass; 1 Advanced Brass*, Brass Pedagogy, 1 Beginning String
- Brass: 2 Beginning Brass*, Brass Pedagogy, Percussion, 1 Beginning Woodwind; 1 Advanced Woodwind*, 1 Beginning String
- Percussion: 2 Beginning Woodwinds* **or** 2 Beginning Brasses*, 1 Beginning String, 1 Advanced Woodwind **or** 1 Advanced Brass, Brass Pedagogy, Percussion Pedagogy (Note: If Beginning classes are woodwind, then advanced class must be Brass and vice versa)
- String: 1 Beginning Brass, Brass Pedagogy, Percussion, 1 Beginning String; 2 Advanced Strings*, 1 Beginning Woodwind
- Keyboard, Harp, Guitar: Follow the requirements for your Primary secondary instrument (the band or orchestra instrument you play in ensembles)

*** Indicates the secondary instruments studied must contrast with each other and with your primary instrument** according to the list of contrasting instruments below.

Instrument: Contrasting Instrument/s

flute: all other woodwinds
 clarinet/saxophone: flute, oboe, bassoon
 oboe/bassoon: flute, clarinet, saxophone
 trumpet/French horn: trombone, euphonium, tuba
 trombone: all other brasses
 euphonium/tuba: trumpet, French horn, trombone
 violin/viola: cello, bass
 cello: violin, viola, bass
 bass: violin, viola, cello

Secondary Instrument Standards (General/Choral Concentration)

Principal Applied: Voice, Piano, Guitar, Non-Keyboard/Non-Voice:
 1 Woodwind – 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. You must demonstrate NYSSMA Level II proficiency on one instrument in each family - woodwind, brass, string, and percussion (*may vary depending on course and instrument availability*).

2. Proficiency can be demonstrated by completing appropriate Secondary Instrument classes with a minimum grade of C and/or by passing approved test by designated faculty. It is the responsibility of the candidate to secure the written validation of the completion of any proficiency exam from the instructor administering the exam and to turn in a copy of the written validation to be placed in your file in the Music Education area. A copy of this form can be found on the ANGEL MUED Secondary Instrument site.

I. New York State Tests (ALST, EAS, CST-Music, edTPA).

In order to begin Student Teaching, candidates must have on record in the State Education Department passing scores on the four required New York State Teacher Certification Exams (NYSTCEs), or have scheduled the exams in the near future. Information concerning state certification requirements is available on campus at the Office of Student Services in the College of

Education

<http://www.fredonia.edu/coe/student-services.asp> See

<http://www.nystce.nesinc.com/> for most current testing requirements and to register to take the exams required for NY State certification. The State Education Department requires you to pass all exams to earn *Initial Certification* to teach music.

K. Special Workshops: Completion of coursework or workshops:

- MUED 252 Reporting of Child Abuse and Neglect workshop (CAW)
- MUED 253 Prevention of Alcohol, Tobacco, and Drug Abuse workshop
- MUED 300 Foundations of Music Education III
- MUED 303 Literacy Workshop
- EDU 303 completed OR certifications of completion of required workshops below on file with Music Education Area:
 - Dignity for All Students Act workshop (DASA)
 - School Violence Prevention and Intervention workshop (SAVE)

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 allowing you to complete Practicum or Student Teaching experiences.

M. Evidence of Immunizations:

Measles, Mumps, and Rubella immunizations must be recorded with the Health Center.

N. Overall GPA minimum of 3.0

with last semester before Student Teaching 2.75 GPA minimum.

O. Candidate Dispositions Relevant to Teaching Success

(Appendix D)

1. Specific dispositions, such as, but not limited to, the following are 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 or 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/NAfME, ACDA,

ASTA, ΣΑΙ, ΠΜΑ, etc.). Participation in NYSSMA/NAfME is the minimum professional commitment each semester.

2. Participation (of some kind ranging from attendance to leadership) in extracurricular activities, elective courses, conferences, workshops, volunteer

work, etc., related to music and music education.

Q. Artifacts: all music education course artifacts (see Transition Points, Appendix C) must be available for *anyone at Fredonia* to view in your Music Education e-Portfolio.

Summary of Prerequisites to Student Teaching

1. Coursework grade point averages as outlined in Part III A through E above (Theory, History, Applied Music, 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 Teacher's 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 3.0 for all courses with last semester before Student Teaching 2.75 GPA minimum
11. Demonstration of Professional Commitment and appropriate Candidate Dispositions
12. All appropriate artifacts uploaded and available for *anyone at Fredonia* to review in candidate's Music Education e-Portfolio

PART IV: COMPLETION OF STUDENT TEACHING

College Supervisor(s), Cooperating Teacher(s), MUED 400 Instructors, and Music Education Committee members evaluate candidates' student teaching. To pass the final transition point, candidates must demonstrate capability for success in a first-year teaching position. Candidates must complete a satisfactory Student Teaching Portfolio based on the Educational Teacher Performance Assessment (edTPA), a performance-based assessment of teaching required 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 Music Education Student Teaching Coordinator 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 Music Education Student Teaching Coordinator 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.

CCC No.	CCC Category	Course No.	Credit Hours	Year Taken	Grade Earned
1	Basic Written Communication		3		
2	Mathematics/Quantitative Reasoning		3		
3	Foreign Language (See details at: http://www.fredonia.edu/department/worldlanguages/cccrequirement.asp)		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 (Two different fields of study are required.)		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		
11	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*			
12	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 Applied Major	2	_____	_____
MUS 126 Applied Major	2	_____	_____
MUS 100 (2 semesters)	S/U	S/U	
MUS 120 (2 semesters)	S/U	S/U	
MUS 225 Applied Major	2	_____	_____
MUS 226 Applied Major	2	_____	_____
MUS 200 (2 semesters)	S/U	S/U	
MUS 120 (2 semesters)	S/U	S/U	
MUS 325 Applied Major	2	_____	_____
MUS 326 Applied Major	2	_____	_____
MUS 300 (2 semesters)	S/U	S/U	
MUS 120 (2 semesters)	S/U	S/U	
Graduation Recital	S/U		
*six semesters—12 Credits			

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 224 Music Theory IV	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. in West. Civ. I	3	_____	_____
MUS 264 Music Hist. in West. Civ. II	3	_____	_____

Total MUS _____ **MUS**
Hours: _____ **GPA:** _____

PART VII: MUSIC EDUCATION CORE REQUIREMENTS

Course No.	Course Title	Credit	Year Taken	Grade Earned
MUED 150	Intro to Public School Music	0		
MUED 250	Foundations of Music Education I	2		
MUED 252	Child Abuse/Neglect Workshop	0		S/U
MUED 255	Practicum - Elementary	0		S/U
MUED 251	Foundations of Music Education II	2		
MUED 253	Drug/Alcohol/Tobacco Abuse	0		S/U
MUED 256	Practicum – Middle School	0		S/U
MUED 291	Technology in Music	2		
MUTY 240	Music for Children with Disabilities	1		
EDU 303	SAVE/DASA/Fire & Arson safety	1		
Courses requiring Professional Standing				
MUED 300	Foundations of Music Education III	3		
MUED 303	Literacy Workshop	0		S/U
MUED 355	Practicum – Secondary School	0		S/U
General Choral Concentration				
MUED 301	General Music in Elementary School	2		
MUED 302	General Music in Secondary School	2		
MUED 356	Practicum - Methods	0		S/U
MUED 391	Elementary School Choral Reh. Tech.	3		
MUED 392	Secondary School Choral Reh.Tech.	3		
Instrumental Concentration				
MUED 304	Instrumental Music in Elem. School	2		
MUED 305	Instrumental Music in Sec. School	2		
MUED 301 or 302	General Music in Elem. OR Sec. School	2		
MUED 356	Practicum - Methods	0		S/U
MUED 393	Elem. Sch. Instrumental Reh. Tech.	2		
MUED 394	Sec. Sch. Instrumental Reh.Tech.	2		
Courses requiring approval for Student Teaching				
MUED 400	Professional Semester	12		
Total Music Education Core Hours and GPA				

PART VIII-A: GENERAL/CHORAL CONCENTRATION

Voice Applied

20 Credits (124 for Completion of Degree Program)

DICTION

Course No.	Course Title	Credit hours	Year Taken	Grade Earned
MUS 137*	English Diction for Singers	.5	_____	_____
MUS 138*	Italian Diction for Singers	.5	_____	_____
MUS 139*	German Diction for Singers	.5	_____	_____
MUS 140*	French Diction for Singers	.5	_____	_____

PIANO CLASSES

MUS 118	(required for Music core)	2	_____	_____
MUS 217		1	_____	_____
MUS 218		1	_____	_____
MUS 317	(required prior Professional Standing)	1	_____	_____
MUS 318		1	_____	_____
MUS 417	(required prior to Student Teaching)	1	_____	_____

GUITAR CLASSES

MUED 210		1	_____	_____
MUED 211		1	_____	_____

ELECTIVE COURSEWORK BY ADVISEMENT *including brass, woodwinds, string and percussion secondary instruments (see H², p. 11).*

_____	_____
_____	_____
_____	_____

ENSEMBLES: *Seven semesters in 1-credit choral ensembles***

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

PART VIII-B: GENERAL/CHORAL CONCENTRATION

Keyboard Applied

19 Credits (123 for Completion of Degree Program)

VOICE AND DICTION

Course No.	Course Title	Credit hours	Year Taken	Grade Earned
MUS 137*	English Diction for Singers	.5	_____	_____
MUS 138*	Italian Diction for Singers	.5	_____	_____
MUS 139*	German Diction for Singers	.5	_____	_____
MUS 140*	French Diction for Singers	.5	_____	_____
MUED 203	Intermediate Voice Class	1.5	_____	_____
MUED 204	Advanced Voice Class	1.5	_____	_____
(*MUS 113)	Voice Class	1	_____	_____

PIANO

MUS 415	Piano Class for Keyboard Majors	1	_____	_____
MUS 416	Piano Class (required for Student Teaching)	1	_____	_____

GUITAR

MUED 210	Guitar Class	1	_____	_____
MUED 211	Guitar Class	1	_____	_____

ELECTIVE COURSEWORK BY ADVISEMENT *including brass, woodwinds, string and percussion secondary instruments (see H², p. 11).*

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

ENSEMBLES: *One (1)-credit ensemble each semester of residency except during student teaching (7 total) including piano ensemble and a minimum of four semesters in choral ensembles.*

Piano	Choral		
1	1	1-2	_____
2	2	1-2	_____
3	3	1-2	_____
	4	1-2	_____

Total Concentration Hours: _____

GPA: _____

*May be counted as Elective Course by Advisement

PART VIII-C: GENERAL/CHORAL CONCENTRATION

**Non-Voice/Non-Piano Applied
23 Credits (127 for Completion of Degree Program)**

VOICE AND DICTION

Course No.	Course Title	Credit hours	Year Taken	Grade Earned
MUS 137*	English Diction for Singers	.5	_____	_____
MUS 138*	Italian Diction for Singers	.5	_____	_____
MUS 139*	German Diction for Singers	.5	_____	_____
MUS 140*	French Diction for Singers	.5	_____	_____
MUED 203	Intermediate Voice Class	1.5	_____	_____
MUED 204	Advanced Voice Class	1.5	_____	_____
(*MUS 113)	Voice Class	1	_____	_____

PIANO

MUS 118	(required for Music core)	2	_____	_____
MUS 217		1	_____	_____
MUS 218		1	_____	_____
MUS 317	(required prior Professional Standing)	1	_____	_____
MUS 318		1	_____	_____
MUS 417	(required prior to Student Teaching)	1	_____	_____

GUITAR

MUED 210	Guitar Class	1	_____	_____
MUED 211	Guitar Class	1	_____	_____

ELECTIVE COURSEWORK BY ADVISEMENT *including brass, woodwinds, string and percussion secondary instruments (see H², p. 11).*

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

ENSEMBLES: *One (1)-credit ensemble each semester of residency except during Student Teaching, four of which must be choral ensembles.*

Assigned Ensembles	Choral Ensembles		
1	1	1-2	_____
2	2	1-2	_____
3	3	1-2	_____
	4	1-2	_____

Total Concentration Hours: _____

GPA: _____

*May be counted as Elective Course by Advisement

PART VIII-D: INSTRUMENTAL CONCENTRATION

22.5 Credits (126.5 for Completion of Degree Program)

VOICE

MUS 113	1		
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PIANO

MUS 118 (part of music core)	2		
------------------------------	---	--	--

MUS 217	1		
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MUS 218 (required for Prof. Standing)	1		
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(**MUS 117)	1		
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**May be counted as Elective Course by Advisement

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

BEGINNING:

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

MUED 261 Trumpet	1		
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MUED 262 Trombone	1		
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MUED 263 Horn	1		
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MUED 264 Tuba	1		
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MUED 271 Clarinet	2		
-------------------	---	--	--

MUED 272 Flute	2		
----------------	---	--	--

MUED 273 Oboe	2		
---------------	---	--	--

MUED 274 Bassoon	2		
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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

_____	_____
_____	_____
_____	_____

ENSEMBLES: *One (1)-credit ensemble using principal instrument each semester, plus two semesters in a 1-credit choral ensemble, plus at least one semester of instrumental chamber music. 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.*

Instrumental

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

Choral

1	1	_____
2	1	_____

Chamber

1	.5	_____
---	----	-------

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)

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 suggested courses is provided to enable you to plan your program intelligently. It is not exhaustive, and some of the courses listed may not be available every semester.

Applicable regardless of concentration

- Secondary Instrument Classes in addition to those required
- MUED 301, 302, 304, 305 Methods course(s) in addition to those required
- MUS 375, 377 Early Childhood Music Pedagogy
- 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
- Upper level courses in Theory, Analysis, History, Literature,
- Composition, Electronic Music
- MUS 119 Free Improvisation
- MUS 109 Harp Class

Vocal/General Concentration Choices in addition to the above.

- MUS 404 Choral Arranging
- 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
- MUED 331 Marching Band
- Choral Conducting
- MUS 344 Vocal Pedagogy
- Guitar Classes
- Intermediate/Advanced Voice Classes
- Piano Classes in addition to those required
- MUS 401 Orchestration

****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 in 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 school music classrooms previous to student teaching. To meet this requirement, candidates in Music Education at 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's 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 complete 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 a partial list of high-needs schools).

To get started, choose a school where you would like to complete one of your practica. Typically, Music Education students choose a school close to home, which enables them to live at home and participate in the school in January or May/June. 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 to explain that this is a **pre-student teaching** experience—if you use the word *practicum*, they may not understand our use of the term. If the school agrees to allow you to complete the practicum, give them the **Practicum Packet**. This packet can be found 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*)
- Evaluation form (print in ink or type your name and other pertinent information; *Give the school officials a stamped envelope addressed to*

Dr. Levy).

Although 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 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, complete the:

- Practicum Reflection Form

Submit this form 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).

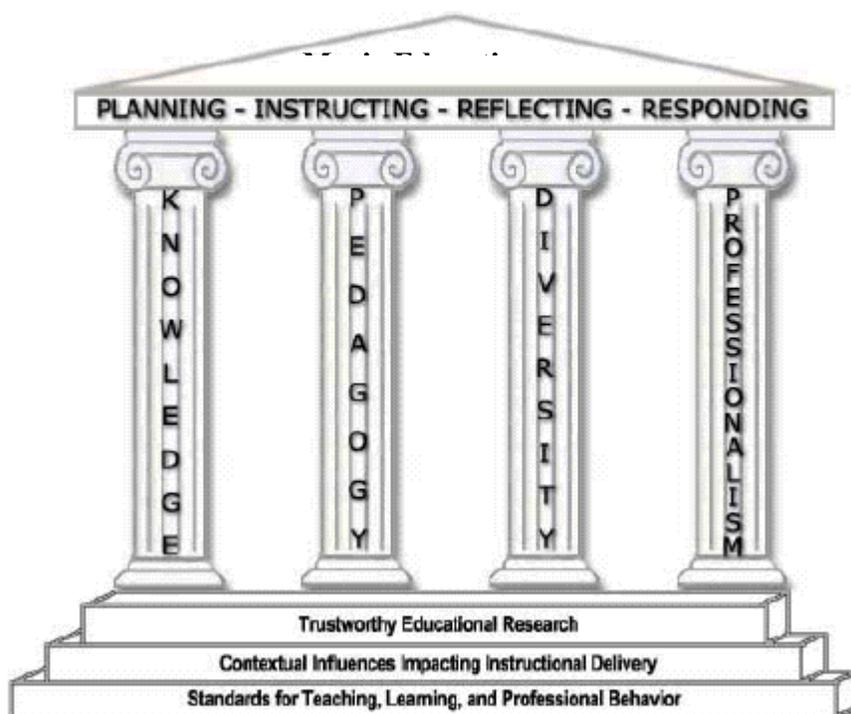
Special Note: ***Professional conduct and dress are required while in the schools.*** If you are unclear about acceptable criteria for each, contact the cooperating teacher or administration offices and request guidance.

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 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. 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:

COUNCIL FOR ACCREDITATION OF EDUCATOR PREPARATION

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

NATIONAL CORE ARTS STANDARDS

NEW YORK STATE LEARNING STANDARDS FOR THE ARTS

COUNCIL for ACCREDITATION of EDUCATOR PREPARATION (CAEP)**Standard 1: CONTENT AND PEDAGOGICAL KNOWLEDGE**

The provider ensures that candidates develop a deep understanding of the critical concepts and principles of their discipline and, by completion, are able to use discipline specific practices flexibly to advance the learning of all students toward attainment of college- and career-readiness standards.

Standard 2: CLINICAL PARTNERSHIPS AND PRACTICE

The provider ensures that effective partnerships and high-quality clinical practice are central to preparation so that candidates develop the knowledge, skills, and professional dispositions necessary to demonstrate positive impact on all P-12 students' learning and development.

Standard 3: CANDIDATE QUALITY, RECRUITMENT, AND SELECTIVITY

The provider demonstrates that the quality of candidates is a continuing and purposeful part of its responsibility from recruitment, at admission, through the progression of courses and clinical experiences, and to decisions that completers are prepared to teach effectively and are recommended for certification. The provider demonstrates that development of candidate quality is the goal of educator preparation in all phases of the program. This process is ultimately determined by a program's meeting of Standard 4.

Standard 4: PROGRAM IMPACT

The provider demonstrates the impact of its completers on P-12 student learning and development, classroom instruction, and schools, and the satisfaction of its completers with the relevance and effectiveness of their preparation.

Standard 5: PROVIDER QUALITY ASSURANCE AND CONTINUOUS IMPROVEMENT

The provider maintains a quality assurance system comprised of valid data from multiple measures, including evidence of candidates' and completers' positive impact on P-12 student learning and development. The provider supports continuous improvement that is sustained and evidence-based, and that evaluates the effectiveness of its completers. The provider uses the results of inquiry and data collection to establish priorities, enhance program elements and capacity, and test innovations to improve completers' impact on P-12 student learning and development.

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 Core Arts Standards

National Standards: Available at <http://www.nationalartsstandards.org/>

NATIONAL CORE ARTS STANDARDS

Dance, Media Arts, Music, Theatre And Visual Arts



What Are The Standards?

A process that guides educators in providing a unified quality arts education for students in Pre-K through high school.

[Read more →](#)



Creating

- Anchor Standard #1. Generate and conceptualize artistic ideas and work.
- Anchor Standard #2. Organize and develop artistic ideas and work.
- Anchor Standard #3. Refine and complete artistic work.



**Performing/
Presenting/
Producing**

- Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.
- Anchor Standard #5. Develop and refine artistic work for presentation.
- Anchor Standard #6. Convey meaning through the presentation of artistic work.



Responding

- Anchor Standard #7. Perceive and analyze artistic work.
- Anchor Standard #8. Interpret intent and meaning in artistic work.
- Anchor Standard #9. Apply criteria to evaluate artistic work.



Connecting

- Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

New York State Learning Standards for the Arts

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

Create and perform short pieces (a)

Sing songs and play instruments (b)

Read simple notation (c)

Perform in ensembles (d)

Identify and use, in individual and group experiences, some of the roles, processes, and actions used in performing and composing music of their own and others (e)

Arts Standard 2: Knowing and using arts materials and resources

Use classroom and nontraditional instruments (a)

Construct instruments (b)

Demonstrate how to play recorded music (c)

Identify various settings in which they hear music and resources use to produce that music (d)

Demonstrate appropriate audience behavior (e)

Discuss ways that music is used by society (f)

Arts Standard 3: Responding to and analyzing works of art

Through listening, identify strengths and weaknesses of specific music works and performances (a)

Describe music in terms related to basic elements (i.e., pitch, melody, harmony, etc.) (b)

Discuss basic means by which voice and instruments can alter pitch, loudness, duration, and timbre (c)

Describe music's context in terms related to social and psychological functions and settings (d)

Describe their understandings of particular pieces of music and how they relate to their surroundings (e)

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 (a)

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

Identify the primary cultural, geographical, and historical settings for the music they listen to and perform (c)

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"> • Fredonia Acceptance • School of Music Audition Acceptance 	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • SAT\geq1000 or ACT\geq20 • High School GPA\geq85% 	<ul style="list-style-type: none"> • Begin Portfolio

TRANSITION POINT 1 Remediation Plan

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

TRANSITION POINT 2 Admission to Professional Standing and Music Educator

Process	Procedural/Declarative Knowledge	Program Requirements	Portfolio Components
<ul style="list-style-type: none"> • Candidate submits online Application for Professional Standing • Review of Application for Professional Standing by Area Chairperson • MUS 218 (Inst Concentration) or MUS 317 (Vocal Concentration) piano competency exam • MUS 222/224 theory competency exam • MUS 232 Conducting competency exam • Disposition audit (professionalism) 	<ul style="list-style-type: none"> • Introduction to music education profession • 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 • Conducting 	<ul style="list-style-type: none"> • Complete MUED 250/251 Foundations I/II • Complete two successful practica MUED 255/256 • GPA ≥ 3.0 • Successful completion of studio jury (MUS 226) • C- minimum in all Music Theory classes • D+ minimum in all other MUS classes • C minimum in Music Education and Music Therapy classes • Successful ensemble participation • Completion of appropriate secondary instruments requirements 	<ul style="list-style-type: none"> • "Why I want to be a music educator" MUED 150 artifact • Child development course artifact(s) • Psychological and sociological foundations course artifact(s) • Studio jury (MUS 226) assessment record • Reservations, Evaluations, and Reflections for two completed practica

TRANSITION POINT 2 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 take or retake courses to improve GPA or meet minimum requirements OR Then candidate may complete practica
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 improve; continued lack of professionalism may result in suspension from the Music Education program

TRANSITION POINT 3 Admission to Student Teaching

Process	Procedural/Declarative Knowledge	Program Requirements	Portfolio Components
<ul style="list-style-type: none"> • Candidate submits online Application for Student Teaching • 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 • Assessment practices and analysis • Teaching children in musical settings • Playing secondary instruments at basic and advanced level • Performing music on chosen instrument • Rehearsing and conducting ensembles • Technology content knowledge and pedagogical content knowledge • Accommodation/adaptation for students' special needs, cultural diversity, and language learning 	<ul style="list-style-type: none"> • Completion of MUED 300 Foundations III • Completion of all methods classes for Concentration • Successful completion of MUED 355/356 practica and High Needs practicum • GPA 3.0 • Successful completion of studio jury (MUS 326) • C minimum in all Music Education and Music Therapy classes • D+ minimum in all other MUS classes • Successful ensemble participation • Successful completion of appropriate secondary instruments • Completion of DASA and SAVE workshops 	<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 3 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 take or retake courses to improve GPA or meet course requirements OR Then candidate may complete other requirements and reapply for Student Teaching the next semester

**TRANSITION POINT 4
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 school music programs 	<ul style="list-style-type: none"> • Satisfactory completion of all program requirements • GPA 3.0 	<ul style="list-style-type: none"> • Successful completion of Student Teaching Portfolio • Sample lesson plans taught with candidate reflection on planning for student learning, standards, accommodation and adaptation for special needs, knowledge of and preparation for cultural diversity, language learning, and academic language development • Video recordings of classes and rehearsals led with candidate reflection on effect of instruction on student learning • Examples of student assessments with candidate reflection on student learning

TRANSITION POINT 4 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"> • Fredonia Acceptance • School of Music audition for recital option only 		<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 • GRE score submitted 	<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"> • GPA lower than 3.0 will not be accepted. Then candidate may appeal to Chair of Music Education and Associate Vice-President of Graduate Studies.
If candidate does not have Initial Certification....	<ul style="list-style-type: none"> • Then candidate may be admitted with conditional status for period of one semester during which Initial Certification must be earned.
If candidate does not submit GRE	<ul style="list-style-type: none"> • Then candidate may be admitted with conditional status for period of one semester during which GRE score must be submitted

TRANSITION POINT 2
Degree Track Selection and Completion of Foundations I and II

Process	Procedural/Declarative Knowledge	Program Requirements	Portfolio Components
<ul style="list-style-type: none"> • Music Education Committee reviews candidate application for Final Project or InService track • 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"> • Selection of Thesis/Final Project or InService track • 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 or present acceptable presentation...	Then candidate may revise the paper or presentation using acceptable format after advisement by professor
If candidate does not successfully complete field experience	Then candidate must complete field experience and reflective work prior to starting MUED 621 Foundations III
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 Capstone and Structured Field Experience
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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 Core Arts 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 course requirements 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

CANDIDATE DISPOSITIONS

Professional Disposition Statements - Updated Fall 2014

These statements apply to all teacher candidates at all times in real world interactions and in all on-line activities that are accessible by other professionals and the public. Each statement is aligned with the specific Interstate Teacher Assessment and Support Consortium (InTASC) standard referenced in parentheses and followed by a bulleted list of indicators. These dispositions may also be measured at any time by any of the candidate's instructors using an [Instructor Initiated Form](#). The following is a description of the professional dispositions:

Disposition 1. The teacher candidate demonstrates the cognitive ability to assume responsibility in his/her own and his/her students' development. (InTASC 1)

- *Creates developmentally appropriate practice for students, fostering the contributions of families, colleagues, and other professionals.*
- *Incorporates differentiated instruction to support student development of critical thinking, problem-solving and performance abilities.*

Disposition 2. The teacher candidate appreciates and values human diversity and shows respect for others' varied talents and perspectives. (InTASC 2)

- *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.

Disposition 3. The teacher candidate contributes to a positive climate in the university classroom and PreK-12 setting. (InTASC 3)

- *Participates actively in class discussions and assignments; works effectively with others.*
- *Shows respect for and consideration for the thoughts and feelings of others.*

Disposition 4. The teacher candidate develops a mastery of content and effectively creates learning experiences that assure mastery of content for pupils. (InTASC 4)

- *Demonstrates a commitment to professional development and attention to new ideas in both content and pedagogy.*
- *Appreciates multiple perspectives and recognizes the potential for bias in his or her representation of the content area.*

Disposition 5. The teacher candidate is committed to developing as a creative and collaborative problem-solver.(InTASC 5)

- *Uses disciplinary knowledge to address local and global issues.*
- *Values knowledge from across content areas, in addition to the candidate's own area(s) of specialization.*
- *Values flexible learning environments that encourage exploration, discovery, and creative expression.*

Disposition 6. The teacher candidate is committed to reflection, assessment, and learning as an ongoing process.(InTASC 6)

- *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.*

Disposition 7. The teacher candidate plans instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content, curriculum and pedagogy in context. (InTASC 7)

- *Develops, reflects on, and refines plans based on learners' diverse needs.*

- *Values the input, when planning, of learners, other professionals, families, and the larger community.*

Disposition 8. The teacher candidate understands and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections to other areas. (InTASC 8)

- *Adapts instruction to meet students' diverse needs and learning styles.*
- *Applies technology to promote learning and communication.*

Disposition 9. The teacher candidate demonstrates a level of responsibility appropriate for a professional. (InTASC 9)

- *Attends all classes, practicum experiences, and required activities and arrives on time and prepared.*
- *Dresses for the practicum experiences in an appropriate manner.*
- *Communicates in a professional manner regarding extenuating circumstances that may prevent attendance.*
- *Demonstrates academic integrity.*

Disposition 10. The teacher candidate is sensitive to community and cultural norms of the teacher education program, the university classroom, and practicum settings.(InTASC 10)

- *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.*

Rating Scale:

(4) Exemplary	Teacher candidate consistently and effectively displays developmentally appropriate professional dispositions.
(3) Proficient	Teacher candidate consistently and effectively displays appropriate dispositions at a level expected of practicing professional educators.
(2) Developing Proficiency	Teacher candidate is developing the professional disposition in a positive fashion, but more attention and focus is required of this candidate.
(1) Does not meet Proficiency	Teacher candidate has not displayed acceptable dispositions OR has not demonstrated an adequate level of professional behaviors OR has displayed behaviors counter to those accepted as professional dispositions

APPENDIX E

SAMPLE MUSIC EDUCATION FOUR-YEAR PLANS

INSTRUMENTAL CONCENTRATION

GENERAL/CHORAL CONCENTRATION

INSTRUMENTAL CONCENTRATION FOUR-YEAR PLAN

1st YEAR			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 163 Our World of Music I	1	MUS 164 Our World of Music II	1
MUED 150 Intro to Music Education	0	MUS 018-048 Ensembles by audition (Major and Choral)	2
MUS 018-048 Ensembles by audition (Major and Choral)	2	MUS 122 Aural Skills II	2
MUS 121 Aural Skills I	2	MUS 124 Music Theory II	3
MUS 123 Music Theory I	3	MUS 126 Applied Music Major	2
MUS 125 Applied Music Major	2	MUS 100 Recital Seminar	0
MUS 100 Recital Seminar	0	MUS 120 Concert Attendance	0
MUS 120 Concert Attendance	0	MUS 118 Piano Class, Elementary	2
MUS 117 Piano Class, Elementary	1	MUED 291 Technology in Music	2
ENGL 100 English Composition	3	MUED 161-187 Begin Secondary Inst.	1
CCC - Mathematics	3	CCC Social Science	3
Total	17	Total	18
2nd YEAR			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 263 Music History I	3	MUS 264 Music History II	3
MUS 018-048 Ensembles by audition	1	MUS 018-048 Ensembles by audition	1
MUED 250 or 251 Found Music Ed I or II (CCC)	2	MUED 250 or 251 Found Music Ed I or II (CCC)	2
MUED 255 or 256 Practicum	0	MUED 255 or 256 Practicum	0
MUED 252 or 253 Child Abuse Reporting or Tobacco/Drug/Alcohol Abuse Workshop	0	MUED 252 or 253 Child Abuse Reporting or Tobacco/Drug/Alcohol Abuse Workshop	0
MUS 221 Aural Skills III	2	MUS 222 Aural Skills IV	2
MUS 223 Music Theory III	3	MUS 354 Form & Analysis	3
MUS 231 Conducting I	2	MUS 232 Conducting II	2
MUS 225 Applied Music Major	2	MUS 226 Applied Music Major	2
MUS 200 Recital Seminar	0	MUS 200 Recital Seminar	0
MUS 120 Concert Attendance	0	MUS 120 Concert Attendance	0
MUS 217 Piano Class, Intermediate	1	MUS 218 Piano Class, Intermediate	1
MUED 261-287 Adv Secondary Inst OR		MUED 261-287 Adv Secondary Inst OR	
MUED 221 Percussion	1	MUED 221 Percussion	2
MUED 161-187 Begin Secondary Inst.	1	MUS 113 Voice Class	1
Total	18	Total	19
3rd YEAR			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 018-048 Ensembles by audition (Major)	1.5	MUS 018-048 Ensembles by audition	1
MUS 325 Applied Music Major	2	MUED 301 OR MUED 302 Teaching General Music	2
MUS 300 Recital Seminar	0	MUED 356 Practicum	0
MUS 120 Concert Attendance	0	MUED 326 Applied Music Major	2
MUED 304 OR 305 Teaching Instr Music	2	MUS 300 Recital Seminar	0
MUED 394 OR 395 Instr Rehearsal Tech	2	MUS 120 Concert Attendance	0
MUED 260 Brass Pedagogy	1	Recital - required, no course listing	0
MUTY 240 Music for Children w Disabilities	1	MUED 161-187 Begin Secondary Inst.	2
CCC Foreign Language	3	MUED 304 OR 305 Teaching Instr Music	2
CCC Natural Science	3	MUED 394 OR 395 Instr Rehearsal Tech	2
		CCC Other World Civilization	3
		CCC American History	3
Total	15.5	Total	17
4th YEAR			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUED 300 Found of Music Ed III (CCC)	3	MUED 400 Student Teaching (or Fall sem)	12
MUED 355 Practicum	0		
MUED 303 Literacy Workshop	0		
EDU 303 SAVE/DASA/Fire Safety	1		
MUS 018-048 Ensembles by audition	1		
MUED 161-187 Begin Secondary Inst	1		
CCC Western Civilization	3		
CCC Natural Science	3		
Total	12	Total	12
Grand Total		128.5	

CHORAL/GENERAL CONCENTRATION FOUR-YEAR PLAN

1st YEAR			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 163 Our World of Music I	1	MUS 164 Our World of Music II	1
MUED 150 Intro to Music Education	0	MUS 018-048 Ensembles by audition	1
MUS 018-048 Ensembles by audition (Major and Opera Prod)	1.5	MUS 122 Aural Skills II	2
MUS 121 Aural Skills I	2	MUS 124 Music Theory II	3
MUS 123 Music Theory I	3	MUS 126 Applied Music Major	2
MUS 125 Applied Music Major	2	MUS 100 Recital Seminar	0
MUS 100 Recital Seminar	0	MUS 120 Concert Attendance	0
MUS 120 Concert Attendance	0	MUS 118 Piano Class, Elementary	2
MUS 117 Piano Class, Elementary	1	MUED 291 Technology in Music	2
MUS 137 and MUS 138 Diction	1	MUS 139 and MUS 140 Diction	1
ENGL 100 English Composition	3	CCC Social Science	3
CCC - Mathematics	3	CCC American History	3
Total	17.5	Total	20
2nd YEAR			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 263 Music History I	3	MUS 264 Music History II	3
MUS 018-048 Ensembles by audition	1	MUS 018-048 Ensembles by audition	1
MUED 250 or 251 Found Music Ed I or II (CCC)	2	MUED 250 or 251 Found Music Ed I or II (CCC)	2
MUED 255 or 256 Practicum	0	MUED 255 or 256 Practicum	0
MUED 252 or 253 Child Abuse Reporting or Tobacco/Drug/Alcohol Abuse Workshop	0	MUED 252 or 253 Child Abuse Reporting or Tobacco/Drug/Alcohol Abuse Workshop	0
MUS 221 Aural Skills III	2	MUS 222 Aural Skills IV	2
MUS 223 Music Theory III	3	MUS 354 Form & Analysis	3
MUS 231 Conducting I	2	MUS 232 Conducting II	2
MUS 225 Applied Music Major	2	MUS 226 Applied Music Major	2
MUS 200 Recital Seminar	0	MUS 200 Recital Seminar	0
MUS 120 Concert Attendance	0	MUS 120 Concert Attendance	0
MUS 217 Piano Class, Intermediate	1	MUS 218 Piano Class, Intermediate	1
MUED 210 Guitar	1	MUED 211 Guitar	1
Total	17	Total	17
3rd YEAR			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUS 018-048 Ensembles by audition	1	MUS 018-048 Ensembles by audition	1
MUS 325 Applied Music Major	2	MUED 302 Teaching General Music	2
MUS 300 Recital Seminar	0	MUED 326 Applied Music Major	2
MUS 120 Concert Attendance	0	MUS 300 Recital Seminar	0
MUS 317 Piano Class	1	MUS 120 Concert Attendance	0
MUED 301 General Music in Elementary School	2	Recital - required, no course listing	0
MUED 356 Practicum	0	MUS 318 Piano Class	1
MUED 391 Elem Choral Rehearsal Techniques	3	MUED 392 Secondary Choral Rehearsal Technique	3
MUTY 240 Music for Children w Disabilities	1	CCC Other World Civilization	3
CCC Foreign Language	3	MUED 128 Instruments for Vocalists 2	1
CCC Natural Science	3		
Total	16	Total	13
4th YEAR			
Fall Semester		Spring Semester	
Course	Credits	Course	Credits
MUED 300 Found of Music Ed III (CCC)	3	MUED 400 Student Teaching	12
MUED 355 Practicum	0		
MUED 303 Literacy Workshop	0		
EDU 303 SAVE/DASA/Fire Safety	1		
MUS 018-048 Ensembles by audition	1		
MUS 417 Piano Class	1		
MUED 128 Instruments for Vocalists 1	1		
CCC Western Civilization	3		
CCC Natural Science	3		
Total	13	Total	12
Grand Total		125.5	

APPENDIX F

MASTER OF MUSIC EDUCATION PROGRAMS

30-CREDIT THESIS/FINAL PROJECT TRACK

30-CREDIT RECITAL TRACK

36-CREDIT INSERVICE TRACK

Semester Admitted: _____

FREDONIA School of Music

Master of Music in Music Education – Final Project Program (30 credits)

LAST / FIRST / INITIAL ↑	FREDONIA ID# ↑
STREET ADDRESS ↑	CITY / STATE / ZIP CODE ↑
MAJOR PERFORMANCE MEDIUM ↑	UNDERGRADUATE INSTITUTION ↑

GRE SCORE:	COMPREHENSIVE EXAM PASSED (MUED 621):(DATE)
MUSIC HISTORY ENTRANCE EXAM SCORE:	COMPREHENSIVE EXAM COMMITTEE (MUED 621):
MUSIC THEORY ENTRANCE EXAM SCORE:	
DATE OF ADMISSION TO CANDIDACY:	I. INSTRUCTOR II.

A minimum of 30 semester hours of graduate-level courses, with a minimum of 15 hours at the 600 level.

			Credit HOURS	Year TAKEN	Semester TAKEN	GRADE
MUSICIANSHIP COURSEWORK (9 CREDITS)						
MUS	521	Music Bibliography	(3)	_____	F	S _____
MUS	624	Analytic Technique	(3)	_____	F	S _____
MUS		Elective	(3)	_____	F	S _____
MUSIC EDUCATION COURSEWORK (12 CREDITS)						
MUED	619	Foundations I (History/Philosophy)	(3)	_____	F	S _____
MUED	620	Foundations II (Psychology/Sociology)	(3)	_____	F	S _____
MUED	621	Foundations III (Curriculum/Assessment/Ca pstone)	(3)	_____	F	S _____
MUED	520	Psych Research Methods (recommended)	(3)	_____	F	S _____
ELECTIVE COURSEWORK (6 CREDITS)						
MUED	590	(recommended to prepare project)	(3)	_____	F	S _____
MUED/MUS/EDU		Elective	(3)	_____	F	S _____
THESIS/PROJECT/RECITAL						
MUED	695	Thesis/Project	(3)	_____	F	S _____

TOTAL CREDIT HOURS**DASA WORKSHOP MUST BE ON YOUR TRANSCRIPT!**

FREDONIA School of Music

Master of Music in Music Education – Recital Program (30 credits)

Name	
LAST / FIRST / INITIAL ↑	FREDONIA ID ↑
STREET ADDRESS ↑	CITY/STATE/ZIP CODE ↑
MAJOR PERFORMANCE MEDIUM ↑	UNDERGRADUATE INSTITUTION ↑

GRE SCORE:	COMPREHENSIVE EXAM PASSED (MUED 621):(DATE)
MUSIC HISTORY ENTRANCE EXAM SCORE:	COMPREHENSIVE EXAM COMMITTEE (MUED 621):
MUSIC THEORY ENTRANCE EXAM SCORE:	
DATE OF ADMISSION TO CANDIDACY:	I. INSTRUCTOR II.

A minimum of 30 semester hours of graduate-level courses, with a minimum of 15 hours at the 600 level.

			<u>Credit</u> <u>Hours</u>	<u>Year</u> <u>Taken</u>	<u>Semester</u> <u>Taken</u>	<u>Grade</u>
MUSICIANSHIP COURSEWORK (9 Credits)						
MUS	521	Music Bibliography	(3)	_____	F	S _____
MUS	624	Analytic Technique	(3)	_____	F	S _____
MUS		Elective	(3)	_____	F	S _____
MUSIC EDUCATION COURSEWORK (12 CREDITS)						
MUED		Foundations I	(3)	_____	F	S _____
	619	(History/Philosophy)				
MUED	620	Foundations II	(3)	_____	F	S _____
		(Psychology/Sociology)				
MUED	621	Foundations III (Curriculum/ Assessment/ Capstone)	(3)	_____	F	S _____
MUED		Elective	(3)	_____	F	S _____
ELECTIVE COURSEWORK (6 CREDITS)						
MUS	605	Lessons	(2)	_____	F	S _____
MUS	606	Lessons	(2)	_____	F	S _____
MUED/MUS/EDU		Elective	(2)	_____	F	S _____
THESIS/PROJECT/RECITAL						
MUED	695	Thesis/Project/Recital	(3)	_____	F	S _____

TOTAL CREDIT HOURS**DASA WORKSHOP MUST BE ON YOUR TRANSCRIPT!**

Semester Admitted: _____

FREDONIA School of Music
 Master of Music in Music Education – In-Service Program (36 credits)

LAST / FIRST / INITIAL ↑	FREDONIA ID# ↑
STREET ADDRESS ↑	CITY/STATE/ZIP CODE ↑
MAJOR PERFORMANCE MEDIUM ↑	UNDERGRADUATE INSTITUTION ↑

GRE SCORE:	COMPREHENSIVE EXAM PASSED (MUED 621):(DATE)
MUSIC HISTORY ENTRANCE EXAM SCORE:	COMPREHENSIVE EXAM COMMITTEE (MUED 621):
MUSIC THEORY ENTRANCE EXAM SCORE:	
DATE OF ADMISSION TO CANDIDACY:	I. INSTRUCTOR II.

A minimum of 36 semester hours of graduate-level courses, with a minimum of 18 hours at the 600 level.

			<u>Credit Hours</u>	<u>Year Taken</u>	<u>Semester Taken</u>	<u>Grade</u>
MUSICIANSHIP COURSEWORK (12 CREDITS)						
MUS	521	Music Bibliography	(3)	20__	F S	_____
MUS	624	Analytic Technique	(3)	20__	F S	_____
MUS		_____	(3)	20__	F S	_____
MUS		_____	(3)	20__	F S	_____
MUSIC EDUCATION COURSEWORK (15 CREDITS)						
MUED	619	Foundations I (History/Philosophy)	(3)	20__	F S	_____
MUED	620	Foundations II (Psychology/Sociology)	(3)	20__	F S	_____
MUED	621	Foundations III (Curriculum/ Assessment/Capstone)	(3)	20__	F S	_____
MUED		_____	(3)	20__	F S	_____
MUED		_____	(3)	20__	F S	_____
ELECTIVE COURSEWORK (9 CREDITS)						
MUED/MUS/EDU		_____	(3)	20__	F S	_____
MUED/MUS/EDU		_____	(3)	20__	F S	_____
MUED/MUS/EDU		_____	(3)	20__	F S	_____

TOTAL CREDIT HOURS

DASA WORKSHOP must be on your transcript!