

## Licensure Program Content Review

IHE: UW Oshkosh

Program Title:  Major  Music

DPI Consultant: Mel Pontious  
Due Date:

**Program Content Standards** PI 34.15 (2) (a) 3 used by this IHE:

- Adopted DPI Licensure Program Guidelines: **DPI Content Guidelines for Music Licensure (Teacher Competency Guidelines)**
- Adopted national standards, guidelines from learned societies or national organizations, or other recognized groups or organizations:  
  - National Association of Schools of Music Accreditation Requirements**
  - Wisconsin Model Academic Standards for Music, National Standards for Arts Education: Music (MENC)**

Attach, or copy and paste, the IHE list of licensure program guidelines/standards. Review each standard/guideline using the table below. Add rows as necessary.

<i>Licensure Program Guideline/Content Standard</i>	<i>• Required courses relevant to the Guideline</i>	<i>Performance Assessment</i>
<b>Performing, including:</b>		
Performing on the keyboard sufficiently well to employ the instrument as a teaching tool.	<p>New in Fall 2009...</p> <p>MUSIC 147, 148: Piano Class I &amp; II</p> <p>MUSIC 275, 276: Piano Skills for Music Educators I &amp; II</p> <p>(Also assessed in context in Methods Courses, Conducting/Techniques, Practica, and Field Experiences.)</p>	<p>MUSIC 147, 148, 275, 276 include live and recorded performance assessments of skills including Major/Minor Scales, Triads, Inversions, Arpeggios, Progressions, Harmonization, Transposition, Score Reading, Sight Reading, Play &amp; Sing, Accompaniment, standard beginning keyboard repertoire, etc. These courses must be passed with a grade of “C” or higher.</p> <p>All Music Education Majors must also pass a Piano Proficiency Exam consisting of the above skills before Admission to Student Teaching is approved by the Dept. of Music.</p> <p>(Keyboard competence is embedded in appropriate peer and field teaching exercises and field experiences, with self-, peer-, and formative assessment.)</p>
Using the singing voice in	<p>Revised in Fall 2009...</p> <p>MUSIC 173, 174, 273, 274: Aural Skills I, II, III,</p>	<p>MUSIC 173, 174, 273, 274 include live and recorded performance assessments of skills</p>

<p>teaching.</p>	<p>&amp; IV</p> <p>Non-voice majors take... MUSIC 182, 184: Voice Class I &amp; II Voice Majors take applied voice and diction.</p> <p>(Also assessed in context in Methods Courses, Conducting/Techniques, Practica, and Field Experiences.)</p>	<p>including Solfege, Major/Minor Scales, Triads, Inversions, Vocal lines in progressions, Duet, Trio, Quartet Singing, Sight Reading, etc.</p> <p>MUSIC 182, 184 include in-class performance in standard beginning vocal solo &amp; small ensemble (chamber) repertoire.</p> <p>These courses must be passed with a grade of “C” or higher.</p> <p>(Singing competence is embedded in appropriate peer and field teaching exercises and field experiences, with self-, peer-, and formative assessment.)</p>
<p>Performing music from all styles represented in the solo repertory of a major instrument or voice.</p>	<p>Primary Applied Lessons and Studio Classes required of all. Senior Recital required of all.</p>	<p>Primary applied lessons use a variety of informal and formal assessments in preparing both solo &amp; small ensemble (chamber) repertoire. In-class performance of both is integral in weekly studio classes. Individual instructors’ syllabi requirements vary, but are reviewed by the department’s Applied Studies Committee for inclusion of varied repertoire requirements, chamber music involvement, performance health, observation of applied teaching, etc.</p> <p>Applied lessons are subject to the music department jury process each semester. At least 4 credits are required of “upper level” study, with more demanding requirements that also vary by instructor. Students must be approved for a senior recital via jury performance. While passage of these gateway events is both a formative and summative measure, assessment in the ongoing preparation process is formative.</p>
<p><b>Conducting, including:</b></p>		

<p>Reading and interpreting musical scores and using terminology for teaching perception of the aesthetic qualities of music.</p>	<p>MUSIC 387, 388, 389, 399: Choral &amp; Instrumental Conducting, Techniques, &amp; Lab, as appropriate to the specific licensure track.</p> <p>Score reading (realization at the piano) is also a component of MUSIC 147, 148, 275, 276: Piano Class and Piano Skills.</p> <p>(Also assessed in context in Methods Courses, Practica, and Field Experiences.)</p>	<p>Assessed directly in the conducting courses and embedded in live and recorded self-, peer-, and formative instructor assessments of conducting.</p> <p>These courses must be passed with a grade of “C” or higher.</p>
<p>Understanding the relationship between the conductor, composer, performer, and audience.</p>	<p>MUSIC 387, 388, 389, 399: Choral &amp; Instrumental Conducting, Techniques, &amp; Lab, as appropriate to the specific licensure track.</p> <p>(Also assessed in context in Methods Courses, Practica, and Field Experiences.)</p>	<p>This is most directly assessed in class in live and recorded self-, peer-, and formative assessments of conducting.</p> <p>(Conducting competence is embedded in appropriate peer teaching exercises, field teaching exercises.)</p>
<p><b>Analyzing music, including:</b></p>		
<p>Understanding the common elements of music and their relationship.</p>	<p>MUSIC 107, 108, 207, 208: Music Theory  MUSIC 173, 174, 273, 274: Aural Skills  MUSIC 147, 148: Piano Class  MUSIC 306: Form and Analysis  MUSIC 307: Instrumentation</p>	<p>This area is assessed in the music theory sequence which is listed. All courses are required of all students (including 307 which was inadvertently deleted from the catalog listings in the initial preparation of this report.)</p> <p>Formative assessments are multiple and varied, they are coordinated among concurrent courses in semesters 1-4.</p> <p>These courses must be passed with a grade of “C” or higher.</p>
<p>Providing aural and visual analyses of musical scores in order to place them in historical and stylistic</p>	<p>MUSIC 116, 205, 207 and one required elective from MUSIC 215, 216, 218. (MUSIC 405 is also required in this sequence but has varied content and doesn’t necessarily assess this.)</p>	<p>This is addressed in the music history and literature sequence in class and in written reports.</p> <p>These courses must be passed with a grade of “C” or higher.</p>

perspective.		
Understanding compositional devices and their effect in performance.	MUSIC 306: Form & Analysis MUSIC 307: Instrumentation	Written and listening assignments are related to a variety of scores, books and recordings.
Knowing the development and characteristics of specific musical forms, styles, notations, and instruments.	MUSIC 116, 205, 207 and one required elective from MUSIC 215, 216, 218. (MUSIC 405 is also required in this sequence but has varied content and doesn't necessarily assess this.)	This is addressed in the music history and literature sequence in written assessments.
Being able to relate historical, social, and artistic developments to music of various periods.	MUSIC 116, 205, 207 and one required elective from MUSIC 215, 216, 218. (MUSIC 405 is also required in this sequence but has varied content and doesn't necessarily assess this.)	This is also addressed in the music history and literature sequence and assessed as a component part of writing assignments (some are extensive). The syllabi include descriptions of assignments.
Understanding the relationship of music and its principles of form, design, and style to those entities in the other arts.	MUSIC 116, 205, 207 and one required elective from MUSIC 215, 216, 218. (MUSIC 405 is also required in this sequence but has varied content and doesn't necessarily assess this.)  (Also assessed in context in Methods Courses, Conducting/Techniques, Practica, and Field Experiences.)	From a historical perspective this is studied and assessed in the music history and literature sequence. The historical development of musical elements are studied and analyzed in context with important parallels in other arts. This is an underlying philosophy of the way the courses are presented. The primary forms of assessment are written tests, papers, and class presentations.  From a teaching perspective this is embedded in formative assessment as a principle of teaching comprehensive musicianship at all levels.
Understanding the relationship between musical perception and aesthetic response.	MUSIC 145: Intro to Music Education	This understanding is a component part of psychology of music which is addressed in MUSIC 145, though reading discussion, small group presentation, and written exam. The intent is to provide a basis for continued growth in understanding as it occurs throughout the music

<p>Applying criteria to one's and others' musical products, evaluating those works on the criteria, and determining measures for improvement.</p>	<p>MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track.</p> <p>MUSIC 387, 388, 389, 399: Conducting, Techniques, &amp; Lab, as appropriate to the specific licensure track.</p> <p>MUSIC 176, 375: Brass &amp; Woodwind Techniques</p>	<p>curriculum.</p> <p>With regard to applying formative assessment models (including self- and peer-assessment) for classroom-based performance, composition, listening, etc. --Planning and implementing criterion-based assessments is one component part of curriculum development projects (standards-based course, unit, and lesson/rehearsal structures) that is inherent and directly taught and assessed/video self-assessed through peer- and field-teaching in all methods courses.</p> <p>With regard to assessment and self-assessment in its various formal and informal forms in the ensemble rehearsal. --Choral and instrumental methods and conducting courses address these in detail and provide opportunities to practice in class and in the field and to video self-assess.</p> <p>Brass and Woodwind techniques are listed specifically with regard to use of rubrics and self-assessment in practice individual lesson teaching projects.</p>
<p>Identifying and explaining compositional devices and performance practices in popular music idioms; art and folk music of Western and Non-Western culture; and music of ethnic groups within the United States.</p>	<p>One required elective from MUSIC 215, 216, 218: American Music, Jazz, or African-American Popular Music.</p> <p>MUSIC 016: Convocation</p>	<p>This area of content is addressed though a student's choice of one of these required general education electives, meant to connect students with music faculty members with specific expertise. Please see the sample syllabi for descriptions of assessments.</p> <p>It is a departmental objective to represent widely diverse musical styles, genres, and cultural origins in all areas of musical performance, faculty expertise, guest artists, lectures, and masterclasses, and most of these are presented partly or entirely as teaching events. Attendance</p>

		or participation in a range of these events is required of all students each semester as the main function of the department convocation. Additionally, the lectures and performances programmed during the weekly convocation meetings are purposefully varied with regard to less traditional and non-Western content across semesters and frequently partnered with related class content. This is a department-level priority for all music majors.
<b>Organizing musical sounds, including:</b>		
Arranging and adapting music from a variety of sources to meet the needs and ability levels of school music ensembles.	MUSIC 301, 384, 385: Methods as appropriate for licensure track.	Choral and Instrumental Methods include specific projects in arranging for those types of ensembles. Elementary general music methods includes an Orff orchestration assignment, and also requires adapting folk/pop/children's melodies for appropriate uses in that setting.
Using the elements of music to compose and improvise in a variety of styles.	MUSIC 384, 386: Methods as appropriate for licensure track.	Principles of composing and teaching composition with adherence to the state & national standards, and assessment of composition is addressed in Elem & Secondary Gen Music Methods. Teaching secondary composition as well as the electronic composition tools available are covered specifically in 386.
<b>Planning and implementing music instruction, including:</b>		
Stating a philosophy of music education and planning instruction consistent with that philosophy.	MUSIC 145: Intro to Music Education MUSIC 386: Secondary General Music Methods Admission to PEP, Admission to Student Teaching, Transition to Teaching	The philosophy statement is created in MUSIC 145 revised specifically in MUSIC 386 with regard to all experiences to that point. It forms the basis for the professional growth plan which is first developed in conjunction with self- and

		faculty-wide assessment at Admission to PEP, and then revised for the Admission to Student Teaching, and Transition to Teaching Portfolios.
Describing basic goals and objectives for instrumental, vocal, and general music in the school program.	MUSIC 145: Intro to Music Education MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track.	In MUSIC 145 students are introduced to the traditional organizational structure of PK-12 music education, assessed by written exam, and required to incorporate this knowledge in reporting their school observations and teacher interviews. Standards-based curriculum development and planning in each specific area is a major part of the assignments each methods course. Each level of curriculum planning requires students to coordinate stated objectives and assessments.
Designing, creating, and teaching a comprehensive, sequential, and balanced program of music instruction that sets high expectations and is based on the Wisconsin Music Education Standards and the Wisconsin Music Curriculum Guide.	MUSIC 145: Intro to Music Education MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track.  (Also assessed in context in Practica, and Field Experiences.)	Curriculum models and standards-based lesson planning are introduced in MUSIC 145 and further assessed in each appropriate methods course, followed by field experiences. Curriculum projects are created in methods, selected lessons are implemented in peer teaching and field settings, and all lesson/rehearsal plans are also collected and reviewed as part of developing this skill in clinical and student teaching.  NOTE: MUSIC 145 is our foundational course--most knowledge, skills, and dispositional factors related to pre-professional growth are introduced there and assessed at a beginning level of understanding. This is why it is included for so many DPI guidelines. Following a spiral model, these competencies are developed, practiced, and assessed more fully later in the curriculum as appropriate. In addition to what is shown on course syllabi, an important accountability measure is the Admission to PEP, Admission to Student Teaching, and Transition to Teaching

		review process carried out by music faculty and field supervisors (music). Each includes formative assessment, but also provides the opportunity to require a student to address weaknesses and/or commit to a plan to address them over time before being admitted to the next level or being licensed.
Creating curriculum and planning instruction with other school staff that connects music with other art forms as well as with other core curricular subjects in order to provide students with interdisciplinary learning experiences.	MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track.	Interdisciplinary learning is addressed in all four methods courses as appropriate to the area (choral, general, instrumental). It is expected to be present in lesson/rehearsal planning as a method of extending the comprehensive musicianship model outward through the whole school community. It is a component of the assessment rubric for peer teaching in MUSIC 384 and MUSIC 386. MUSIC 384 requires cross-curricular integration and extension in the curriculum unit that is created. MUSIC 386 requires it in the music course that is designed.
Understanding the relationship between learning sequence in music and the physical, psychological, and emotional development of pupils from early childhood through adolescence.	MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track.	All four methods courses include learner stage characteristics and applications in music learning based on traditionally accepted stages of development and aligned with the content from ED FOUND 235: Child and Adolescent Development and ED FOUND 380: Education Psychology. In addition to written assessment, developmental appropriateness is included in peer teaching assessment rubrics.
Designing and using learning environments and instructional models that promote student self-assessment, intrinsic motivation, risk-taking, experimentation, and musical	MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track.  (Also assessed in context in Practica, and Field Experiences.)	Student-centered learning and assessments are expected as a model for choral, general, and instrumental curricular design, planning, and implementation. These are the teaching approaches that are modeled by course instructors. Again, this is assessed in curriculum projects, peer teaching rubrics, and the field experiences

<p>decision-making in the various types of teaching/learning situations in school music programs.</p>		
<p>Constructing or selecting and using appropriate adaptive techniques and strategies to help special needs students achieve musical goals as well as non-musical developmental needs.</p>	<p>MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track.  (Also assessed in context in Field Experiences.)</p>	<p>Addressed in the context of the area of instruction in each methods course. Curriculum development projects require documentation of potential adaptations for exceptional learners on each lesson plan. The various implementations of inclusion of special learners and participation in the IEP process are part of all four methods courses. Adaptive music as a distinct specialization is addressed in MUSIC 386. Clinical and Student Teaching placements are assigned to ensure at least one significant experience in adaptive music.</p>
<p>Understanding and using the resources available to help in assessing musical aptitude and achievement.</p>	<p>MUSIC 145: Intro to Music Education MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track.</p>	<p>The principles of aptitude vs. achievement are introduced in MUSIC 145 (psychology of music content). The historical and current implementations of tests and identification resources and procedures are addressed specifically in the appropriate methods courses.</p>
<p>Understanding the limitations and demonstrating the construction and appropriate use of the various assessment models and strategies, such as selected response and performance assessments; embedded assessment; check lists and rubrics; and the use of portfolios in instruction/learning and</p>	<p>MUSIC 145: Intro to Music Education MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track.</p>	<p>Basics of assessment are introduced in MUSIC 145 and assessed in peer teaching and observation reports. Formal and informal, authentic, formative assessment strategies are practiced in all four methods courses as they apply in the specific setting. Each course, unit, and lesson that is designed in each methods course requires assessment measures to be defined and also criteria for evaluating the assessment. In addition, MUSIC 386 includes a comprehensive critical analysis of assessment measures and their inclusion in classroom music materials such as basal series texts.</p>

assessment.		
Planning music instruction appropriate to the level of pupil interest, aptitude, and achievement at all levels, early childhood through adolescence.	MUSIC 145: Intro to Music Education MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track.  (Also assessed in context in Practica and Field Experiences.)	Lesson planning concepts are introduced in MUSIC 145 and developed throughout method courses. In all cases lesson planning is expected to be designed to connect prior-knowns and new-knowns, interest, aptitude, and achievement levels. Strategies appropriate for early childhood experiences have been incorporated in MUSIC 301, 384, 385. Lesson planning is assessed extensively in field experiences.
Knowing a varied repertoire of music for use with pupil ensembles and groups and a framework for selecting literature that is both qualitative and appropriate for the class setting.	MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track. MUSIC 387, 388, 389, 399: Conducting, Techniques, & Lab, as appropriate to the specific licensure track. Applied lessons  (Also assessed in context in Field Experiences.)	Ensemble (small ensemble) literature in particular is addressed through small ensemble participation in applied music. Ensemble and group (large group) is addressed through collection and use of literature files from the WSMA list in choral and instrumental methods. Conducting courses include study of compiled lists of literature. Using children's song literature and resources for teaching general and classroom music is part of MUSIC 384, 386 and assessed in curriculum and peer teaching projects. All four methods courses address criteria for evaluating appropriateness of music literature selections for the instructional setting. Clinical and Student Teaching placements are set up to ensure at least one experience that includes solo and small ensemble work.
Understanding the proper selection, care, and use of available music materials and equipment, including current electronic devices for sound generation and modification, and computer technology and software.	MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track.  (Also assessed in context in Field Experiences.)	Budgeting, selecting and maintaining materials and musical instruments and equipment are part of choral, instrumental, and elementary general music methods. Use of computer applications and technology is assessed in each methods course as appropriate both directly and as integrated tools. For example, notation software for composition and arranging, SmartMusic, and curricular integration of technology, student management software for assessment and record keeping. Use

		of technology tools is a component of the field experience observation rubric and appropriate peer-teaching rubrics. Teacher development of web and multimedia materials in specific content areas is assessed in ED LDRSP 325: Instructional Technology.
Understanding the organizational and administrative aspects of the school music program.	MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track.  (Also assessed in context in Field Experiences.)	There is some overlap here with the response to the previous guideline. Budgeting, programming, touring, fund-raising, maintaining instruments and uniforms, auditioning, using communication tools, record keeping, recruiting, advocacy, etc. are addressed in the assignments in choral and instrumental methods. Communication tools, record keeping, advocacy are also assessed in MUSIC 384, 386. Sample newsletter, programs, progress reports are produced by students.
Relating music education to other aspects of the school program and to pupils' lives in the community.	MUSIC 145: Intro to Music Education MUSIC 301, 384, 385, 386: Methods as appropriate for licensure track.	Effective communication and advocacy practices are introduced in MUSIC 145 and developed in all methods courses.
Designing and/or selecting and teaching appropriate music and activities for early childhood students encompassing a balanced program of skills based on singing; beat, rhythm patterns, and meter; listening/ear training; use of simple classroom instruments; improvisation; movement; and singing games.	MUSIC 384	A comprehensive Early Childhood unit culminating in a field practicum is part of MUSIC 384.

<p><b>The Choral Music teacher will demonstrate knowledge of and skill in:</b></p>		
<p><b>Performance, including:</b></p>		
<p>Knowing and applying the technical skills needed for artistic self-expression in vocal music.</p>	<p>Voice majors are required to take 12 credits of voice, Keyboard majors are required to take 6 credits of voice.  MUSIC 181/381, 182, 183, 184: voice classes and applied lessons.  MUSIC 485: Vocal Pedagogy</p>	<p>Primary applied lessons practice and assess vocal techniques in preparing both solo &amp; small ensemble repertoire. The physical nature of singing is also assessed in MUSIC 485. In-class performance is integral in weekly studio classes.</p> <p>Noted above: Applied lessons are subject to the music department jury process each semester. At least 4 credits are required of “upper level” study, with more demanding requirements. Students must be approved for a senior recital via jury performance. While passage of these gateway events is both a formative and summative measure, assessment in the ongoing preparation process is formative.</p>
<p>Performing vocal music at sight.</p>	<p>MUSIC 173, 174, 273, 274: Aural Skills I, II, III, &amp; IV  MUSIC 181/381, 182, 183, 184: voice classes and applied lessons.</p>	<p>Sight reading vocal lines, and sight-singing in solfege are assessed in Aural Skills. See the syllabus for details. Applied lessons and/or voice classes also assess sight reading skill. Also practiced and assessed informally in choral ensembles and conducting.</p>
<p>Performing vocal music with musical sensitivity and technical proficiency in a solo setting, in small ensembles, and in large</p>	<p>MUSIC 181/381: applied voice  Choral Ensembles</p>	<p>Primary applied lessons use a variety of informal and formal assessments in preparing both solo &amp; small ensemble (chamber) repertoire. In-class performance of both is integral in weekly studio classes. Individual instructors’ syllabi requirements vary, but are reviewed by the</p>

ensembles.		department's Applied Studies Committee for inclusion of varied repertoire requirements, chamber music involvement, performance health, observation of applied teaching, etc. A university choral ensemble is required each semester for choral music education majors.
<b>Conducting, including:</b>		
Using conducting techniques appropriate to the musical forms and styles performed by pupil choral ensembles.	MUSIC 388, 389: Choral Conducting & Techniques MUSIC 395: Choral Methods  (Also assessed in context in Practica and Field Experiences.)	In conducting classes, weekly peer conducting exercises are assessed via peer and instructor feedback. In methods, peer-teaching and field teaching exercises with peer, instructor, and video self-assessment, by rubric. Literature is collected, selected for use in unit projects, and lessons/rehearsals from those units are peer-taught. Also field practica in middle and high school levels.
Analyzing performance and, through rehearsal techniques, assisting performers in achieving an accurate and artistic interpretation of choral music.	MUSIC 388, 389: Choral Conducting & Techniques	Weekly peer conducting exercises are assessed via peer and instructor feedback.
<b>Teaching choral students, including:</b>		
Understanding the physical growth and educational development of the human voice at all levels, early childhood through adolescence.	MUSIC 385: Choral Methods MUSIC 485: Vocal Pedagogy	Voice and singing development from birth and through all levels is addressed in Choral Methods. The changing adolescent voice is also addressed. Developmental appropriateness is then assessed in curricular planning and peer and field teaching. Advanced understanding of the developing and mature voice is assessed in Vocal Pedagogy.

<p>Transposing and improvising accompaniments on an accompaniment instrument.</p>	<p>MUSIC 147, 148: Piano Class I &amp; II MUSIC 275, 276: Piano Skills for Music Educators I &amp; II</p> <p>(Also assessed in context in Practica and Field Experiences.)</p>	<p>MUSIC 147, 148, 275, 276 develop and assess these skills extensively on the keyboard.</p> <p>Noted above: All Music Education Majors must also pass a Piano Proficiency Exam before Admission to Student Teaching is approved by the Dept. of Music.</p> <p>(Keyboard competence is embedded in appropriate peer teaching exercises, field teaching exercises, and field experiences, with self-, peer-, and formative assessment throughout.)</p>
<p>Understanding the basic techniques of vocal tone production, describing them, and demonstrating them in singing.</p>	<p>MUSIC 181/381, 182, 183, 184: voice classes and applied lessons. MUSIC 485: Vocal Pedagogy</p> <p>(Also assessed in context in Practica and Field Experiences.)</p>	<p>Primary applied lessons and voice classes practice and assess vocal tone production. For applied study students observe lessons being taught. Solo voice teaching assignments with youth are required in MUSIC 485.</p> <p>Clinical and student teaching are designed to include a elementary, middle, and high school levels and also an experience in preparing for solo &amp; ensemble.</p>
<p>Using culturally and stylistically appropriate diction in choral performance.</p>	<p>Specifically assessed in MUSIC 185: Applied Voice Diction, and in voice classes and applied voice.</p>	<p>In Diction Class, both written IPA assignments and in-class performance are used to assess. IPA is used and it's realization in singing is assessed in applied voice.</p>
<p>Knowing organizational models and using appropriate instructional strategies for improvisational performance in a variety of culturally</p>	<p>MUSIC 385: Choral Methods</p>	<p>The implementation and organization of teaching improvisational singing is assessed in conjunction with jazz and show choir techniques. Vocal improvisation teaching strategies are assessed in written assignments.</p>

based settings.		
<b>The General Music teacher will demonstrate knowledge of and skill in:</b>		
<b>Performance, including:</b>		
Knowing and applying the technical skills needed for artistic self-expression.	General music education students are required to take 10 credits in their major applied instrument.	<p>Primary applied lessons practice and assess playing techniques in preparing both solo &amp; small ensemble repertoire. In-class performance is integral in weekly studio classes. As previously noted, applied lessons are subject to the music department jury process each semester.</p> <p>Noted above: Applied lessons are subject to the music department jury process each semester. At least 4 credits are required of “upper level” study, with more demanding requirements. Students must be approved for a senior recital via jury performance. While passage of these gateway events is both a formative and summative measure, assessment in the ongoing preparation process is formative.</p>
Performing music at sight.	<p>MUSIC 173, 174, 273, 274: Aural Skills I, II, III, &amp; IV</p> <p>MUSIC 147, 148: Piano Class I &amp; II</p> <p>MUSIC 275, 276: Piano Skills for Music Educators I &amp; II</p> <p>Applied lessons.</p>	Sight reading vocal lines, and keyboard literature and accompaniments are assessed in Aural Skills and the Keyboard sequence. See the syllabus for details. Applied lessons also assess sight reading skill in the major instrument.
Performing with musical	Applied major and minor instrument lessons as	Primary applied lessons prepare and assess both

sensitivity and technical proficiency in a solo setting, in small ensembles, and in large ensembles.	required for the appropriate licensure track.  A choral or instrumental ensemble is required each semester.	solo & small ensemble (chamber) repertoire. In-class performance of both is integral in weekly studio classes. Individual instructors' syllabi requirements vary, but are reviewed by the department's Applied Studies Committee for inclusion of varied repertoire requirements and chamber music involvement, etc. A university large ensemble is required each semester for music education majors.
<b>Conducting, including:</b>		
Knowing and using conducting techniques appropriate to the musical forms and styles performed by pupil ensembles.	MUSIC 387 or 388: Choral or Instrumental Conducting MUSIC 384, 386: Methods	In conducting classes, weekly peer conducting exercises are assessed via peer and instructor feedback. In methods, conducting is a component of peer and field-teaching assessments in the situations that require it. In MUSIC 384 Children's choir rehearsal technique is also a component of the course that is practiced in class.
Analyzing performance and, through rehearsal techniques, assisting performers in achieving an accurate and artistic interpretation of the music.	MUSIC 384, 386: Methods  (Also assessed in context in Field Experiences.)	At the early childhood and elementary levels this is integral in carrying out peer and teaching assignments which are peer, self, and instructor assessed. In MUSIC 384 Children's choir rehearsal technique is also a component of the course that is practiced in class. For the general music only student, clinical and student teaching placements are assigned with regard to variety of teaching approach as well as grade level to ensure opportunities to practice these skills.
<b>Teaching general music students, including:</b>		
Knowing how to explain the basic acoustical processes used to produce tones on traditional instruments.	MUSIC 386: Secondary Methods	Assessed by written exam.

Transposing and improvising instrumental accompaniments.	MUSIC 384: Elementary Methods MUSIC 180: Guitar Class  (Also assessed in context in Field Experiences.)	Orff technique is practiced and assessed in peer teaching exercises. Teacher accompaniment on keyboard and autoharp is assessed in peer teaching exercises. These include transposition. Guitar accompaniment including transposing to multiple keys appropriate for singing, is assessed in weekly class performance.
Performing on various fretted instruments, folk instruments, and rhythmic and melodic percussion instruments in order to employ those instruments as teaching tools.	MUSIC 384: Elementary Methods MUSIC 180: Guitar Class  (Also assessed in context in Field Experiences.)	Classroom instruments, including harmonic, melodic, and percussion instruments are assessed both in planning appropriately and implementing peer teaching exercises. Recorder skills are assessed through playing exam. Guitar through weekly class performance. For the general music only student, clinical and student teaching placements are assigned with regard to variety of teaching approach as well as grade level to ensure opportunities to practice these skills.
Understanding the basic techniques of vocal tone production, describing them, and demonstrating them in singing.	At least 2 credits of voice are required MUSIC 182, 184: voice classes.  (Also assessed in context in Practica and Field Experiences.)	Voice classes practice and assess vocal tone production. Through weekly performance in solo and ensemble settings.
Understanding the physical growth and educational development of the human voice at all levels, early childhood through adolescence.	MUSIC 384: Elementary Methods	As it relates to developing, demonstrating, and encouraging excellent singing practice, this is assessed through early childhood practicum, peer teaching, and through practice of children's choir rehearsal techniques in class.
<b>The Instrumental Music teacher will demonstrate knowledge</b>		

<b>of and skill in:</b>		
<b>Performance skills, including:</b>		
Knowing and applying the technical skills needed for artistic self-expression in instrumental music.	Instrumental Music Education Majors are required to take 12 credits of applied study on a major instrument, plus 3 credits on a minor instrument.	<p>Primary applied lessons practice and assess vocal techniques in preparing both solo &amp; small ensemble repertoire. In-class performance is integral in weekly studio classes.</p> <p>Noted above: Applied lessons are subject to the music department jury process each semester. At least 4 credits are required of “upper level” study, with more demanding requirements. Students must be approved for a senior recital via jury performance. While passage of these gateway events is both a formative and summative measure, assessment in the ongoing preparation process is formative.</p>
Performing instrumental music at sight.	Applied lessons	Applied lessons assess sight reading skill. Also practiced and assessed informally in instrumental ensembles and conducting lab.
Performing instrumental music with musical sensitivity and technical proficiency in a solo setting, in small ensembles, and in large ensembles.	MUSIC 181/381: applied voice Choral Ensembles	Primary applied lessons use a variety of informal and formal assessments in preparing both solo & small ensemble (chamber) repertoire. In-class performance of both is integral in weekly studio classes. Individual instructors’ syllabi requirements vary, but are reviewed by the department’s Applied Studies Committee for inclusion of varied repertoire requirements, chamber music involvement, performance health, observation of applied teaching, etc. A university instrumental ensemble is required each semester for instrumental music education majors.

<b>Conducting, including:</b>		
Using conducting techniques appropriate to the musical forms and styles performed by pupil instrumental ensembles.	MUSIC 387, 399: Instrumental Conducting & Lab MUSIC 301: Instrumental Methods  (Also assessed in context in Practica and Field Experiences.)	In conducting and methods classes, peer-teaching and field teaching exercises with peer, instructor, and video self-assessment, by rubric. Literature is collected, selected for use in unit projects, and lessons/rehearsals from those units are peer-taught. MUSIC 301 is taken concurrently with the clinical field experience to enable an authentic setting for practice.
Analyzing performance and, through rehearsal techniques, assisting performers in achieving an accurate and artistic interpretation of instrumental music.	MUSIC 387, 399: Instrumental Conducting & Lab	In conducting classes, peer-teaching and field teaching exercises with peer, instructor, and video self-assessment, by rubric.
<b>Teaching instrumental music students, including:</b>		
Having a technical knowledge and ability to perform on a variety of woodwind, brass, string, and percussion instruments sufficiently well to teach elementary, middle, and secondary level pupils effectively.	MUSIC 176, 375, 277, 377: Brass, Woodwind, Percussion, String Techniques	Brass and woodwind techniques include peer teaching assignments with video self analysis and reflection. All four assess knowledge and skill through written and performance expectations.
Understanding the care and maintenance of band and orchestral instruments.	MUSIC 301: Instrumental Methods MUSIC 176, 375, 277, 377: Brass, Woodwind, Percussion, String Techniques	All four techniques courses include basic maintenance of the instruments and are assessed through both written and in-class exercises.

		Instrumental Methods addresses how to create and budget for a maintenance routine, and how to handle professional repairs.
Knowing how to explain the basic acoustical processes of tone production in traditional instruments.	MUSIC 176, 375, 277, 377: Brass, Woodwind, Percussion, String Techniques	All four techniques courses include the acoustic properties of instrument families in written and in-class assessments.
Knowing the organization of and instructional techniques for marching bands.	MUSIC 301: Instrumental Methods Clinical and/or Student Teaching	Drill design and charting, marching styles, organizational structure and instructional techniques are practiced and assessed in methods. Clinical and student teaching placements are assigned to ensure at least one experience with a school marching band.
Knowing organizational models and using appropriate instructional strategies for improvisational performance in a variety of instrumental settings.	MUSIC 301: Instrumental Methods  (Also assessed in context in Clinical Experience.)	The resources, implementation, and sequential organization of teaching improvisation is assessed in conjunction with preparation for directing jazz ensemble. Clinical experience is taken concurrently to provide an opportunity to practice and assess in field settings.

**Other relevant program information:**

**DPI Consultant Finding:**

- Recommend approval to TEPDL
- Recommend additional steps (describe):