

Buffalo State

State University of New York

Music Department

Student Handbook

2010-2011

This Handbook is available electronically at www.buffalostate.edu/music

Buffalo State College Music Department: Mission, Goals, and Objectives reported in the Buffalo State College NASM Self Study; February 5, 2008

Mission: The Music Department at Buffalo State College is committed to excellence in music studies and music teacher preparation. The Music Department is mindful and reflective of Buffalo State College's commitment to urban and rural education and remains dedicated to this charge. The Music Department endeavors to furnish students with the methodologies, knowledge, scholarship, skills, passion, and discipline to teach, appreciate, analyze, and perform music at the highest attainable level of artistry and communication. Through carefully constructed curricula, Collegia, practica, and stewardship, music students at Buffalo State College will be holistically prepared for a personal and professional life in music.

Goals:

1. To provide opportunities for music majors to collectively and individually develop musical excellence and understanding through participation in a variety of musical ensembles, applied lessons, performance opportunities, coursework, and independent projects.
2. To engage music majors in learning experiences necessary for the development of professional-level musical skills and understanding. Learning experiences include those that develop technical proficiencies, grounding in the theoretical and historical traditions, and an understanding and appreciation of the profession.
3. To promote a disposition toward lifelong learning in music, music education, the liberal arts, and the humanities.
4. To contribute to the cultural enrichment of all Buffalo State College students, the greater Buffalo/Niagara region, and Western New York State by providing a multitude of concerts, recitals, symposia, festivals, master classes, and lectures.
5. To offer all Buffalo State College students the opportunity to study music history, music theory, and/or music appreciation as part of the general education experience.
6. To offer all Buffalo State College students the opportunity to participate in a musical ensemble that performs public concerts on a regularly scheduled basis.
7. To offer pre-service music educators the opportunity to engage in field experiences that expose and prepare them for the rigors, challenges, and opportunities commonly encountered in urban and/or rural music education.
8. To continue to explore innovative approaches to curriculum, program development, technological implementation, and opportunities to enhance the department's distinctiveness and overall quality that are reflective of the department's mission.
9. To work synergistically with a variety of campus constituencies to embrace diversity with respect to race, ethnicity, gender, sexual preference, financial status, documented disabilities and divergent viewpoints through curriculum, in faculty and student recruitment, community partnerships, and resource allocation.

Objectives

1. All Music majors will develop comprehensive musicianship as defined by National Association of Schools of Music (NASM) definition of musicianship:

“Musicianship is the body of knowledge, skills, practices, and insights that enables music making at any level. To some extent, every musician functions regularly as a performer, a listener, a historian, a composer, a theorist, and a teacher. Completion of an undergraduate program in music indicates acquisition of sufficient musicianship to perform these functions appropriate to the areas of concentration and to communicate effectively across the specializations of musical practice.” (*National Association of Schools of Music Handbook, 2007-2008, p. 70.*)

In support of this objective, all music majors will develop conceptual understandings of music history, theory, composition, improvisation, arranging, and aural perceptions. These curricular experiences will be delivered by music faculty who have demonstrated mastery of the subject matter and are engaged in a judicious mixture of teaching, scholarship and creativity, and service to institution and profession.

Students pursuing coursework will be supported by sufficient library resources and be encouraged to utilize modern technologies. Music majors will actively attend music department concerts and recitals, and/or attend musical events in the greater Buffalo/Niagara region, to further enhance the extracurricular musical learning experience.

2. All Music Education students will develop a thoughtful teaching philosophy supported by a teaching portfolio and exhibit a professional disposition toward teaching. Qualified music education faculty will facilitate musical and professional student growth through carefully constructed curricula, Professional Disposition Reports, advisement, field experiences, and other delivery systems. Qualified music faculty will ensure that music education students develop excellence on a primary instrument and proficiency with all standard band and orchestra instruments, as well as voice and piano.
3. The Music faculty will work together to recruit and retain highly qualified undergraduate degree candidates from throughout New York State. Recruitment will aim to increase size, scope, breadth, diversity, depth, and quality of the music student population at Buffalo State College. The Department Chair, in consultation with the music faculty and College administration, will ensure adequate resources to support the Music Department as it grows and continues to evolve. Future directions include expansion of the primary instrumental offerings to include violin, viola and cello, and the addition of a college orchestra.
4. The Music faculty will work together to develop new offerings in graduate and continuing education. Continuing education plans include graduate coursework and increased professional development for music educators. The addition of a Master’s of Music Education degree is a next logical step for the Music Department, as New York State requires a Master’s degree of all teachers within five years of initial appointment. Data support a demonstrable demographic and geographic need for this degree, and the music faculty have agreed to dedicate future time, resources and energy toward graduate curriculum design, approval, and implementation.

Requirements for the *Bachelor of Arts in Music*

Admission Requirements: Students interested in the Bachelor of Arts in Music degree must first apply to Buffalo State College by completing a SUNY application. Once the application is reviewed by the Office of Admissions staff, applicants will be contacted to arrange an audition and interview with members of the Music Department faculty. Admission to the Bachelor of Arts in Music is based on the outcome of the audition and interview.

Entrance Audition: All entering BA students must audition for admission to the Music Department. Entering students are afforded two opportunities to audition for admission. If a student is not accepted after the second audition, a third audition is not permitted. Audition requirements may be found electronically at <http://www.buffalostate.edu/music/audition.xml>

Change of Major (from BA to B.Mus.): Upon the completion of two full-time semesters of study, and a grade of C or higher in MUS 122 (MUS 189 in Fall 2006), any Bachelor of Arts in Music student may apply or re-apply for admission to the Music Education Major. A total of two application attempts are allowed. Admission to the Music Education program for re-applicants is determined by the Music Department Chairperson, in consultation with the music education coordinator and the student's advisor.

Re-admission to the Music Department: (Effective Fall 2002) Students who have taken a leave of absence exceeding one academic year will be required to audition and interview for readmission to the Music Department.

The BA in Music Capstone Project

The Capstone Project serves as a culmination to the BA degree in the form of an independent project related to specific artistic interests and career aspirations. This project can take various forms, including a Half or Full Recital, an Internship, or a Senior Thesis. Students who wish to pursue other projects should consult with the Music Department Chair. Each of these projects requires completion of the Capstone Project Proposal form located on the Music Department website. This form must be completed and on file in the Music Department office by Study Day of the semester prior to the start of the Capstone Project. All students engaged in a Capstone Project must register for MUS 495 or MUS 499 by completing a Course by Contract in the Music Department office.

Students who wish to engage in an Internship, Senior Thesis, or any project other than a Recital must include a narrative thoroughly describing the project from its inception to completion and outlining a timeline for accomplishments. If human subjects are a part of the research, the student must demonstrate approval of the proposal by the BSC Institutional Review Board or the Music Department IRB representative and attach copies of related forms.

Students who wish to present a Half or Full Recital must have the consent of their Applied Instructor and fulfill selected performance requirements, as well as complete all pre-recital requirements as listed in the Music Department Handbook. Students who wish to pursue an Internship need the consent of a Faculty supervisor and an indication of support from the internship site. Students who wish to write a Thesis must create a Faculty committee consisting of a Music Faculty Chair and an additional Faculty member who has an interest or ability related to the research topic. The second committee member may be a Faculty member associated with any BSC department. At the conclusion of the Capstone Project, a student who writes a Thesis will meet with their designated Faculty committee to discuss their project and their final paper.

Degree Title: Bachelor of Arts in Music
Number of Years to Complete the Degree: Four

	Musicianship	Musical Performance and Music Electives	General Studies	All College Electives	Total Number of Credits
# of Units	33	20	42	25	120

Musicianship

MUS 122	Introduction to Music Studies and Careers	2 units
MUS 218	Aural Perception I	1 unit
MUS 219	Aural Perception II	1 unit
MUS 318	Aural Perception III	1 unit
MUS 319	Aural Perception IV	1 unit
MUS 230	Music Theory I	3 units
MUS 231	Music Theory II	3 units
MUS 330	Music Theory III	3 units
MUS 331	Music Theory IV	3 units
MUS 321	Composition, Improvisation, and Arranging	2 units
MUS 206 ¹	Jazz and Rock Foundations	3 units
MUS 302	Music History: Antiquity through Baroque	3 units
MUS 303W	Music History: Classic through Modern	3 units
MUS 340W	Ethnomusicology	3 units
MUS 495 or 499	Special Project (Capstone)	1 unit

Musical Performance

MUS 171-273	Applied Instruction	4 units
MUS 313, 314 or 335	Ensemble Requirement	6 units

Music Electives

10 units

General Studies

BSC 101	Foundations of Inquiry	3 units
CWP 101	College Writing I	3 units
CWP 102	College Writing II	3 units
Mathematics/Quantitative Reasoning		3 units
Foundations of Civilization: American History		3 units
Foundations of Civilization: Western Civilization		3 units
Foundations of Civilization: Other World Civilizations		3 units
Cognate: Humanities		6 units
Cognate: Arts		3 units
Cognate: Natural Sciences		6 units
Cognate: Social Sciences		6 units

Electives

All College Electives	(not music)	25 units
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¹ This course satisfies 3 additional credits of General Studies: Arts.

Competencies Required for the B.A. in Music

Consistent with the mission, goals, and objectives of the Buffalo State College Music Department, the music faculty expects all B.A. in Music degree candidates to demonstrate the following competencies:

BA.1. General Education

- BA.1.1. The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.
- BA.1.2. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
- BA.1.3. An ability to address culture and history from a variety of perspectives.
- BA.1.4. Understanding of, and experience in thinking about, moral and ethical problems.
- BA.1.5. The ability to respect, understand, and evaluate work in a variety of disciplines.
- BA.1.6. The capacity to explain and defend one's views effectively and rationally.
- BA.1.7. Understanding of and experience in one or more art forms other than music.

BA.2. Musicianship

- BA.2.1. The ability to hear, identify, and work conceptually with the elements of music -- rhythm, melody, harmony, structure, timbre, texture, and so forth.
- BA.2.2. An understanding of and the ability to read and realize musical notation.
- BA.2.3. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
- BA.2.4. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
- BA.2.5. The ability to develop and defend musical judgments.

BA.3. Performance and Music Electives

- BA.3.1. Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree option being followed.
- BA.3.2. Understanding of procedures for realizing a variety of musical styles.
- BA.3.3. Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests, and consistent with the purposes of the specific liberal arts degree option being followed.
- BA.3.4. 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.

BA.4. Composition and Improvisation

- BA.4.1. Students must acquire a rudimentary capacity to create derivative or original music both extemporaneously and in written form.

Assessment of Competencies: The above competencies are evaluated through the passing of courses including course work and examinations. Additionally, B.A. in Music students are evaluated and assessed utilizing 11 different key competency assessments as follows:

1. Applied Music Juries
2. Music Theory Assessment
3. Aural Perception Assessment
4. General Education Courses/Electives
5. Music History Assessment
6. Composition, Improvisation, and Arranging (CIA) Assessment
7. Capstone Project Assessment
8. Introduction to Music Studies and Careers Assessment
9. Professional Disposition Reports
10. Small/Large Ensemble Participation
11. Concert Attendance

A competency map for the B.A. in Music degree is available online at www.buffalostate.edu/music/resources. This map shows the relationship between the competencies expected for the degree and the 11 assessments listed above. Furthermore, the map shows in which courses the competency is addressed and assessed.

Degree Title: Bachelor of Music in Music Education**Number of Years to Complete the Degree: Four**

	Basic Musicianship & Performance	Professional Education	General Studies	All College Electives	Total Number of Credits
# of Units	70	30	42	0	142

Basic Musicianship and Performance

MUS 171-473	Applied Instruction	7 units
MUS 313, 314 or 335	Ensemble Requirement	7 units
MUS 218	Aural Perception I	1 unit
MUS 219	Aural Perception II	1 unit
MUS 318	Aural Perception III	1 unit
MUS 319	Aural Perception IV	1 unit
MUS 230	Music Theory I	3 units
MUS 231	Music Theory II	3 units
MUS 330	Music Theory III	3 units
MUS 331	Music Theory IV	3 units
MUS 321	Composition, Improvisation, and Arranging	2 units
MUS 206 ²	Jazz and Rock Foundations	3 units
MUS 302	Music History: Antiquity through Baroque	3 units
MUS 303W	Music History: Classic through Modern	3 units
MUS 340W	Ethnomusicology	3 units
MUS 322	Instrumental Conducting	2 units
MUS 333	Choral Conducting	2 units
MUS 122	Introduction to Music Studies and Careers	2 units
MUS 220	Technology Applications for Music Education	2 units
MUS 113	Brass Techniques	1 unit
MUS 114	Percussion Techniques	1 unit
MUS 115	String Techniques	1 unit
MUS 116	Woodwind Techniques	1 unit
MUS 119	Vocal Pedagogy	1 unit
MUS 345	Elementary Music Methods	3 units
MUS 346	Field Experience in Elementary Music	1 unit
MUS 353	Field Experience in Music for Exceptional Learners	1 unit
MUS 360	Secondary Instrumental Music Methods	3 units
MUS 361	Field Experience in Secondary Instrumental Music	1 unit
MUS 362	Secondary Choral Music Methods	3 units
MUS 363	Field Experience in Secondary Choral Music	1 unit

Professional Education

EDF 203	School and Society	3 units
EDF 303	Educational Psychology	3 units
EDF 403	Historical and Philosophical Forces Influencing Secondary Education	3 units
EDU 211	Introduction to Literacy Instruction	3 units
EDU 416	Teaching Literacy in Middle and Secondary Schools	3 units
EXE 100	Nature and Needs of Individuals with Special Needs	3 units
MUS 457	Elementary Student Teaching	5 units
MUS 458	Secondary Student Teaching	5 units
MUS 460	Student Teaching Seminar	2 units

[Continued on next page]

² This course satisfies 3 additional credits of General Studies: Arts.

Degree Title: Bachelor of Music in Music Education *continued*

General Studies

BSC 101	Foundations of Inquiry	3 units
CWP 101	College Writing I	3 units
CWP 102	College Writing II	3 units
Mathematics/Quantitative Reasoning		3 units
Foundations of Civilization: American History		3 units
Foundations of Civilization: Western Civilization		3 units
Foundations of Civilization: Other World Civilizations		3 units
Cognate: Humanities		6 units
Cognate: Arts		3 units
Cognate: Natural Sciences		6 units
Cognate: Social Sciences		6 units

Electives

All College Electives (none)	0 units
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Requirements for the *Bachelor of Music in Music Education (Pre-K - 12)*

The music education program leads to a New York State Initial Certification for teaching Pre-K-12, broadfield in New York State schools. This program requires intensive study in music performance, music history, music theory, and methodologies of teaching, with special focus on world music and urban culture.

Music Education major: Students who are interested in the Music Education major must first apply for admission to Buffalo State College by completing a SUNY application. Once the application is reviewed by the Office of Admissions staff, applicants will be contacted to arrange an audition and interview with members of the Music Department faculty. Admission to the Music Education major is based on the outcome of the audition and interview. Freshmen or transfer students who have a successful audition, but do not pass the interview, will be offered admission to the Bachelor of Arts in Music degree.

Entrance Audition: All Music Education students must audition for admission to the Music Department. Entering students are afforded two opportunities to audition for admission. If a student is not accepted after the second audition, a third audition is not permitted. Audition requirements may be found electronically at <http://www.buffalostate.edu/music/audition.xml>

Re-admission to the Music Department: (Effective Fall 2002) Students who have taken a leave of absence exceeding one academic year will be required to audition for readmission to the Music Department. Juniors and Seniors who have successfully entered the Upper Division Music Education program and have taken a leave of absence exceeding one academic year may be required to audition and re-interview for placement in the Music Education program, at the discretion of the Music Department Chairperson.

Transfer Students: Transfer students who are interested in the Music Education major must first apply for admission to Buffalo State College as a Music Education major with lower division status. The Music Education application process includes an audition and interview with members of the music faculty.

Regardless of a transfer student's level of completion or preparedness, the initial interview for acceptance to the Upper Division Music Education program must occur upon the completion of two semesters of full time music study as a Lower Division music education major. Students may not interview prior to the completion of two semesters of full time study as a Lower Division Music Education major. The faculty reserves the right to compel the initial interview for acceptance to the Upper Division Music Education program at any point in a Music Education major's course of study.

For acceptance to the Upper Division Music Education program, Music Education transfer students must successfully satisfy the seven requirements stated on page eleven. Transfer students who do not pass this process cannot enter the Upper Division Music Education program. If a transfer student does not pass on the first attempt, the jury and Music Education Interview must be held a second time within one academic year of the initial attempt. Failure to pass the admission process on the second attempt will result in permanent dismissal from the music education program.

Electronic Portfolios

All Music Education majors are required to compile and maintain an electronic teaching portfolio. Detailed requirements regarding content and layout are available online or from the music education coordinator. All portfolio design and content requirements will be covered in coursework. In addition, workshops will be held each semester to provide technical support in the compilation of portfolios. If additional assistance is required, it is the responsibility of the student to seek instruction or guidance from the music education coordinator or other appropriate sources. Students will NOT attain Upper Division Music Education status, or be permitted to student teach without an appropriate electronic portfolio as determined in corresponding coursework.

Requirements for entrance to the Upper Division Music Education program: Upper Division denotes the advanced set of courses in the Music Education curriculum (Elementary Methods, Secondary Choral Methods, Secondary Instrumental Methods, co-requisite Field Experiences, Student Teaching, and Student Teaching Seminar) required to complete the Bachelor of Music in Music Education (B.Mus.) degree at Buffalo State College. **Upper Division Status *must* be attained before registering for any Upper Division music education courses.**

All B.Mus. Lower Division students must demonstrate their readiness to proceed to the Upper Division Music Education program through the music education interview. Regardless of a student's level of degree completion or preparedness, the initial interview for acceptance to the Upper Division Music Education program must occur upon the completion of four semesters (two semesters for transfers) of full time music study as a Lower Division Music Education major. The faculty reserves the right to compel the initial interview for acceptance to the Upper Division Music Education program at any point in a Lower Division Music Education major's course of study.

For acceptance to the Upper Division Music Education program, Lower Division Music Education students must:

- 1) Fulfill college competency requirements in mathematics and English composition
- 2) Successfully complete MUS 122 (MUS 189 in Fall 2006) with a minimum grade of C
- 3) Maintain a minimum cumulative GPA of 3.0 in music and 2.5 overall
- 4) Pass a juried performance commensurate with admission to MUS 371
- 5) Satisfactory professional disposition as assessed by the Professional Disposition Report (PDR). Extant PFP data may be used for informational purposes only when assessing students who entered the program in Spring 2006 or prior.
- 6) Compile and maintain an electronic teaching portfolio according to stated criteria (see Electronic Teaching Portfolio).
- 7) Successfully pass the Music Education Interview (see Music Education Interview).
 - The successful outcome of the above-described process will indicate the music faculty's confidence in the student's ability to complete the program and become a successful music educator.
 - Students who do not pass this process cannot enter the Upper Division Music Education program. If a student does not pass on the first attempt, the jury and music education interview must be held a second time within one academic year of the first attempt.
 - Failure to pass the admission process on the second attempt will result in permanent dismissal from the music education program.

Music Education Interview: Interviews will be held on Monday of the 14th week of each semester. Results of the Music Education Interview will be based upon:

- A review of the candidate's electronic teaching portfolio, which will be made available to committee at least one week prior to the interview.
- An overview of the candidate's academic, musical, and professional teaching disposition progress and growth.
- The candidate's brief oral presentation on his/her readiness to enter the Upper Division Music Education program.
- The candidate's responses to the committee's interview questions.

Requirements Prior to Student Teaching: In addition to the successful completion and maintenance of all entrance requirements, Music Education majors must satisfy the following requirements prior to Student Teaching admission.

1) Pass the Piano Proficiency Examination

- a) Students must attempt the Piano Proficiency Examination no later than the first semester of enrollment as an Upper Division Music Education major. Students may elect to take the Piano Proficiency Examination prior to acceptance to the Upper Division Music Education program.
- b) Should the first attempt fail, students must repeat the Piano Proficiency Examination in every subsequent semester while enrolled as an Upper Division Music Education Major, for a maximum of three total attempts.
- c) Students have three attempts to pass all five sections. If any section is failed, the committee maintains the right to compel the student to retake any or all sections of the examination. Any retake will consist of different musical examples. Failure to complete all sections on the third attempt will result in program dismissal.

2) Complete all required and elective coursework and recital requirements.

3) Maintain a cumulative GPA of 3.0 in music and 2.5 overall. Upper Division students who do not maintain the required GPA must make satisfactory progress toward attaining a 3.0 in music and a 2.5 overall prior to Student Teaching. Satisfactory progress will be determined by the Music Education Coordinator and Music Department Chair. Failure to make satisfactory progress will result in dismissal from the Music Education program. Students who do not have a GPA of 3.0 in music and 2.5 overall will not be allowed to student teach.

4) Maintain a satisfactory teaching disposition as assessed by the PDR. Failure to maintain a satisfactory teaching disposition may result in program dismissal.

5) Maintain an electronic teaching portfolio according to stated criteria
(*see electronic teaching portfolio*).

6) Complete 100 hours of observation with documentation on file.

Student Teaching Application: Once a student has successfully satisfied the above-stated six requirements, they may begin the student teaching application process. In order to initiate a student teaching placement, all candidates must complete or satisfy the following requirements. Please note: all elementary and secondary student teaching placements are at the sole discretion of the music education coordinator.

Student Teaching applications are due no later than the **8th week of classes** in the semester prior to which a student intends to student teach. Applications received after the deadline will not be considered. Applications are available on-line or from the music education coordinator.

Upon receipt of the application, the music education coordinator will contact candidates to schedule a student teaching review. In the review, candidates will be asked to respond to a series of questions regarding his/her student teaching preparation. In addition, candidates will be asked to present his/her updated teaching portfolio in accordance with stated criteria (see electronic

portfolios) providing evidence of readiness to student teach. Student teaching reviews are assessed pass/fail.

Upon successful completion of the student teaching application, student teaching review, and adherence to requirements prior to student teaching, arrangements will be made for a student teaching placement. Those who do not successfully complete the student teaching review may attempt only one retake, which must occur in the semester immediately following the initial student teaching review attempt. Students who do not attempt and pass the student teaching review in the semester following the initial attempt will be dismissed from the Music Education program.

Student Teaching: In the semester of student teaching, students must register for MUS 457 (Elementary Placement), MUS 458 (Secondary Placement), and MUS 460 (Student Teaching Seminar) concurrently. These courses are considered a full time load. No other courses may be taken during this semester. Student teachers are required to attend all college student teaching meetings prior to the first day of the placement. Dates are provided in the student teaching packet.

To receive initial certification in the state of New York, several other requirements must be met beyond BSC coursework. It is the student's responsibility to complete these requirements. A list of these requirements may be obtained from the music education coordinator, BSC Office of Teacher Certification or online at <http://www.highered.nysed.gov/tcert/certificate/index.html>. Student teachers may register online for certification exams at www.nystce.nesinc.com.

It is strongly suggested that Upper Division Music Education Majors begin completion of the New York State Teacher Certification requirements beyond BSC coursework *before* student teaching. To facilitate this process, a suggested sequence of Teacher Certification seminars and exams has been paired with an appropriate Upper Division methods course in the table below. Upper Division Music Education majors are encouraged to adhere to this sequence to avoid being financially and academically responsible for all seminars and exams while student teaching.

Seminars Suggested while taking Elementary Methods

- S.A.V.E (School Anti-Violence Education Workshop)
- Child Abuse Identification Workshop
- Fire and Arson Safety Seminar

Seminars and Exams Suggested while taking Choral Methods

- Drug and Alcohol Awareness Seminar
- LAST Exam

Exams Suggested while taking Instrumental Methods

- ATS – W
- CST – to be taken intersemester before student teaching

Additional Student Teaching Information

- Student Teachers are expected to exhibit and maintain the highest standard of professional, ethical, and pedagogical behavior.
- Withdrawal, failure to complete, or a failing grade in one or both Student Teaching placements may result in program dismissal at the discretion of the Music Department Chair. In extraordinary circumstances, the student teacher may petition the Chair for program continuance.
- Student teachers will be observed and assessed by BSC Music Faculty, the cooperating teacher with whom the student teacher is placed, and cooperating administrators. All communication and assessment information shared between the cooperating teacher/cooperating administrators and BSC Music department faculty is considered confidential.

General Information about Teacher Education at Buffalo State College

The Music Education program at Buffalo State College falls under the administrative umbrella of the Teacher Education Unit. Music education teacher candidate policies listed below are explicated in the Teacher Education Unit's (TEU) Policy Handbook and available electronically at www.buffalostate.edu/needtofindit

- Fair Process Policy & Procedures
- Professional Competencies for Teacher Education Candidates
- Candidate Consultation Policy & Procedures
- Resolution of Candidate Complaints
- Candidate Consultation Report
- Teacher Education Field Placement Policies
- Field Placement Location & Transportation
- Undergraduate Grade Point Average (GPA) Policy
- Transfer Policies

Matters of incongruence between the TEU Policy Handbook and the Music Department Handbook shall be resolved collaboratively by the Vice President for Teacher Education, the Dean of Arts & Humanities, and the Music Department Chair.

Music Education majors should be familiar with the TEU's mission, which is "...to prepare knowledgeable and skilled educators who are committed to ensuring that all students achieve their greatest intellectual, emotional, and physical potential."

In addition, Music Education majors must have a working knowledge of the TEU's conceptual framework. The conceptual framework for all teacher preparation programs at Buffalo State College articulates the unit's vision, ensures coherence across candidates' programs and reflects our commitment to prepare candidates to work effectively with all students including students with culturally, linguistically, and ethnically diverse backgrounds and students with disabilities.

An evolutionary process based on program evaluation and research in teacher education has

resulted in the present model that conceptualizes teaching as facilitating learning. Teachers take that which they understand and transform it for effective instruction through a cycle of activities involving:

Comprehension: an understanding of the purposes of education.

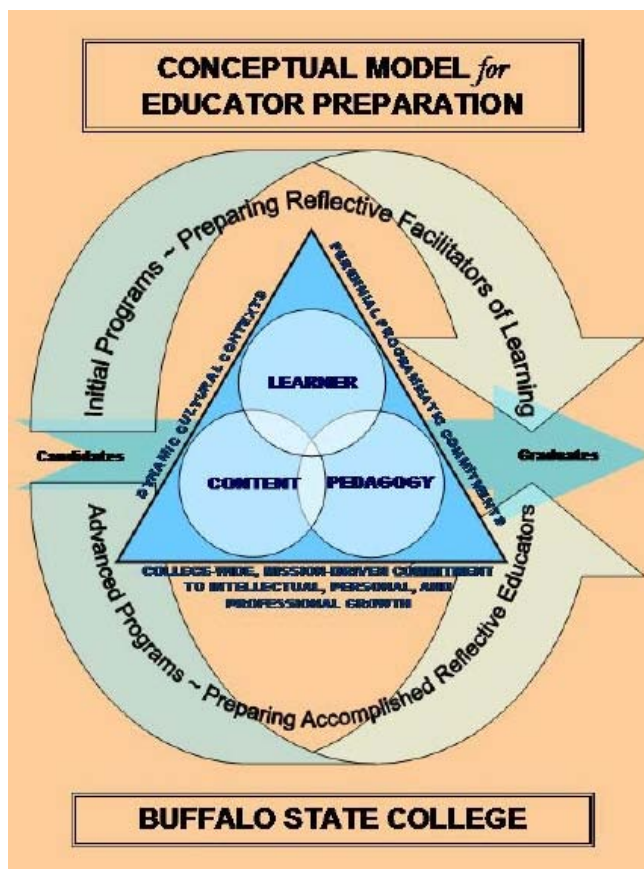
Transformation: the process of transforming material by interpreting it critically in light of one's own evolving understanding, by identifying alternative ways of representing it to learners, by choosing from an instructional repertoire, and by adapting and tailoring it to learner characteristics.

Instruction: organizing and managing a classroom, presenting clear explanations, assigning and reviewing work, interacting with learners through questions and probes, responding to answers and reactions, and providing praise and criticism.

Evaluation: formal testing and formative assessment to obtain information for making instructional decisions, providing feedback to learners, and determining grades.

Reflection: the process of examining the teaching and learning that has occurred by reviewing, reconstructing, re-enacting, and analyzing one's own teaching behavior and the learners' performance. For Buffalo State College's conceptual framework, the term "critical reflection" will be used to emphasize the need for teacher candidates to critically examine or reflect upon their performance as reflective facilitators of learning.

Displayed below is a graphic representation of the conceptual model for educator preparation at Buffalo State College:



Required Outcomes for Music Education Students: The model describes the purposes, processes, outcomes, and evaluation of the professional education programs at the basic level. It consists of three major components -- the Learner, the Content and the Pedagogy. These three components are interrelated and integrated to prepare teacher candidates to assume roles as reflective facilitators of learning through coursework and experiences in each component of the model. The reflective facilitator of learning has a broad liberal arts background coupled with pedagogical knowledge and content knowledge and exemplifies those qualities and dispositions that characterize effective teachers.

When considering the three major components of the conceptual framework, it is important to acknowledge that all learning occurs within an ever-changing context: the environment of the school, the local community, and the broader society. Instructional context encompasses such factors as the prevalence of technology within a school, as well as those issues pertaining to diversity and inclusion. The nature of Buffalo State College's teacher education programs reflects our awareness of the influence of instructional context on learning. We seek to prepare our candidates to experience a variety of teaching situations through authentic context learning experiences facilitated through various k-12 community partnerships, and to adjust continually to changes within the profession.

All degree candidates in the Music Education program will strive to attain and exhibit the Interstate New Teacher Assessment and Support Consortium (INTASC) Standards.

Standard 1: Subject Matter

The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

Standard 2: Student Learning

The teacher understands how children and youth learn and develop, and can provide learning opportunities that support their intellectual, social and personal development.

Standard 3: Diverse Learners

The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to learners from diverse cultural backgrounds and with exceptionalities.

Standard 4: Instructional Strategies

The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.

Standard 5: Learning Environment

The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

Standard 6: Communication

The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.

Standard 7: Planning Instruction

The teacher plans and manages instruction based upon knowledge of subject matter, students, the community, and curriculum goals.

Standard 8: Assessment

The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.

Standard 9: Reflection and Professional Development

The teacher is a reflective practitioner who continually evaluates the effects of her/his choices and actions on others (students, parents, and other professionals in the learning community) and who actively seeks out opportunities to grow professionally.

Standard 10: Collaboration, Ethics, and Relationships

The teacher communicates and interacts with parents/guardians, families, school colleagues, and the community to support students' learning and well-being.

Additional Competencies required for the B.Mus. in Music Education

In addition to the INTASC standards explicated above and consistent with the mission, goals, and objectives of the Buffalo State College Music Department, the music faculty expects all B.Mus. in Music Education degree candidates to demonstrate the following competencies:

BM.1. Performance

- BM.1.1. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- BM.1.2. An overview understanding of the repertory in the student's major performance area and the ability to perform from a cross-section of that repertory.
- BM.1.3. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performing area, a level of skill relevant to professional standards appropriate for the particular concentration.
- BM.1.4. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation, including rehearsal and conducting skills as appropriate to the particular music concentration.
- BM.1.5. Keyboard competency and experiences in secondary performance areas.
- BM.1.6. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences that are varied both in size and nature.

BM.2. Aural Skills and Analysis

- BM.2.1. 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.
- BM.2.2. Sufficient understanding of musical forms, processes, and structures in order to use this knowledge in compositional, performance, analytical, scholarly, and pedagogical applications, according to the requisites of their specializations.
- BM.2.3. The ability to place music in historical, cultural, and stylistic contexts.

BM.3. Composition and Improvisation

- BM.3.1. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.

BM.4. History and Repertory

- BM.4.1. A basic knowledge of music history 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.
- BM.4.2. An acquaintance with repertories beyond the area of specialization through exposure to a large and varied body of music by attending and studying recitals, concerts, opera and musical theatre productions, and other performances.

BM.5. Technology

- BM.5.1. The ability to use technologies current to the area of specialization.

BM.6. Synthesis

- BM.6.1. Demonstrate professional, entry-level competence in the area of specialization, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals, which are evident in the student's work.
- BM.6.2. The competency to form and defend value judgments about music, including the ability to communicate musical ideas, concepts, and requirements to professionals and lay persons.

BME.1. Desirable Attributes

- BME.1.1. 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.
- BME.1.2. 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.
- BME.1.3. 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.
- BME.1.4. 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.

- BME.1.5. The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.
- BME.1.6. 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.
- BME.1.7. 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.

BME.2. Music Competencies.

- BME.2.1. *Conducting.* Being a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations through knowledge of score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques.
- BME.2.2. *Arranging.* Competency to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.
- BME.2.3. *Functional Performance.* Functional performance abilities in keyboard, the voice, and instruments appropriate to the student's teaching specialization.
- BME.2.4.a. *Analysis/History/Literature.* The ability to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities.
- BME.2.4.b. *Analysis/History/Literature.* The ability to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development to their students.
- BME.2.5. Specialization.***
- BME.2.5.1.a. Sufficient musicianship, vocal, and pedagogical skills to teach general music.
- BME.2.5.1.b. Sufficient vocal and pedagogical skill to teach effective use of the voice.

- BME.2.5.1.c. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music and vocal/choral music.
- BME.2.5.2. The ability to successfully experience solo vocal, and small and large choral ensemble performance.
- BME.2.5.3. Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.
- BME.2.5.4.a. The ability to successfully teach general music classes.
- BME.2.5.4.b. The ability to successfully teach beginning vocal techniques individually, in small groups and in larger classes.
- BME.2.5.5. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.
- BME.2.5.6. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.
- BME.2.5.6. The ability to successfully experience solo instrumental performance, as well as participation in small and large instrumental ensembles.
- BME.2.5.7. The ability to successfully teach beginning instrumental students individually, in small groups and in larger classes.

BME.3. Teaching Competencies.

- BME.3.1. 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, including demonstration of skill in effective classroom and rehearsal management.
- BME.3.2. An understanding of child growth and development and an understanding of principles of learning as they relate to music.
- BME.3.3. 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.

- BME.3.4. Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.
- BME.3.5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
- BME.3.6. 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.

Assessment of Competencies: The above competencies are evaluated through the passing of courses including course work and examinations. Additionally, music education students are evaluated and assessed utilizing 22 different key competency assessments as follows:

1. Applied Music Juries
2. Composition, Improvisation and Arranging (CIA) Assessment
3. Music Theory Assessment
4. Aural Perception Assessment
5. Music History Assessment
6. Music Technology Assessment
7. Conducting Assessment
8. Professional Education Courses
9. Concert Attendance
10. Piano Proficiency Examination
11. Recital
12. Upper Division Transition
13. Small/Large Ensemble Experience
14. Professional Disposition Reports
15. Introduction to Music Studies and Careers Key Assessment
16. State Licensure Examination
17. Student Teacher Observation
18. Lesson Plan Assessment
19. Field Experience Assessment
20. Seminar Assessment Project
21. Electronic Teaching Portfolio
22. Secondary Instrument Class (course grades)

A competency map for the B.Mus. in Music Education degree is available online at www.buffalostate.edu/music/resources. This map shows the relationship between the competencies expected for the degree and the 22 assessments listed above. Furthermore, the map shows in which courses the competency is addressed and assessed.

Requirements for the *Bachelor of Arts* in Arts and Letters

The B.A. degree program in Arts & Letters provides the opportunity to craft a customized major for students who are interested in the study of any of the forms of human expression, creativity, and culture, and whose career/life plans would be served by an academic scope broader than that offered by any single department. Students enrolled in the Arts & Letters major may declare Music as the primary area of concentration (18 credits/9 upper div.) or secondary area (9 credits/3 upper div.). A music faculty advisor will be assigned to each Arts & Letters student with a primary area in Music. Arts & Letters students may enroll in any MUS course open to all majors or by successful audition. An advisor may recommend an MUS course that is restricted to Music Majors Only, with the consent of the Music Department Chair.

If an Arts & Letters student is enrolled in a Music Department primary ensemble then they may take applied lessons as MUS 112 (half-hour) course-by-contract, unless permission is given by the Music Department Chair to enroll in the MUS 171-473 applied sequence. Any Arts & Letters student enrolled in the MUS 171-473 applied lesson sequence is then subject to all rules, policies and procedures set forth in this handbook regarding concert attendance, collegia, studio class, and juries. Permission to give a recital as a capstone may only be granted in extenuating circumstances and if the student is enrolled in the appropriate level of applied lessons, has satisfied all other recital conditions set forth in this handbook, and with the consent of the applied instructor, area coordinator, and Music Department Chair.

General Information for all Music Majors

Policies and/or Requirements for BA and Music Education Majors. All music students are responsible for adhering to these policies and meeting these requirements.

Ensembles (6 credits BA; 7 credits B.Mus.): Students are required to participate in the primary ensemble appropriate to their chosen instrument for no less than six semesters (BA), or no less than seven semesters (B.Mus.).

Lockers in Rockwell Hall: Students are welcomed to use any available locker (one only) designated for music major use in Rockwell Hall. Lockers are assigned at the beginning of each semester and are available on a first come-first served basis. Students must provide a lock and notify the Music Department office of the locker number they occupy. Students switching lockers must also notify the Music Department office.

Lockers are property of Buffalo State College and are subject to search and seizure at any time, without notice. Students who have graduated, are currently student teaching, have changed majors outside of music, or are no longer enrolled at Buffalo State College must remove the lock and locker contents. Locks that remain will be removed and the contents seized. Locks on lockers not on file with the Music Department office will also be removed and the contents seized.

Practice Room Access: Effective Fall 2008, access to general use practice rooms will be granted only to music majors. Due to heightened security and safety measures, access to general use practice rooms is controlled by use of a FOB electromagnetic key. Music majors will be granted a FOB with a deposit of \$5.00 that shall be returned to the student upon surrendering the FOB prior to graduation, student teaching, change of major, or college withdrawal. Lost or damaged FOBs will be replaced upon receipt of an additional deposit of \$5.00. Malfunctioning FOBs will be replaced at no additional cost.

Failure to surrender a FOB upon graduation, student teaching, change of major, or college withdrawal will result in a forfeiture of deposit. Students residing in the residence hall or in legal possession of a Buffalo State College FOB may have practice room access electronically added with no additional deposit. Students who abuse the privilege of practice room access by using the rooms for purposes other than those intended, or who compromise security by lending a FOB to an unauthorized person, or propping the access door will lose practice room access for a period determined by the Music Department Chair and forfeit the FOB deposit.

Electronic Access: Effective Fall 2006, with the addition of ANGEL and other new technologies at Buffalo State College, all students are required to maintain a Buffalo State College email account. Vital departmental communications will be sent via email. Students are required to access and check this email account often.

Applied Instruction (4 credits BA; 7 credits B.Mus.): Individual lessons in instrumental or vocal performance are required for no less than four semesters (BA), or no less than seven semesters (B.Mus.). Applied music students are required to perform before a faculty jury for each semester of study. The faculty jury will provide a written critique and grade of the performance. Bachelor of Arts in Music students must complete and pass the applied lesson sequence at the MUS 273 level by the end of the sixth semester of study, or they may be dismissed from the major. Bachelor of Arts students who wish to continue in the applied lesson sequence beyond the MUS 273 level will be accommodated based upon availability and at the discretion of either the vocal or instrumental coordinator. Bachelor of Music in Music Education students must complete MUS 471 prior to student teaching. Non-Music Majors, Arts & Letters students, or Music Majors focusing on a secondary instrument may enroll in MUS 112 (half-hour) lessons by completing a course-by-contract. MUS 112 lessons are only offered to students participating in a corresponding Music Department ensemble and with the permission of the Music Department Chair. Students in MUS 112 lessons may not perform a recital, and are not required to perform a jury. Students may continue MUS 112 at the discretion of the Music Department.

Applied Instruction Attendance: Applied music lessons are delivered weekly. Full attendance is required; lessons missed as a result of an excused absence must be made-up in a timely fashion and at the convenience of the applied music instructor. Students must call instructors a minimum of 48 hours in advance to ask for an excused absence. Failure to notify an instructor in advance of missing a lesson constitutes an automatic unexcused absence. Unexcused absences will result in the lowering of the student's grade by one half letter grade and forfeiture of that lesson.

As lessons occur only once weekly, missed lessons are a serious breach of continuity in the course of applied study. Therefore, weekly lesson attendance is imperative. Since many lessons are delivered by part-time faculty who may have other commitments, it is extremely difficult for these faculty to make up missed lessons. Do not schedule anything else during your assigned lesson time, no matter how important it may seem. Lessons should only be rescheduled in the event of an illness, an emergency, or a school concert conflict.

Concert/Recital Attendance: All students taking applied lessons at the 171 level or higher must attend, [as a listener], SEVEN performances per semester. Students taking half-hour lessons (MUS-112) are exempt from the requirement but are strongly urged to follow it.

A list of Music Department performances is handed out and posted at the beginning of each semester. It is also available at www.buffalostate.edu/music. When attending these events, sign the attendance sheet to receive credit for that performance. If your name does not appear on the sheet, it is your responsibility to write it in.

Students may attend and receive credit for off-campus performances with prior approval from the Department Chair. Buffalo Philharmonic concerts, performances at UB, Fredonia, and Canisius are automatically approved. Students must e-mail their request to the Music Department Chair no later than 48 hours before the performance. In all cases, these performances must take

place during the current semester. To receive concert credit, sign your name on the ticket stub and/or program and turn it in as soon as possible to the designated Music Department faculty member. The deadline for submission of off-campus concert attendance credit is 12:00 pm on Study Day of each semester.

All students should sign and turn in the Concert Attendance Release Form at the beginning of each semester. This enables your attendance record to be posted online for you and your faculty adviser to check during the semester. The performance list is posted at www.buffalostate.edu/music/resources.xml. It is updated periodically. In the event that the concert attendance requirement is not fulfilled, the student's applied music grade is lowered by one quality point (ie: A to A-) for each missing performance.

Collegium: “Collegium” is the Buffalo State College term for the Music Department’s general student recitals, which are held periodically throughout the semester. All music majors are required to attend all scheduled Collegia each semester. See your applied music instructor or advisor if you have an unavoidable conflict. Unexcused absences will result in the lowering of your applied music grade by one whole letter grade (ie: A to B) for each missed Collegium. Students must sign in prior to the beginning of each Collegia and are encouraged to arrive early. If your name does not appear on the sheet, it is your responsibility to write it in.

All music majors are required to perform on a Collegium at least once per academic year. Failure to perform on at least one Collegium per academic year will result in a conference with your applied teacher and the Department Chairperson regarding your level of dedication to your craft. Some applied studios may require more frequent Collegium performance participation.

Music Forum: Designed to serve candidates in the B.A. in Music, the Music Forum presents guest speakers and student workshops periodically throughout the semester. The aim of the forum is to explore career options and occupational pathways for students with a liberal arts degree in music. Attendance at two of the three scheduled Music Forums per semester is mandatory for students in the B.A. in Music. Unexcused absences will result in the lowering of your applied music grade by one whole letter grade (ie: A to B) for each missed Music Forum. Students must sign in prior to the beginning of each Music Forum and are encouraged to arrive early. If your name does not appear on the sheet, it is your responsibility to write it in. Though candidates in the Bachelor of Music in Music Education are not required to attend, they are encouraged and welcome to participate.

Studio Class: “Studio class” is the Buffalo State College term for the informal performance and feedback sessions for students and is organized by instrument type (e.g., woodwinds, voice, brass, percussion, strings, piano, etc.) Studio classes are offered multiple times each semester. All music majors enrolled in MUS 171-473 are required to attend all scheduled studio classes each semester. Students enrolled in MUS 112 lessons are invited to attend studio class and may be invited/required to perform at the discretion of the applied studio instructor. See your applied music instructor or advisor if you have an unavoidable conflict. Unexcused absences will result in the lowering of your applied music grade by one whole letter grade. All music majors are required to perform as part of a studio class at least once per semester. Failure to perform on at least one studio class per semester will result in a conference with your applied teacher and the

Department Chairperson regarding your level of dedication to your craft. Some applied studios may require more frequent studio class performance participation.

Jury: “Jury” is the Buffalo State College term for the solo performance, which occurs upon the completion of each semester of applied instruction. All students are required to perform a jury while enrolled in applied instruction. The juried performance determines whether the student is promoted to the subsequent level of applied music instruction (e.g., 171 to 173, 173 to 271, 271 to 273, etc.). Students enrolled in MUS 112 are not required to perform a Jury. Effective Fall 2006, all juries will contain a sight-reading component of commensurate difficulty with the level of applied study.

Recitals: A Half Recital (see Half Recital) is required for the Bachelor of Music in Music Education degree. There is no recital requirement for the Bachelor of Arts in Music as the BA is NOT a degree in music performance, but is a liberal arts degree with a concentration in music. BA students are permitted and encouraged to perform a half recital with the written consent of the applied instructor and the appropriate vocal or instrumental coordinator. Full recitals (see Full Recital) are also permitted for BA and B. Mus. students with the written consent of the applied instructor and the appropriate Vocal or Instrumental Coordinator. It is the responsibility of all students presenting a recital to complete and submit the attached Recital Booking Form. All students presenting a recital must adhere to the deadlines and requirements listed on the Recital Booking Form, and gather all of the required signatures. Failure to adhere to proper recital booking procedures will result in the forfeiture of the recital.

Faculty/staff/student accompanists: All instrumental and vocal students requiring piano accompaniment will be assigned a faculty or staff accompanist and must register for MUS 110 "Accompanist/Coach" under the assigned accompanist. The list of accompanying assignments and their respective call numbers will be posted outside of Rockwell Hall 104 and be distributed to all applied faculty. Students are required to attend a half-hour rehearsal/coaching session each week in addition to their weekly applied lesson. Failure to attend these coaching sessions will result in a lowering of the student's grade for MUS 110 and may affect the student's applied lesson grade.

Students must rehearse with their accompanist a minimum of two times before any performance (Jury, Collegium, Studio Class). Recital preparation and more difficult repertoire will require additional rehearsal time. Students must submit piano accompaniment parts to the accompanist at least four weeks prior to any performance date. The student is responsible for scheduling rehearsals with their assigned accompanist during the first week of each semester. Rehearsals may begin at any point in the semester, at the discretion of the applied instructor. If a student does not schedule sufficient rehearsal time with their accompanist, the accompanist or applied instructor may cancel the performance.

Accompanists may not be able to accommodate all student requests. Ultimately, it is the responsibility of the student, not the BSC Music Department, to provide and secure accompanists.

Primary Ensemble Requirement: With the exception of pianists and guitarists, each music major must participate in the appropriate primary ensemble during each semester they are enrolled in applied music instruction. Pianists and guitarists must participate in the appropriate primary ensemble for two semesters; the remainder of the degree requirement may be satisfied through enrollment in secondary ensembles, accompanying, or continued participation in the primary ensemble. Failure to participate in a primary ensemble will result in a conference with your applied teacher and the Music Department Chairperson, and may result in the suspension of applied study. Primary ensembles include the BSC Wind Ensemble, BSC Philharmonia, BSC Chorale, and BSC Chamber Choir. Specific primary ensemble requirements for each applied area are listed below.

Brass players—BSC Wind Ensemble

Wind players—BSC Wind Ensemble

Percussionists—BSC Wind Ensemble

Symphonic Strings—BSC Philharmonia

Vocalists—BSC Chorale or BSC Chamber Choir (upon auditioned acceptance)

Pianists and Guitarists—BSC Chorale *

**Pianists and guitarists may substitute BSC Wind Ensemble or BSC Philharmonia if they play a symphonic string, wind, brass, or percussion instrument.*

Secondary Ensemble Assignments: (Effective Fall 2006) All students must participate in a small ensemble, chamber or consort music making opportunity, prior to graduation (for BA students), or prior to student teaching (for Music Education majors). The Music Department defines such experiences as two or more instruments/voices simultaneously performing without a conductor. A solo instrument/voice with accompaniment, keyboard or otherwise, shall not constitute a secondary ensemble. All secondary ensembles will be coached by a Music Department Faculty member.

Recital Requirements and Policies

Half Recital: A Half Recital consists of approximately 30 minutes of music, which is selected in consultation with the appropriate applied music instructor. Two students will share a single recital date and time, each performing for approximately 30 minutes. A Half Recital is required for B. Mus. majors and is optional, though encouraged, for BA majors. All Half Recitals require the appropriate instructor permission and may be given at the 371 level or higher.

Students of part-time applied music faculty must also obtain permission from either the Vocal or Instrumental Coordinator as appropriate. Students who successfully perform a Half Recital may seek permission to be excused from performing a jury for the semester in which the recital occurred. Permission will be granted by the either the Vocal or Instrumental Coordinator, in consultation with the applied instructor.

The prospective recitalist must submit the attached Recital Booking Form, six weeks prior, and pass a recital jury at least four weeks prior to the scheduled recital date. At the recital jury, members of the applied music faculty will hear the student perform selections from his/her recital program. The student should be prepared to demonstrate a degree of technical and musical mastery of his/her program, sufficient to indicate to the faculty that a successful recital will be

given. At the discretion of the music faculty, an unsuccessful recital jury will result in a re-scheduling or cancellation of the recital.

Arrangements for an accompanist must be made one semester in advance. A faculty/staff accompanist may not be able to accommodate all requests. Ultimately, it is the responsibility of the student, not the BSC Music Department, to provide and secure accompanists. The appropriate applied music instructor must approve any arrangements for accompanying that are not covered by a faculty/staff accompanist.

To secure a faculty/staff accompanist for a student recital, the recitalist is required to register MUS499 for one credit under the title "Recital". This is to be done concurrently with MUS 110 "Accompanist/Coach". Registration forms are available in the Music office and must be complete by the end of the first week of the semester. The accompanist's name should be listed as the "Instructor" on the registration form.

The recital program must follow a standard format and be submitted for proofreading to the appropriate applied music instructor at least two weeks prior to the recital. Sample programs are available from the faculty. Program notes are not permitted, though translations for vocalists are acceptable.

Full Recital: A Full Recital consists of approximately 60 minutes of music performed by one student, which is selected in consultation with the appropriate applied music instructor. A Full Recital is not required for any degree program, but is appropriate for students considering graduate work in performance. Full Recitals require the appropriate instructor permission and may be given at the 373 level or higher.

Students of part-time applied music faculty must also obtain permission from either the Vocal or Instrumental Coordinator as appropriate. Permission will be granted based on the student's previous performance on a Half Recital and history of demonstrated preparation habits, availability of resources, and other factors. Students who successfully perform a recital may seek permission to be excused from performing a jury for the semester in which the recital occurred. Permission will be granted by either the Vocal or Instrumental Coordinator, in consultation with the applied instructor.

The prospective recitalist must submit the attached Recital Booking Form, six weeks prior, and pass a recital jury at least four weeks prior to the scheduled recital date. At the recital jury, members of the applied music faculty will hear the student perform selections from his/her recital program. The student should be prepared to demonstrate a degree of technical and musical mastery of his/her program, sufficient to indicate to the faculty that a successful recital will be given. At the discretion of the music faculty, an unsuccessful recital jury will result in a re-scheduling or cancellation of the recital.

Arrangements for an accompanist must be made one semester in advance. A faculty/staff accompanist may not be able to accommodate all requests. Ultimately, it is the responsibility of the student, not the BSC Music Department, to provide and secure accompanists. The appropriate applied music instructor must approve any arrangements for accompanying that are not covered by a faculty/staff accompanist.

To secure a faculty/staff accompanist for a student recital, the recitalist is required to register MUS499 for one credit under the title "Recital". This is to be done concurrently with MUS 110 "Accompanist/Coach". Registration forms are available in the Music office and must be complete by the end of the first week of the semester. The accompanist's name should be listed as the "Instructor" on the registration form.

The recital program must follow a standard format and be submitted for proofreading to the appropriate applied music instructor at least two weeks prior to the recital. Sample programs are available from the faculty. Program notes are not permitted, though translations for vocalists are acceptable.