

MUSIC EDUCATION (B.M.)

The Music Education curriculum prepares teachers and supervisors of music for kindergarten through grade 12. Program objectives are located at: <http://www.keene.edu/catalog/programs/detail/music-education-bm/outcomes/>. This major presupposes a high level of interest in and aptitude for music. An audition is required before admission to the program. Upon entering the program, students declare a primary instrument or voice. All students must pass a basic piano proficiency test and a basic aural skills test before the end of the sophomore year or they will not be permitted to enroll in junior year courses in Music Education. Students must work closely with their advisors in planning for completion of this tightly structured program.

Fourteen credits in Applied Music, including a 30- to 40-minute senior recital, must be in the primary instrument or voice and must be completed before student teaching. Participation in at least one large ensemble appropriate to the student's program (chosen from MU-172 KSC Concert Choir, MU-173 KSC Chamber Singers, MU-174 Orchestra, MU-175 Jazz Ensemble, MU-177 Concert Band, or MU-178 Guitar Orchestra) is required each semester of applied music study, with the exception of the semester of student teaching.¹ Additionally, students are required to take at least one semester of a chamber ensemble (MU-171 Chamber Ensemble).

A grade C or higher must be earned in each music course counted toward the major. Student GPA must average 2.50 to qualify for student teaching.

¹ Pianists/organists may substitute up to two semesters of MU-171 Chamber Ensemble for these ensembles.

Mid-Level Review

All music majors must complete a Mid-Level Review prior to the junior year. The Review is normally conducted during the student's fourth semester of study, with adjustments made for transfer credits, participation in national and international exchange programs, and official leaves of absence. The Mid-Level Review consists of an application (information form, transcript, and reflective essay) and an assessment meeting between the candidate and the Faculty Review Panel. Application forms and additional information are available from the Music Department Office.

The purpose of the Mid-Level Review is threefold:

1. to assess the student's academic progress,
2. to assess the student's artistic progress, and
3. to advise the student on academic, artistic, and career goals.

Music Education and Music Performance majors whose academic record and/or artistic growth are not at an appropriate level based on state and national standards cannot continue in either of those two Bachelor of Music degree programs, but may continue to be a music major in the Bachelor of Arts in Music program.

Integrative Studies Requirements

40 credits minimum

All students in an educator preparation program must meet the New Hampshire General Education Studies standard (Ed 609.01). This

standard is met by successful completion of Keene State College Integrative Studies program.

Code	Title	Credits	Completed
Major Requirements (99-100 credits based on Specialization)			
<i>Language Requirement</i>		4	_____
The minimal requirement for all students with a major in Music is one course in a foreign language.			_____
<i>Educator Preparation</i>			_____
MU-130	Intro to Music Education	2	_____
MU-354	Music Curriculum & Assessment	2	_____
MU-355	Adaptive Music	2	_____
MU-356	General Music K-12 Practicum	1	_____
MU-359	Ensemble Music Practicum	1	_____
MU-475	Student Teaching - Elementary	5	_____
MU-476	Student Teaching - Secondary	5	_____
MU-477	Music Student Teach Sem	2	_____
<i>Music Courses</i>			_____
<i>Select one of the following World Music courses:</i> ¹		4	_____
IAMU-112	Latin Amer Music Survey		_____
IAMU-114	Music Cultures of World		_____
IAMU-312	Latin Amer Mus Soc Culture		_____
IHMU-305	History of Jewish Music		_____
MU-100	Music Workshop (6 semesters, 0 credit)	0	_____
<i>Take 14 Credits (7 semesters) of Applied Music</i>		14	_____
MU-101	Applied Music I		_____
MU-102	Applied Music II		_____
MU-201	Applied Music III		_____
MU-202	Applied Music IV		_____
MU-301	Applied Music V		_____
MU-302	Applied Music VI		_____
MU-401	Applied Music VII		_____
MU-118 & MU-119 & MU-218 & MU-219	Functional Piano I and Functional Piano II and Functional Piano III and Functional Piano IV ²	4	_____

Students who do not pass the theory placement test given at the time of their audition are advised to seek a private tutor to eliminate this deficiency before starting the sequence of theory classes.

MU-151 & MU-152 & MU-251 & MU-252	Music Theory I and Music Theory II and Music Theory III and Music Theory IV	8	_____
MU-161 & MU-162 & MU-261 & MU-262	Aural Skills I and Aural Skills II and Aural Skills III and Aural Skills IV	4	_____
MU-171	Chamber Ensemble	1	_____
<i>Ensembles - Take 6 total credits of any of the following:</i>		6	_____
MU-172	KSC Concert Choir		_____
MU-173	KSC Chamber Singers		_____
MU-174	Orchestra		_____
MU-175	Jazz Ensemble		_____
MU-177	Concert Band		_____
MU-178	Guitar Orchestra		_____
MU-191	Applied Music - Secondary I (Instrumentalists enroll in voice section, Vocalists enroll in instrument section)	1	_____
MU-211	Intro to Music Technology	4	_____
MU-222	Musical Improvisation	1	_____
MU-223	String Methods I	1	_____
MU-225	Brass Methods I	1	_____
MU-229	Percussion Methods I (Percussion majors may substitute a Music Elective)	1	_____
MU-231	Guitar Methods (Guitar majors substitute MU-326)	2	_____

Select **one** of the following *Woodwind
Methods*: 1 _____

MU-227	Woodwind Methods - Flute		_____
MU-228	Woodwind Methods- Clarinet/Sax		_____
MU-232	Woodwind Methods-Oboe/ Bassoon		_____
MU-281	Aural Skills Prof Assess Exam	0	_____
MU-282	Mid-Level Review Assess Exam	0	_____
MU-283	Piano Prof Assess Exam	0	_____
MU-310	Western Music Before 1700	4	_____
MU-312	Western Music After 1700	4	_____
MU-315 & MU-316	Conducting I and Conducting II	4	_____
MU-357	General Music K-12	4	_____
MU-358	Choral Music Education	2	_____
MU-360	Instrumental Music Educ	2	_____
MU-480	Senior Recital	0	_____
Total Credits		97	_____

Select one of the following Specializations:

Code	Title	Credits	Completed
Instrumental			
Major Requirements (see above)		94	_____
MU-172	KSC Concert Choir	1	_____
MU-224	String Methods II	1	_____
MU-226	Brass Methods II	1	_____
MU-230	Percussion Methods II (Percussionists substitute a Music elective)	1	_____
<i>Select one of the following Woodwind Methods courses:</i>		1	_____
MU-227	Woodwind Methods - Flute		_____
MU-228	Woodwind Methods- Clarinet/Sax		_____
MU-232	Woodwind Methods-Oboe/ Bassoon		_____
Total Credits		99	_____

Code	Title	Credits	Completed
Choral			
Major Requirements (see above)		94	
MU-192	Applied Music - Secondary II	1	
MU-291	Applied Music - Secondary III	1	
MU-140	Vocal Diction I	1	
MU-141	Vocal Diction II	1	
MU-326	Applied Pedagogy	2	
Total Credits		100	

¹ Four credits will be applied to Integrative Studies requirements.

² Piano majors may substitute MU-181 Collaborative Piano Skills for MU-118, MU-119, MU-218, and MU-219 for a total 4 credits.

Electives

Select courses to reach a minimum total of 136-137 credits for the degree.

Degree Requirements

136-137 credits

40 credits at the upper-level

Upon completion of the Music Education B.M. degree, students will gain the following Common Body of Knowledge and Skills,

- A.1.a. Performance: Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- A.1.b. Performance: An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
- A.1.c. Performance: The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.
- A.1.d. Performance: Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.
- A.1.e. Performance: Keyboard competency.
- A.1.f. Performance: Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature. Normally, performance study and ensemble experience continue throughout the baccalaureate program.
- A.2.a. Musicianship Skills and Analysis: Students must acquire an understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.
- A.2.b. Musicianship Skills and Analysis: Students must acquire sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.
- A.2.c. Musicianship Skills and Analysis: Students must acquire an ability to place music in historical, cultural, and stylistic contexts.
- A.3. Composition and Improvisation: Students must acquire a rudimentary capacity to create derivative or original music both extemporaneously and in written form; for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.
- A.4. History and Repertory: Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.
- A.5. Synthesis: While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.
- Demonstrate personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.
- 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.
- 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.
- The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.
- The ability to work productively within specific education systems and promote scheduling patterns that optimize music instruction.
- The ability to maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.
- The ability to understand, apply, and practice principles of professional ethics.
- 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.
- The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.
- Conducting and Musical Leadership. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply

rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.

- Arranging. The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.
- Functional Performance. In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.
- Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.
- General Music. Musicianship, vocal, and pedagogical skills sufficient to teach general music.
- General Music. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.
- General Music. The ability to lead performance-based instruction.
- General Music. Laboratory and field experiences in teaching general music.
- Vocal/Choral Music. Vocal and pedagogical skill sufficient to teach effective use of the voice.
- Vocal/Choral Music. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.
- Vocal/Choral Music. Experiences in solo vocal performance and in ensembles. Ensembles should be varied both in size and nature.
- Vocal/Choral Music. Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.
- Vocal/Choral Music. Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
- Instrumental Music. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.
- Instrumental Music. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.
- Instrumental Music. Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.
- Instrumental Music. Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.
- Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization.
- Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.
- Experiences in solo vocal or instrumental performance.

- Experiences in ensembles. Ensembles should be varied both in size and nature.
- The ability to lead performance-based instruction in a variety of settings.
- Laboratory experience in teaching beginning students in a variety of specializations.
- Knowledge and skill in the selected area(s) of specialization sufficient to teach beginning and intermediate students effectively.
- Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for the area(s) of specialization.
- In-depth experiences with the creative and/or performance and/or scholarly aspects of the selected area of specialization as required by the nature and content of that specialization.
- The ability to use instruments, equipment, and technologies associated with the area(s) of specialization.
- Laboratory experience in teaching beginning students in the area(s) of specialization, individually, in small groups, and in larger classes.
- Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
- An understanding of child growth and development and an understanding of principles of learning as they relate to music.
- The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
- Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.
- The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
- An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Upon completion of the Music Education B.M. degree, students must demonstrate the following results:

- Achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.
- The ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.

Upon completion of the Music Education B.M. degree, students should have the following opportunities to:

- Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.

- Acquire skills necessary to assist in the development and advancement of the careers of students, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.
- Develop teaching skills, particularly as related to their major area of study.
- Continue to develop improvisational skills whether as an aspect of composition, musicianship, or performance studies.
- Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.
- Develop an awareness of copyright, licensing, and permission requirements as they relate to access to and use of musical works.
- Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.
- Explore multidisciplinary issues that include music.
- Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion.