Kean University
Music Handbook
2021-2023

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[1] Please note that the contents of this handbook are subject to change to comply with evolving National Association of Schools of Music (NASM), New Jersey State, and Kean University curricula and standards. Such changes are necessary to ensure that the educational needs of Kean University students are met.

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About Kean University

Founded in 1855, Kean University has grown to become one of New Jersey's largest institutions of higher learning. In 1958, Kean moved from Newark to Union and currently occupies over 150 acres in Union and Hillside Townships. Kean was granted university status on September 26, 1997. While maintaining its significant role in the training of teachers, Kean has become a comprehensive institution offering forty-seven undergraduate and 28 graduate degree programs serving some 13,000 students. Across four undergraduate colleges and the Nathan Weiss Graduate College, Kean's academic programs cover an exceptional range of disciplines. Kean is a metropolitan, comprehensive, interactive, teaching university. A campus dedicated to the pursuit of excellence in higher education, Kean University supports a student-centered learning environment that nurtures the development of the whole student for rewarding careers, lifelong learning and fulfilling lives in a global society. It maintains a commitment to excellence and equity in enrollment, instruction, and administration. Kean is accredited by all major accrediting organizations. Many majors have accreditation in their field.

Accreditation

Kean University is an accredited institutional member of the National Association of Schools of Music (NASM). Further information about NASM can be obtained by contacting:

National Associations of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190
Fax: (703) 437-6312
Email: info@arts'accredit.org

Kean University is also accredited by the Middle States Association of Colleges and Schools and the music education program is accredited by National Council for Accreditation of Teacher Education (NCATE) and National Association of State Directors of Teaching Education Certification (NASDTEC).

Mission Of The Music Program

The Kean University Music Conservatory (KUMC) is the center of the musical arts at Kean.Students explore the depth and breadth of music culture and pursue paths in performance and music education, as well as music as a liberal arts discipline. The KUMC offers highly individualized and personalized instruction in an environment where students develop strong relationships with their faculty mentors and their peers. Music students benefit, in the classroom, studio and ensembles, from the wealth of talent found in the New York metropolitan area and work with some of the finest performers, scholars and artists—a world-class faculty. The KUMC rigorously prepares musicians and music teachers and successfully places and directs graduates in or towards fruitful careers in music, education or advanced studies.

Music Faculty

Dr. Thomas Connors, Assistant Professor, is the Director of Bands and Coordinator of Instrumental Music. He also serves as Music Director to the Theatre Department's annual musical productions. Prior to joining Kean, Dr. Connors was the Assistant Director of Bands and Director of Athletic Bands at Kent State University. He also has several years of experience as an instrumental music teacher and band director at the middle school and high school levels. He is an honorary member of Kappa Kappa Psi and serves as the faculty advisor for the Kean chapter of CMENC. Dr. Connors holds a MM from the New England Conservatory in Conducting and Wind Literature. He received his Ph.D. in Music Education from Florida State University. While at FSU he served as the Associate Conductor of the Wind Orchestra, Director of the Undergraduate Chamber Winds and Director of the Honors Brass Ensemble. He also served as the Assistant Director of the Marching Chiefs with over four hundred marching members. He received his BM from Berklee College of Music and has an extensive background as a jazz performer on drums. Dr. Connors joined the faculty at Kean in 2000. He teaches Instrumental Music Education and directs the Band.

Dr. Rachel Carlson is the Director of Choral and Vocal Activities at Kean University in Union, NJ, where she conducts the Kean University Concert Choir and Chorale and teaches Aural Skills. She previously served as the Director of Choral Activities at Shepherd University in Shepherdstown, WV, where she conducted the Chamber Singers, Camerata Soprano/Alto choir, and Masterworks Chorale and taught choral methods, conducting, and voice. She founded Six Degree Singers, a community choir based in Silver Spring, MD, in 2009 and currently serves as President of the MD/DC chapter of the American Choral Directors Association (ACDA). Dr. Carlson presents workshops and masterclasses in schools throughout the region and is in demand as a clinician, adjudicator, presenter, and guest conductor. She has been invited to lead honor choirs as a guest conductor in Maryland, Virginia, West Virginia, and Delaware. In 2014, she was nominated for a Wammie (Washington Area Music Award) for best Classical Conductor/Director. Dr. Carlson has been published in the Choral Journal and has been invited to present her research at state, regional, and national ACDA conferences as well as national NCCO conferences.

Dr. Carlson has toured the country and the world as a freelance professional choral singer and soprano soloist with many top professional ensembles, including the Oregon Bach Festival, True Concord Voices and Orchestra, Vox Humana, Santa Fe Desert Chorale, Washington Master Chorale, Washington Bach Consort, Conspirare, Manhattan Chorale, and Germany's Bach Ensemble Helmuth Rilling**.**

Dr. Whitney Covalle is a singer, researcher, and choral music educator. Her research focuses on music education occurring in urban contexts w iith emphasis on engaging community expertise and teaching in the aural-oral tradition. During her PhD studies at Temple University, she earned a certificate in urban education in the College of Education and Human Development, taught undergraduate music education courses, and co-directed the Temple-Carver Choir, a university partnership offering choir to students at the neighborhood Philadelphia public high school. A portion of her dissertation research where she was immersed with Black Gospel music experts in Philadelphia to learn instructional strategies for teaching Gospel music will be published in an upcoming issue of the Bulletin of the Council for Research in Music Education.

Prior to her doctoral studies, Dr. Covalle was a choir director in public schools and community music organizations in urban settings for seventeen years. She served as choir director at Jones College Prep High School, a public high school in downtown Chicago which combines students from every

neighborhood in the city. At Jones she grew a 40 singer choir into a 200 + voice multi-level program with a social justice mission to build a "choir family" among the diverse student body. She facilitated yearly participatory "friendship choir festivals" combining Jones Choirs with local and regional high school choirs for musical exchanges, culminating in a notable "Friendship Tour" to Detroit. Prior to her work at Jones, Dr. Covalle was the conductor of the Lincoln Park-DePaul chapter of Chicago Children's Choir serving students age 8-18 where her choirs performed throughout the community and she co-conducted the Lyric Opera Children's Chorus. Dr. Covalle holds a Bachelor of Music Education degree from Michigan State University and a Master of Music Education degree with choral emphasis from Westminster Choir College, and a PhD in Music Education from Temple University.

Dr. Matthew Halper has received performances in many leading venues such as Lincoln Center's Alice Tully Hall, Weill Recital Hall at Carnegie Hall, Merkin Concert Hall, the Moores Opera House in Houston, and live on Chicago Radio and Public Television. He received a Whitaker Reading Prize from the American Composers Orchestra for his orchestral work Stalin's Wake: Homage to Shostakovich. His String Quartet was awarded the Walsum Prize and premiered by principal members of the National Symphony Orchestra. Recordings include the release of his Concerto for Flute and Wind Ensemble on Albany Records (TROY821) which the American Record Guide lauded as "ambitious, ... lyrically dramatic, majestic and broadly American in flavor." The St. Louis Post Dispatch characterized his Transfiguration as "a most satisfying piece, …and an ultimately mysterious work." Recent performances of his Trio in Taiwan include the National Theater and Concert Hall in Tapei. Other recent premieres include Shadow on the Andes (for string orchestra) by the Arco Ensemble, Paul Lustig Dunkel, conductor. He was Composer-in-Residence in 2011-12 with the New Jersey Symphony Orchestra's Greater Newark Youth Symphony and in 2013-14 with the New Jersey Youth Symphony. His Prelude and Fugue for Orchestra was performed that season by the NJYS at the Union County PAC. He has lectured on contemporary music, music technology and has had his works performed at conferences of the College Music Society, College Band Directors National Association, National Association of Composers USA, the Society of Composers, the National Flute Association, and at various institutions including the Juilliard School and the Massachusetts Institute of Technology. He has received several awards from ASCAP and is a 2000 and 2006 recipient of a New Jersey State Council on the Arts Individual Artist Fellowship. Dr. Halper is Professor of Music in the Music Conservatory at Kean University where he was awarded the 2006 Presidential Excellence Award for Creative Work and Scholarship, and is Artistic Director of Ars Vitalis: The New Jersey New Music Forum. He received the D.M.A. degree in music composition from the University of Maryland and holds an M.S. degree in applied mathematics, an M.A. degree in composition and theory, and a B.S. degree in electrical engineering.

Linda Green, adjunct professor, was born in London, England and emigrated to the USA in 1970 with her parents. She attended Montclair State College studying voice, piano and cello, graduating with a Music Education degree in 1976. She also earned a Master in the Art of Teaching degree from Marygrove College in 2001. Green worked as an Elementary Music & Chorus Teacher for the Roselle Park School District for a total of 30 years, retiring in December 2015. She has run the Roselle Park Summer Theater Camp since 1994, directing numerous Broadway Jr. productions including Annie, The Little Mermaid, Godspell and Seussical. She also works with the RPHS Theater Department as the costume designer. Green currently is an adjunct professor and clinical supervisor for the music department at Kean University. She has been involved with various fundraising cabarets and concerts including the Annual Collaborative Community Concert at Kean featuring the Keaniacs, middle school students from surrounding districts and adults with special needs (CAU). Green is married to husband Dan for 45 years and has two sons. She is very involved with her church where she plays piano, conducts the Senior Choir, teaches MS Sunday School and leads a Bible Study.

Dr. Lyn E. Schraer-Joiner is the Coordinator for Music Education and Assessment and is an Associate Professor at Kean University. Schraer is the author of the book Music for Children with Hearing Loss: A Resource for Parents and Teachers (Oxford University Press, 2014) and she is co- director for the Kean University/Community Access Unlimited Collaborative. Her research findings have been presented on both the national and international levels and published in journals such as Early Childhood Development and Care, The Music Educators Journal (MEJ), and Music Education Research. She received her Ph.D. in Music Education from the University of North Carolina at Greensboro (UNCG). She received her MM in flute performance and music education, from Ohio University, Athens, Ohio, and a BM in music Education from SUNY Fredonia, NY. Schraer taught instrumental, vocal, and general music, grades K-12 in the public schools of New York for five years and has taught on the undergraduate level for 18 years

Vincent Turturiello, adjunct professor, was previously the Supervisor of Fine Arts in Scotch Plains Fanwood School district for 39 years. He served as Marching Band Director, Concert Band Director and Director of the Moonglowers. He received his BA, MA, and Supervisors certification from Kean and New Jersey City University. At Scotch Plains, Mr. Turturiello was selected Music Educator of the Year, The Governor's Award for Arts Excellence, Hall of Fame Festivals of Music, and was a quarter finalist for a Grammy Award in jazz education. As director of the Jazz program, he developed a comprehensive approach to jazz by implementing two middle school jazz programs, and four jazz bands at the high school level. The Moonglowers have won the N.J. State championship numerous times and have been selected the outstanding jazz band at the Festivals Of Music for 24 years. In 1999 the Moonglowers were selected McDonalds, Tri State Champions, performed on WBGO, and at the Village Gate with the Brecker Brothers. Many professional musicians have worked with his band including, Joe Elefante, John Riley, Bobby Shew, Bobby Watson, T.K. Blue, Wilbur Whitman, and Tommy Igoe. Mr. Turturiello currently is a clinical, field supervisor for Kean University. At Kean University he is Director of Jazz Studies. The Kean Jazz Ensemble recently performed at N.J.P.A.C. before the Chick Corea concert. He provides clinics for jazz ensembles, leads the NJ Jazz Academy at Elefante Music Studio, and is the Varsity Coach for the Men's and Women's tennis program at Summit High School.

SECTION I.

BA in MUSIC

BA in Music Student Learning Objectives

SLO #1: demonstrate competencies in the areas of aural skills, sight-singing and ear-training, music reading (notation), and keyboard skills. KU-1, 4) (GE-K3, K4, S1, S2, S3, S4, S5, V1, V2, V3, V4, V5)

SLO #2: demonstrate competencies in music theory and analysis. (KU-1, 4) (GE-K3, K4, S1, S2, S3, S4, S5)

SLO #3: describe the historical significance and structure of music literature representing various genres, styles, and cultures. (KU-1, 4) (GE-K4, S4, S5)

SLO#4: perform works representing various genres, styles, and cultures. (KU-1) (GE-K3, K4, S4, S5, V1, V2, V4, V5)

SLO #5: rehearse and perform, in both large and small ensembles, works representing various genres, styles, and cultures. (KU-3) (GE-K4, S4, S5, V1, V3, V4, V5)

BA IN MUSIC CURRICULUM MAPPING

KEAN UNIVERSITY – COLLEGE OF LIBERAL ARTS
(50200) B.A. IN MUSIC: 120 S.H.
Minimum GPA Required for Declaration 2.5
Minimum GPA Required for Major 2.5
Overall Minimum GPA Required for Graduation 2.5

EFFECTIVE DATE: Fall 2019

GENERAL EDUCATION: 41-42 Semester Hours (S.H.)		**ACADEMIC MAJOR*** 40 S.H. Total	
		Required Foundation Courses 34 S.H.	
		MUS 1101 Music Theory I	2
Foundation Requirements[1] 13 S.H.		MUS 2102 Music Theory II	2
GE 1000 Transition to Kean[2] -or- GE 3000 Transfer Transitions[2]	1	MUS 3103 Music Theory III	2
ENG 1030 Composition[3]	3	MUS 4104 Music Theory IV	2
MATH 1000 Algebra for College Students	3	MUS 1111 Sight Singing & Ear Training I	1.5
COMM 1402 Speech Communication	3	MUS 2112 Sight Singing & Ear Training II	1.5
GE 2025 Research & Technology	3	MUS 3113 Sight Singing & Ear Training III	1.5
		MUS 4114 Sight Singing & Ear Training IV	1.5
Disciplinary & Interdisciplinary Distribution Requirements[1]: 28-29 S.H.		MUS 3120 Elementary Conducting	2
Humanities: 9 S.H (from different areas)		MUS 38--- Private Studio Lessons (4 x 1)	4
*ENG 2403 World Literature	3	MUS 38--- Major Music Ensembles (4 x 1)	4
***MUS 2201 Music History I	3	MUS 28--- or 38-- Music Minor Ensemble (4 x 1)	4
Take a "GE Approved" course from one of the areas below:			
Fine Arts/Art History	3	Select one of the following tracks 3 S.H.	
Philosophy or Religion	3	1. Wind, Percussion, String, Guitar and Voice:	
Foreign Languages (Must take I and II for credit)	3	MUS 1511 Class Piano I	1.5
Theatre	3	MUS 1512 Class Piano II	1.5
Interdisciplinary	3	2. Piano:	
		MUS 2710 Accompanying (3 x 1)	3
Social Sciences: 9 S.H. (from different areas)			
*HIST 1062 Worlds of History	3	**Major Capstone Course*** 3 S.H.	
Take two "GE Approved" courses from two areas below:		MUS 4105 Music History II (WE)	3
Psychology	3	MUSIC ELECTIVES 6 SH (Courses may include: Lessons, ensembles, repertory, music technology)	
Economics or ES 1010 World Geography	3	FREE ELECTIVES: 35-36 S.H. (50% must be taken at the 3000-4000 level)	
Political Science	3	MUS 1996 Freshman Research (Optional)[4] 1 S.H.	
Sociology or Anthropology	3	MUS 3171, 3172 or 3173 Internship (Optional)[5] 1-3 S.H.	
Interdisciplinary	3	Special Notes: [1]See pre-requisites and equivalencies (on page 2) [2]University requirements for graduation for all undergraduate students that must be satisfied in one of two ways: Complete GE 1000 (all freshman and transfers entering with 0-29 credits) OR complete GE 3000 (transfers entering with 30 credits or more)	
		[3]ENG 1030 requires grade of C or higher	
Science and Mathematics 10 or 11 S.H.		*GE Distribution course required of all students	
MATH 1010 Foundations of Math or CPS 1032, 1231	3	**Course required by Major	
Lab Science (from Biology, Chemistry, Environmental Sciences, Earth Sciences, Forensic Sciences, Interdisciplinary, Physics, or Sustainability Sciences)	4	***All Major courses require a grade of C or better	
Additional "GE Approved" Science Course	3-4	[4]Freshmen may partner with faculty to earn one credit as a free elective, which may be taken up to two times.	
ADDITIONAL REQUIRED COURSES 3 S.H.		[5]Majors may, if available, enroll in internships for 1-3 credits. MUS 3171, 3172, 3173 for a maximum of 6 S.H. credits or two internships.	
MUS 2220 Music in World Culture***	3		

BA in Music 4-Year Plan

Kean University 120 S.H.

College of Liberal Arts/School of Fine and Performing Arts
BA. Music (50200)
4 Year Plan

								Recommended	
Year 01	Fall	MUS 36- private studio (1cr)	MUS 38- primary ensemble (1cr)	MUS 28-/38- secondary ensemble (1cr)	COMM 1402 SPEECH COMM (3cr)	GE 1000 Transition to Kean (1cr)	ENG 1030 COMPOSITION (3cr)		
	Fall	Free electives (3cr)	HIST 1662 Worlds of History (3cr)					16 cr	
	Spring	MUS 36- private studio (1cr)	MUS 38- primary ensemble (1cr)	MUS 28-/38- secondary ensemble (1cr)	MUS 1101 Theory I (2cr)	MUS 1111 Sight Singing & Ear Training (1.5cr)			
	Spring	Free electives (3cr)	MUS 1511 Class Piano I (1.5cr)		GE 2025 Research & Technology (3cr)			14	30
Year 02	Fall	MUS 36-private studio (1cr)	MUS 38- primary ensemble (1cr)	MUS 28-/38- secondary ensemble (1cr)	MUS 2102 Theory II (2cr)	MUS 2112 Sight Singing & Ear Training II (1.5cr)	MUS 1512 Class Piano II (1.5cr)		
	Fall	MUS 2201 Music History I (3cr)			GE Approved Social Science (3 cr)	ENG 2403 World Literature (3 cr)		17	
	Spring	MUS 36- private studio (1cr)	MUS 38- primary ensemble (1cr)	MUS 28-/38- secondary ensemble (1cr)	MUS 3103 Theory III (2cr)	MUS 3113 Sight Singing & Ear Training III (1.5cr)	MUS 4105 Music History II (3cr)		
	Spring	GE Approved Humanities (3 cr)	Foundation MATH 1000 (3cr)					15.5	32.5
Year 03	Fall	MUS 4104 Theory IV (2cr)	MUS 4114 Sight Singing & Ear Training IV (1.5cr)	MUS 3120 Elementary Conducting (2cr)	GE Math or Computer (3cr)	Music Electives (3cr)	GE Science with a Lab (4cr)	15.5	
	Winter								
	Spring	MUS 2220 Music in World Culture Oct	GE/Additional Science Course (3-4cr)	Music Electives (3cr)	GE Approved Social Sciences (3cr)	Free Elective (3cr)		15-16	
	Summer								80.5
Year 04	Fall	Free electives (3cr)	Free electives (3cr)	Free electives (3cr)	Free electives (3cr)	Free electives (3)		15	
	Winter								
	Spring	Free electives (3cr)	Free electives (3cr)	Free electives (3cr)	Free electives (3cr)			12	27
		Please see the Curriculum Sheet for this program via Quick Links on the Kean University home page.					TOTAL REQUIRED	120	

Fall 2019/Revised 9/17/19

Electives

1. Free Electives

Free electives requirements can be met in a variety of ways. Students can opt to take a mixture of classes that interest them, they can choose to pursue a 18-credit minor, or a 35-36 credit second major.

Kean University offers a wide variety of **minor programs** that focus on specific areas of study. A minor is an optional program taken in addition to the major program of study to complement or augment the major, or to develop a second concentration of study. Career opportunities or professional competence may be enhanced through completion of a minor program. Students should consult with their advisors for information about integration of minors with their major programs.

A minor consists of a minimum of 18 semester hours. A minor may be in a single academic discipline or (effective Fall 2014) may be interdisciplinary in nature. If a minor is in a single academic discipline, students majoring in that academic discipline may not minor in that same discipline.

The content of each minor is prescribed by an academic program and may or may not include electives. A minimum of six semester hours must be from upper division, 3000-4000 level courses. Only courses with a "C" (2.0) grade or better may be applied to the minor. Some minor programs have additional minimum grade and/or minimum GPA requirements.

No more than one-half of the credits for the minor may be transferred from another institution. No more than one-half of the credits for a minor may be from courses that are being used to fulfill major requirements (including second major requirements). Note that duplicate credit is not awarded in cases where a course is fulfilling more than one type of requirement.

The **second major** allows a student to fully pursue another area of interest -leading to secondary degree specialization often, a major that will complement their music studies like business, psychology, or journalism.

2. Music Electives

The BA in Music requires 6 semester hours of music electives which students can apply towards additional lessons, ensembles, repertory, music technology or guitar classes.

SECTION II.

B.M. in MUSIC PERFORMANCE WITH AN EMPHASIS IN PEDAGOGY

B.M. Music Performance Student Learning Objectives

SLO1: demonstrate competencies in performance in voice or on individual's instrument, performing works representing various genres, styles, and cultures. (KU-1, 4) (GE-K3, K4, S1, S2, S3, S4, S5)

SLO2: describe the historical significance and structure of music literature representing various genres, styles, and cultures. (KU-1, 4) (GE-K4, S4, S5)

SLO3: demonstrate aural skills in sight-singing and ear training. (KU-1, 4) (GE-K4, S4, S5)

SLO4: rehearse and perform, in both large and small ensembles, works representing various genres, styles, and cultures Offer quality experiences rehearsing and performing in both large and small ensembles. (KU-3) (GE- K4, S4, S5, V1, V3, V4, V5)

SLO5: demonstrate competencies in all areas of musicianship and pedagogy needed for success in a private music teaching (individual or group setting). (KU-1, 4) (GE-K3, K4, S1, S2, S3, S4, S5, V1, V2, V3, V4, V5)

Assessments

Beginning your first year, coursework in the BM in Performance with an Emphasis in Pedagogy program is sequential. Each semester you will have a jury performance, ensemble concerts and final exams or projects. At the end of the second year, your 4th semester jury will serve as a special gateway assessment and mid-program interview to assure you are properly poised to complete this course of study. As a senior, you will give a senior recital during your final semester and have a final program exit interview.

BM in Performance Curriculum Mapping

KEAN UNIVERSITY – COLLEGE OF VISUAL & PERFORMING ARTS

(50300) B.M. IN MUSIC PERFORMANCE WITH AN EMPHASIS IN PEDAGOGY: 120-122 S.H.

Minimum GPA Required for Declaration: 2.5
Minimum GPA Required for Major: 2.5
Overall Minimum GPA required for Graduation: 2.5

EFFECTIVE DATE: Fall 2019

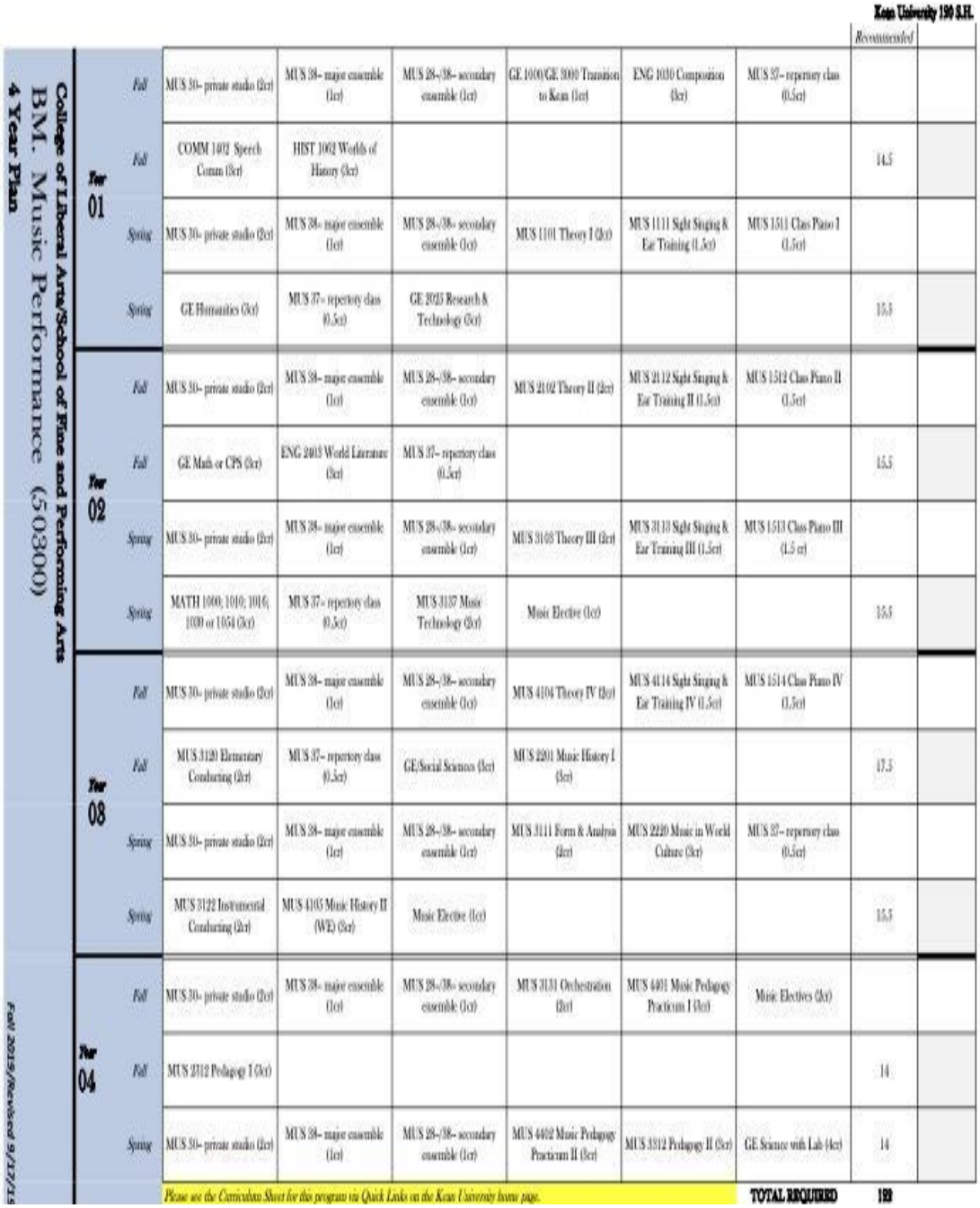
GENERAL EDUCATION:	**32 S.H.**		
Foundation Requirements[1]	**13 S.H.**		
GE 1000 Transition to Kean[2]-or-GE 3000 Transfer Transition[2]	1		
ENG 1030 Composition[3]	3		
MATH 1000; 1010; 1016; 1030 or 1054	3		
COMM 1402 Speech Communication	3		
GE 2025 Research & Technology	3		
Disciplinary & Interdisciplinary Distribution Requirements[1]	**19 S.H.**		
Humanities 6 S.H.			
*ENG 2403 World Literature	3		
Take one "GE Approved" course from one area below			
Fine Arts/Art History	3		
Philosophy or Religion	3		
Foreign Languages (must take I and II for credit)	3		
Interdisciplinary	3		
Theater	3		
Social Sciences 6 S.H. (from different areas)			
*HIST 1062 Worlds of History	3		
Take one "GE Approved" course from one area below			
Psychology	3		
Economics or ES 1010-World Geography	3		
Political Science	3		
Sociology or Anthropology	3		
Interdisciplinary	3		
Science and Mathematics	**7 S.H.**		
MATH 1000; 1010; 1016; 1030; 1054; or CPS 1032; 1231	3		
Lab Science (from Biology; Chemistry; Environmental Sciences; Earth Science; Forensic Sciences; Interdisciplinary; Physics; or Sustainability Sciences)	4		
Additional Required Course:			
MUS 2220 Music in World Culture	3		

****ACADEMIC MAJOR*****	**86S.H. Total**		
MUS 1101 Music Theory I			2
MUS 2102 Music Theory II			2
MUS 3103 Music Theory III			2
MUS 4104 Music Theory IV			2
MUS 1111 Sight Singing & Ear Training I			1.5
MUS 2112 Sight Singing & Ear Training II			1.5
MUS 3113 Sight Singing & Ear Training III			1.5
MUS 4114 Sight Singing & Ear Training IV			1.5
MUS 3111 Form & Analysis			2
MUS 3120 Elementary Conducting			2
MUS 3137 or 3138 or other 2-cr. Music Technology course approved by Dept.			2
MUS 30--- Private Studio Lessons	(2 x 8)		16
MUS 38--- Major Music Ensembles	(1 x 8)		8
MUS 28--- or 38---Secondary Ensembles	(1 x 6)		6
MUS 2201 Music History I			3
Select one of the following three tracks:			
1. Piano Performance Track	**18 S.H.**		
MUS 3710 Piano Repertory	(.5 x 6)		3
MUS 2710 Accompanying	(1 x 7)		7
MUS 3131 Orchestration			2
MUS 3122 Instrumental Conducting			2
Music Electives			4
2. Instrumental Performance Track	**18 S.H.**		
MUS 1511 Class Piano I			1.5
MUS 1512 Class Piano II			1.5
MUS 1513 Class Piano III			1.5
MUS 1514 Class Piano IV			1.5
MUS 37- Instrumental or Guitar Repertory	(.5x 6)		3
MUS 3131 Orchestration			2
MUS 3122 Instrumental Conducting			2
Music Electives			5
3. Vocal Performance Track	**18 S.H.**		
MUS 1511 Class Piano I			1.5
MUS 1512 Class Piano II			1.5
MUS 1513 Class Piano III			1.5
MUS 1514 Class Piano IV			1.5

(50300) B.M. Music Performance with an Emphasis in Pedagogy, revised 7/22/19

3. Vocal Performance Track (Continued)		Music Pedagogy Studies 12 S.H.	
MUS 2001 English Diction for Singers	1	(Select the appropriate pair of pedagogy courses I and II, plus Music Pedagogy Practicum 1&II)	
MUS 2002 Italian Diction for Singers	1	MUS 2312 Woodwinds Pedagogy I	3
MUS 2003 German Diction for Singers	1	MUS 3312 Woodwinds Pedagogy II	3
MUS 2004 French Diction for Singers	1	MUS 2412 Brass Pedagogy I	3
MUS 20—Italian for Singers	1	MUS 3412 Brass Pedagogy II	3
MUS 2006 Song Literature II – French	1	MUS 2512 Percussion Pedagogy I	3
MUS 20--- German for Singers	1	MUS 3512 Percussion Pedagogy II	3
MUS 2005 Song Literature	1	MUS 2612 Strings Pedagogy I	3
MUS 3700 Voice Repertory (4 x .5)	2	MUS 3612 Strings Pedagogy II	3
MUS 3121 Choral Conducting	2	MUS 2712 Piano Pedagogy I	3
		MUS 3712 Piano Pedagogy II	3
		MUS 2812 Guitar Pedagogy I	3
		MUS 3812 Guitar Pedagogy II	3
		MUS 2912 Vocal Pedagogy I	3
		MUS 3912 Vocal Pedagogy II	3
		MUS 4401 Music Pedagogy Practicum I	3
[1] See pre-requisites and equivalencies on page 3		MUS 4402 Music Pedagogy Practicum II	3
[2] University requirement for graduation for all undergraduate students that must be satisfied in one of two ways: Complete GE 1000 (all freshmen and transfers entering with 0-29 credits) OR complete GE 3000 (transfers entering with 30 credits or more)		**Major Capstone*** 3 S.H.	
[3] ENG 1030 requires grade of C or higher		MUS 4105 Music History II (WE)	3
[4] Freshmen may partner with faculty to earn one credit as a music elective (MUS 1996), which may be taken up to two times.			
*GE Distribution course required of all students		MUS 1996 Freshman Research (Optional) [4] 1S.H.	1-2
**Course required by Major			
***All Major courses require a grade of C or better			

BM in Performance 4-Year Plan



Kean University 120 S.H.

College of Liberal Arts/School of Fine and Performing Arts

BM. Music Performance (50300)

4 Year Plan

								Recommended	
Yr 01	Fall	MUS 30- private studio (2cr)	MUS 38- major ensemble (1cr)	MUS 28-/38- secondary ensemble (1cr)	GE 1000/GE 3000 Transition to Kean (1cr)	ENG 1030 Composition (3cr)	MUS 37- repertory class (0.5cr)		
	Fall	COMM 1402 Speech Comm (3cr)	HIST 1002 Worlds of History (3cr)					14.5	
	Spring	MUS 30- private studio (2cr)	MUS 38- major ensemble (1cr)	MUS 28-/38- secondary ensemble (1cr)	MUS 1101 Theory I (2cr)	MUS 1111 Sight Singing & Ear Training (1.5cr)	MUS 1511 Class Piano I (1.5cr)		
	Spring	GE Humanities (3cr)	MUS 37- repertory class (0.5cr)	GE 2025 Research & Technology (3cr)				15.5	
Yr 02	Fall	MUS 30- private studio (2cr)	MUS 38- major ensemble (1cr)	MUS 28-/38- secondary ensemble (1cr)	MUS 2102 Theory II (2cr)	MUS 2112 Sight Singing & Ear Training II (1.5cr)	MUS 1512 Class Piano II (1.5cr)		
	Fall	GE Math or CPS (3cr)	ENG 2403 World Literature (3cr)	MUS 37- repertory class (0.5cr)				15.5	
	Spring	MUS 30- private studio (2cr)	MUS 38- major ensemble (1cr)	MUS 28-/38- secondary ensemble (1cr)	MUS 3103 Theory III (2cr)	MUS 3113 Sight Singing & Ear Training III (1.5cr)	MUS 1513 Class Piano III (1.5 cr)		
	Spring	MATH 1000, 1010, 1016, 1030 or 1054 (3cr)	MUS 37- repertory class (0.5cr)	MUS 3137 Music Technology (2cr)	Music Elective (1cr)			15.5	
Yr 03	Fall	MUS 30- private studio (2cr)	MUS 38- major ensemble (1cr)	MUS 28-/38- secondary ensemble (1cr)	MUS 4104 Theory IV (2cr)	MUS 4114 Sight Singing & Ear Training IV (1.5cr)	MUS 1514 Class Piano IV (1.5cr)		
	Fall	MUS 3120 Elementary Conducting (2cr)	MUS 37- repertory class (0.5cr)	GE/Social Sciences (3cr)	MUS 2201 Music History I (3cr)			17.5	
	Spring	MUS 30- private studio (2cr)	MUS 38- major ensemble (1cr)	MUS 28-/38- secondary ensemble (1cr)	MUS 3111 Form & Analysis (2cr)	MUS 2220 Music in World Culture (3cr)	MUS 37- repertory class (0.5cr)		
	Spring	MUS 3122 Instrumental Conducting (2cr)	MUS 4105 Music History II (WE) (3cr)	Music Elective (1cr)				15.5	
Yr 04	Fall	MUS 30- private studio (2cr)	MUS 38- major ensemble (1cr)	MUS 28-/38- secondary ensemble (1cr)	MUS 3131 Orchestration (2cr)	MUS 4401 Music Pedagogy Practicum I (1cr)	Music Electives (2cr)		
	Fall	MUS 2112 Pedagogy I (3cr)						14	
	Spring	MUS 30- private studio (2cr)	MUS 38- major ensemble (1cr)	MUS 28-/38- secondary ensemble (1cr)	MUS 4402 Music Pedagogy Practicum II (1cr)	MUS 3312 Pedagogy II (3cr)	GE Science with Lab (4cr)	14	
		Please see the Curriculum Sheet for this program via Quick Links on the Kean University home page.					TOTAL REQUIRED	120	

Fall 2015/Revised 9/17/15

SECTION III

Music Education Program

Dr. Barbara Ridener, Dean
Dr. Lyn Schraer-Joiner, Coordinator

Music Education Mission Statement

Kean University's longstanding tradition of preparing educators for the state of New Jersey spans 150 years. In keeping with this custom, the mission of the music education program of Kean University (in conjunction with the College of Education) is to prepare well-rounded music educators capable of teaching in varied musical settings a diverse student body.

The vision of the music education program is to develop music educators who:

Demonstrate their knowledge of music education, methods, materials, pedagogies, research, and current trends of public-school music

Think both creatively and critically and are, as a result, able to problem solve and make informed decisions based upon their knowledge of music education research

Develop and incorporate within their programs a variety of instructional methods and strategies that will best meet the varying needs of their music students.

Institute and promote positive relationships within the school and surrounding communities

Are devoted to lifelong learning in the arts for themselves, the school, and surrounding communities

BM in Music Education Student Learning Outcomes

SLO-1: demonstrate competencies in the areas of musicianship, performance, aural skills, analysis, repertory, history, conducting, pedagogy, technology, and methods for success in the Music K-12 setting. (KU-1, 4) (GE-K3, K4, S1, S2, S3, S4, S5, V1, V2, V3, V4, V5)

SLO-2: describe the historical significance and structure of music literature representing various genres, styles, and cultures. (KU-1, 4) (GE-K3, K4, S1, S2, S3, S4, S5)

SLO-3: demonstrate aural skills in sight-singing and ear training. (KU-1, 4) (GE-K4, S4, S5)

SLO-4: perform works representing various genres, styles, and cultures. (KU-1) (GE-K3, K4, S4, S5, V1, V2, V4, V5)

SLO-5: rehearse and perform, in both large and small ensembles, works representing various genres, styles, and cultures Offer quality experiences rehearsing and performing in both large and small ensembles. (KU-3) (GE- K4, S4, S5, V1, V3, V4, V5)

SLO-6: teach vocal and instrumental music, grades K-12, in the State of NJ. (KU-1, 2, 3, 4) (GE-K4, S1, S2, S3, S4, S5, V1, V2, V3, V4, V5)

Core Music Education Requirements
Informational Chart

STAGE I:

A. Status:

Intended Music Education Major

B. Courses to Take:

Methods Classes:

MUS 1551: String Methods and Materials
MUS 1564: Flute and Single Reed Methods and Materials
MUS 1566: Double Reed Methods and Materials
MUS 1572: High Brass Method and Materials
MUS 1574: Low Brass Methods and Materials
MUS 1592: Percussion Methods and Materials

Music Education:

MUS 2900: Clinical Experiences: Principles and Foundations of Music Education[2]

General Education Classes:

ENG 1030: English Composition,
COMM 1402: Speech Communication,
MA 1010: Math Foundations

C. Application to Teacher Preparation Program

Required GPA: 3.0
Required Number of Credits for Application: sixty
Required Grades:

ENG 1030: English Composition: Grade of B- required
COMM 1402: Speech Communication Grade of B- required
MA 1010: Math Foundations: Grade of B- required

Other Requirements:

Passing Scores on the Praxis Core
Mantoux Testing
Special Jury for Clinical 1a entrance
Exit Interview[3] for MUS 2900: Clinical Experiences: Principles and

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[2] At the completion of Foundations and Principles of Music Education (Introductory field, MUS 2900), the instructor completes the Introductory Field Experience Competency Assessment Form which is submitted to the Teaching Performance Center and kept in the student's file in the Music Department. Music education majors must also complete a 10-minute special jury and interview for music faculty. The latter is required by the music department for entrance into the music education program.

[3] **Exit interviews** occur at the end of each music education methods class including the capstone to assess students following a semester of teaching - their experiences, strengths, areas in need of support, disposition, and music

education philosophy.

Core Music Education Requirements
Informational Chart, continued

STAGE II

A. Status:

Declared Major: Accepted as a Music Education Major

B. Courses to Take:

Music Education:

MUS 3310: Elementary School Music
MUS 3311: Elementary Practice: Music
MUS 3320: Secondary School Music
MUS 3322: Secondary Practice: Music

EDUC Classes

EDUC 3401: Language Arts/Reading in K-12 Subject Area Teaching
EMSE 3903: English Language Learners in the American School

C: Application submitted prior to Clinical 1 via Chalk and Wire

GPA: 3.0

Required Number of Credits for Application: 60+

Grades:

ENG 1030: English Composition: Grade of B- required
COMM 1402: Speech Communication Grade of B- required
MA 1010: Math Foundations: Grade of B- required

Other Requirements:

Passing Scores on the Praxis Core
Mantoux Testing
Special Jury for Clinical 1a entrance
Exit Interview following MUS 3311: Elementary Practice: Music and MUS 3322: Secondary Practice: Music

STAGE III:

A. Status:

Clinical Intern
Application for Graduation submitted

B. Requirements:

90+credits
Successful completion of all classes other than those required for the Clinical Internship
Successful completion of the senior recital
Successful completion of all proficiencies
Passing Score on the Music Praxis

C. Music Education: Courses to Take:

MUS 4000: Music Teacher in the Classroom
MUS 4301: Clinical Practice: Music

D. Other Requirements:

Mantoux Testing
Senior Recital
Exit Interview following MUS 4301: Clinical Practice: Music

Kean University
Music Education Major Guidelines Summary

1. A 3.0 GPA must be maintained
2. A maximum of two "C's" in all academic major courses. All other grades in academic major courses must be a "B- "or higher
3. A "B- "or higher in COMM 1402, MA 1010, and ENG 1030
4. A "B- "or higher is required for all professional education courses, including: EDUC 3401, EDUC 4000, MUS 2900, MUS 3310, MUS 3311, MUS 3320, MUS 3322, MUS 4301
5. Requirements to gain access to Pre-professional Field Experience courses (Junior Field) include the successful completion of the following:
    a. A minimum of 60 credits earned
    b. MUS 2900: Clinical Experiences: Principles and Foundations of Music Education Experience (Grade of B- required,) ENG 1030: English Composition (Grade of B- required,) COMM 1402: Speech Communication (Grade of B- required,) MA 1010: Math Foundations: (Grade of B- required)
    c. Speech examination
    d. Mantoux Test
    e. Gateway Jury for Clinical 1a
6. Requirements to gain access to Professional Field Experience (Senior Student Teaching) include the successful completion of the following:
    a. A minimum of 95 credits earned
    b. Piano Proficiency examination
    c. Senior Recital (Special jury required)
    d. All course work except for EDUC 4000 which can be taken while student teaching.
    e. Secondary instrument proficiency assessments (Fall 2005)
7. In addition to fulfilling all music degree requirements, music education majors must meet the requirements for certification as specified by the College of Education. This includes the successful completion of the PRAXIS Core Battery Test and Praxis for Music Education.

**Please see music education curriculum guides for specific course requirements. **

BM in Music Education Curriculum Map

KEAN UNIVERSITY – COLLEGE OF EDUCATION
(50301) B.M. IN MUSIC EDUCATION: 130.5-132.5 S.H.
Minimum GPA Required for Declaration: 3.0
Minimum GPA Required for Major: 3.0
Overall Minimum GPA Required for Graduation: 3.0

EFFECTIVE DATE: Fall 2019

GENERAL EDUCATION: **32 Semester Hours (S.H.)**		**ACADEMIC MAJOR** **63.5 S.H. Total**	
Foundation Requirements 13 S.H.		**Required Foundation Core** **49.5 S.H.**	
G.E. 1000 Transition to Kean[1] OR G.E. 3000 Transfer Transitions [1]	1	MUS 1101 Music Theory I[3]	2
ENG 1030 Composition[2]	3	MUS 2102 Music Theory II[4]	2
MATH 1010 Foundations	3	MUS 3103 Music Theory III[4]	2
COMM 1402 Speech Communication[2]	3	MUS 4104 Music Theory IV[4]	2
GE 2025 Research & Technology	3	MUS 1111 Sight Singing & Ear Training I[3]	1.5
Disciplinary & Interdisciplinary Distribution Requirements:		MUS 2112 Sight Singing & Ear Training II[4]	1.5
Humanities: **6 S.H.**		MUS 3113 Sight Singing & Ear Training III[4]	1.5
ENG 2403 World Literature[3]	3	MUS 4114 Sight Singing & Ear Training IV[4]	1.5
MUS 2201 Music History I[4]	3	MUS 3111 Form & Analysis[4]	2
		MUS 3131: Orchestration[4]	2
		MUS 36--- Private Studio Lessons (7 x 1)	7
		MUS 38--- Major Music Ensembles (7 x 1)	7
Social Sciences: **6 S.H.**		MUS 28--- or 38-- Secondary Music Ensemble (1 x 6)	6
HIST 1062 Worlds of History[3]	3		
PSY 1000 General Psychology	3	**Select one of the following for Piano, Voice, OR Instrument concentration: 8.5 S.H.**	
		1. Piano:	
Science and Mathematics: **7 S.H.**		MUS 3710 Piano Repertory (.5 x 6)	3
MATH 1030 Problem Solving OR MATH 1016 Statistics	3	MUS 2710 Accompanying (1 x 5)	5
Lab Science: Biology	4	MUS 1501 Class Voice I	.5
Additional Required Courses: 6 S.H.		2. Wind, Percussion, & String:	
PSY 2100 Child Psych OR PSY 2110: Psych. of Adol.	3	MUS 1511 Class Piano I[3]	1.5
ID 2955 Disabled Persons in American Society	3	MUS 1512 Class Piano II[4]	1.5
		MUS 1513 Class Piano III[4]	1.5
		MUS 1514 Class Piano IV[4]	1.5
Optional Course Requirements		MUS 37-- Instrumental Repertory (.5 x 4)	2
MUS 1996 Freshman Research[3]	1-2	MUS 1501 Voice Methods and Materials	.5
		3. Voice:	
		MUS 1511 Class Piano I[2, 3]	1.5
		MUS 1512 Class Piano II[4]	1.5
		MUS 1513 Class Piano III[4]	1.5
		MUS 1514 Class Piano IV[4]	1.5
		MUS 3700 Voice Repertory (.5 x 5)	2.5
		Major Capstone Course: 3 S.H.	
		MUS 4105 Music History II[2, 4]	3

ACADEMIC MAJOR, CONT. (14 S.H.) (MUSIC EDUCATION)[1]		PROFESSIONAL SEQUENCE: 29 S.H.[1]	
MUS 2221 Music in World Culture[1]	2	MUS 2900 Clinical Experiences Principles and Foundations of Music Education	3
MUS 3341 Instrumental Music Program	2	MUS 3310 Elementary School Music (WE)	3
MUS 3138 Computer Music Notation; OR MUS 3137 Comp App for Mus	2	MUS 3311 Elementary Practice: Music	2
MUS 1551 Sing Methods and Materials	.5	MUS 3320 Secondary School Music (WE)	3
MUS 1564 Flute and Single Reed Methods and Materials	.5	MUS 3322 Secondary Practice: Music	2
MUS 1566 Double Reeds Methods and Materials[4]	.5	EDUC 3401 Language Arts/Reading in K-12 Subject Area Teaching	3
MUS 1572 High Brass Methods and Materials I	.5	EMSE 3903 English Language Learners in the American School	1
MUS 1574 Low Brass Methods and Materials II	.5	MUS 4000 Music Teacher in the Classroom (final semester)[5]	3
MUS 1592 Percussion Methods and Materials	.5	MUS 4301 Clinical Practice: Music (final semester)	9
MUS 3120 Elementary Conducting (For all music education students)	2		
MUS 3121 Choral Conducting (voice, piano, and guitar concentration)[4] OR MUS 3122 Instrumental Conducting (instrumental concentration)[4]	2		
MUS 2881 Elements of Jazz[4]	1		
		Special Notes: [1] University Requirement for Graduation for all undergraduate students that must be satisfied in one of two ways: Complete GE 1000 (all freshmen and transfers entering with 0-29 credits) OR complete GE 3000 (transfers entering with 30 credits or more) [2] A grade of B- or better is required [3] Required course [4] Prerequisite required (See undergraduate catalog for course description) [redacted] [5] MUS 4000 serves as the capstone course for the professional education major [6] Prerequisite to MUS 2201 [7] May be taken twice for a total of 2cr. [8] Students may be required to take remedial course in Music Foundations prior to MUS 1101, 1111, and 1511 as determined by placement testing Comments: 1. In order to graduate with a B. M in Music Education students must: have at least 3.0 GPA and meet the state requirements for the edTPA 2. The state of New Jersey requires a passing score on the Praxis I: Core Academic Skills for Educators test before admission into the Music education program AND a passing score on the Music Content Knowledge Praxis test before the professional internship. These tests should be completed and passed during the sophomore and senior years, respectively. Please arrange to meet with your Music Adviser regarding this program. 3. Students must first pass an audition in order to pursue a music major at Kean University. 4. "Students may be required, as deemed necessary by department faculty to complete additional semesters of repertory, lessons, and ensembles, for the purposes of remediation"	

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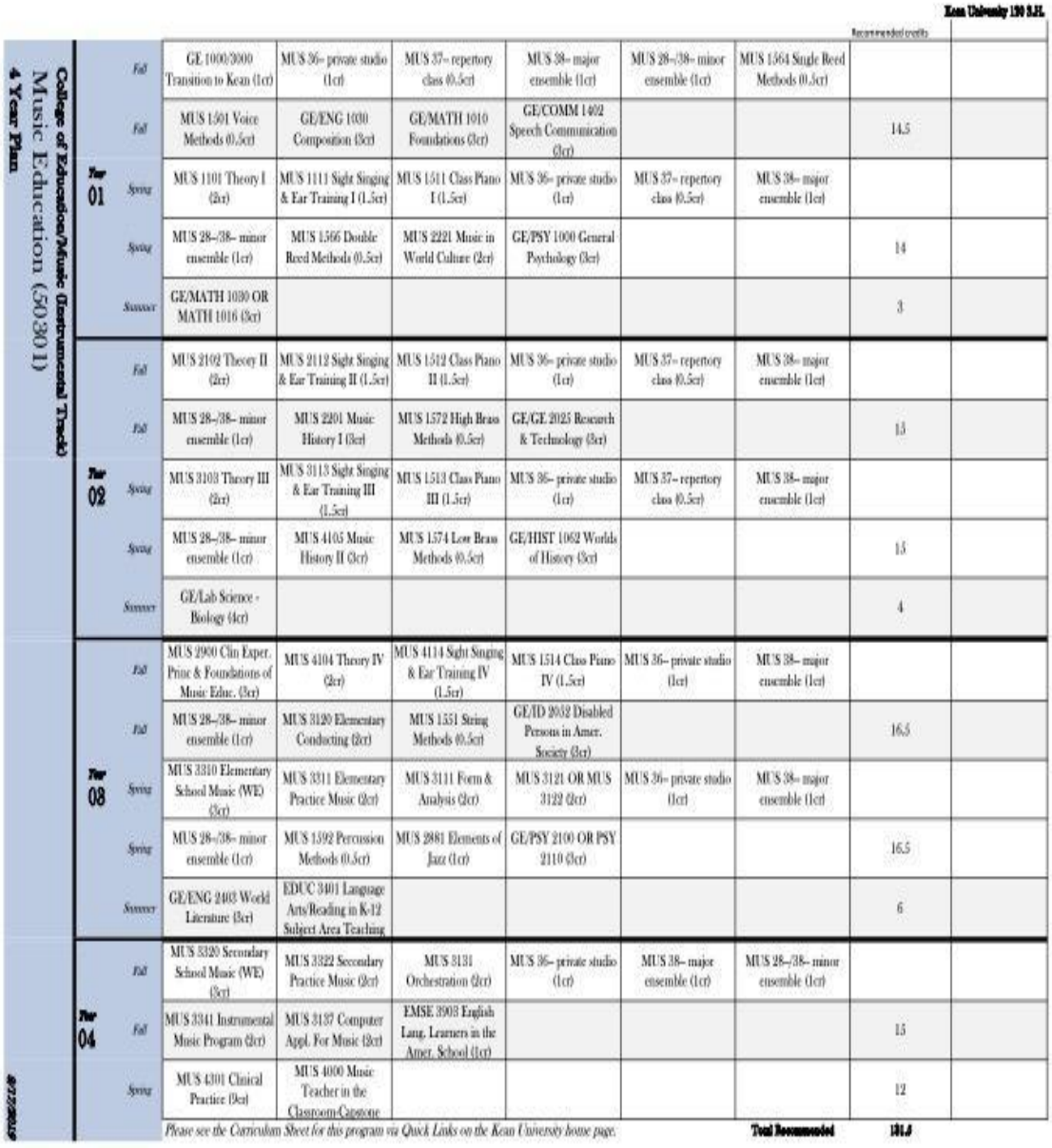
Music Education 4-year plans

Instrumental



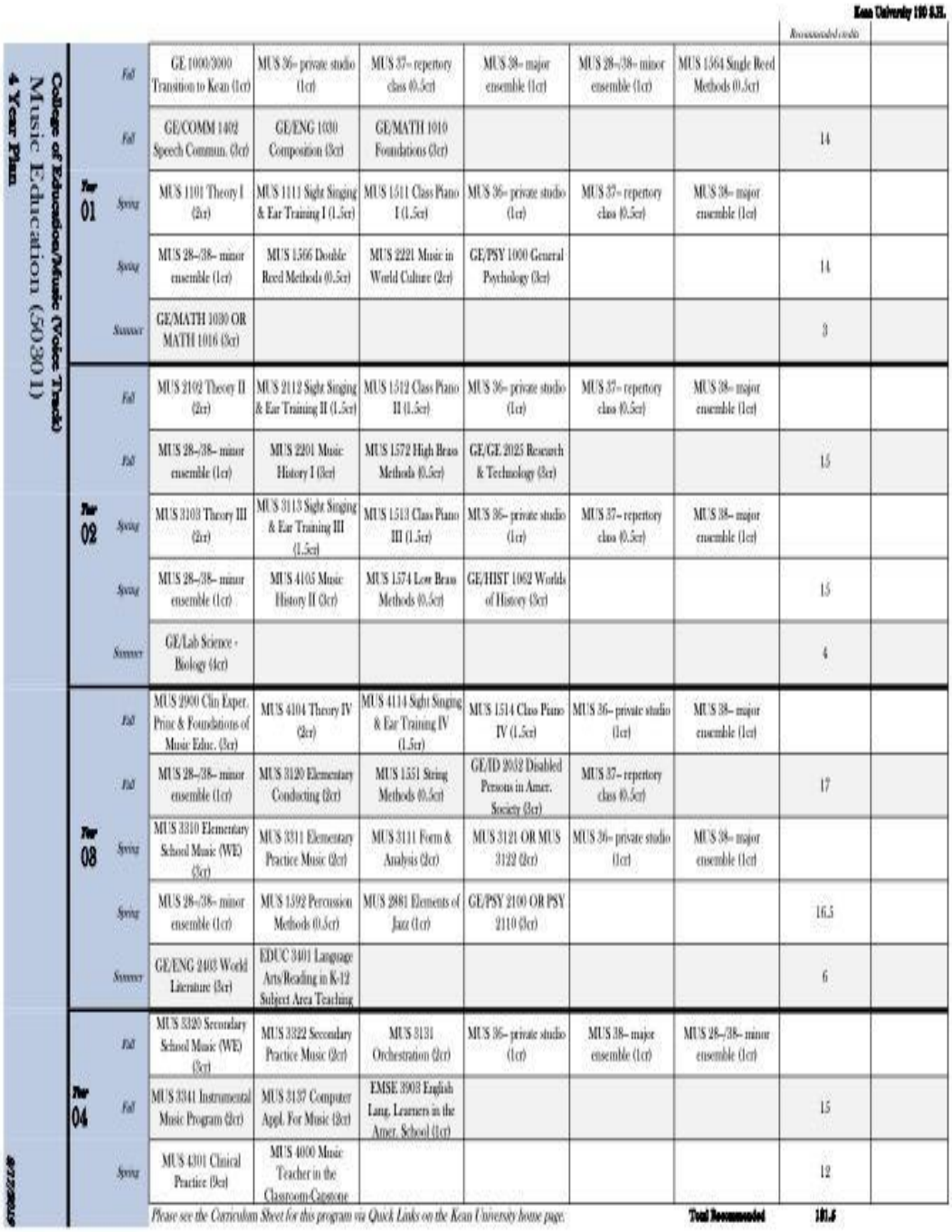
Kean University 120 S.H.

College of Education/Music (Instructional Track)
Music Education (50301)
4 Year Plan

								Recommended credits	
Yr 01	Fall	GE 1000/3000 Transition to Kean (1cr)	MUS 36– private studio (1cr)	MUS 37– repertory class (0.5cr)	MUS 38– major ensemble (1cr)	MUS 28–/38– minor ensemble (1cr)	MUS 1564 Single Reed Methods (0.5cr)		
	Fall	MUS 1501 Voice Methods (0.5cr)	GE/ENG 1030 Composition (3cr)	GE/MATH 1010 Foundations (3cr)	GE/COMM 1402 Speech Communication (3cr)			14.5	
	Spring	MUS 1101 Theory I (2cr)	MUS 1111 Sight Singing & Ear Training I (1.5cr)	MUS 1511 Class Piano I (1.5cr)	MUS 36– private studio (1cr)	MUS 37– repertory class (0.5cr)	MUS 38– major ensemble (1cr)		
	Spring	MUS 28–/38– minor ensemble (1cr)	MUS 1566 Double Reed Methods (0.5cr)	MUS 2221 Music in World Culture (2cr)	GE/PSY 1000 General Psychology (3cr)			14	
	Summer	GE/MATH 1030 OR MATH 1016 (3cr)						3	
Yr 02	Fall	MUS 2102 Theory II (2cr)	MUS 2112 Sight Singing & Ear Training II (1.5cr)	MUS 1512 Class Piano II (1.5cr)	MUS 36– private studio (1cr)	MUS 37– repertory class (0.5cr)	MUS 38– major ensemble (1cr)		
	Fall	MUS 28–/38– minor ensemble (1cr)	MUS 2201 Music History I (3cr)	MUS 1572 High Brass Methods (0.5cr)	GE/GE 2025 Research & Technology (3cr)			13	
	Spring	MUS 3103 Theory III (2cr)	MUS 3113 Sight Singing & Ear Training III (1.5cr)	MUS 1513 Class Piano III (1.5cr)	MUS 36– private studio (1cr)	MUS 37– repertory class (0.5cr)	MUS 38– major ensemble (1cr)		
	Spring	MUS 28–/38– minor ensemble (1cr)	MUS 4105 Music History II (3cr)	MUS 1574 Low Brass Methods (0.5cr)	GE/HIST 1062 Worlds of History (3cr)			13	
	Summer	GE/Lab Science - Biology (4cr)						4	
Yr 03	Fall	MUS 2900 Clin Exper. Princ & Foundations of Music Educ. (3cr)	MUS 4104 Theory IV (2cr)	MUS 4114 Sight Singing & Ear Training IV (1.5cr)	MUS 1514 Class Piano IV (1.5cr)	MUS 36– private studio (1cr)	MUS 38– major ensemble (1cr)		
	Fall	MUS 28–/38– minor ensemble (1cr)	MUS 3120 Elementary Conducting (2cr)	MUS 1551 String Methods (0.5cr)	GE/ID 2032 Disabled Persons in Amer. Society (3cr)			16.5	
	Spring	MUS 3310 Elementary School Music (WE) (3cr)	MUS 3311 Elementary Practice Music (2cr)	MUS 3111 Form & Analysis (2cr)	MUS 3121 OR MUS 3122 (2cr)	MUS 36– private studio (1cr)	MUS 38– major ensemble (1cr)		
	Spring	MUS 28–/38– minor ensemble (1cr)	MUS 1592 Percussion Methods (0.5cr)	MUS 2881 Elements of Jazz (1cr)	GE/PSY 2100 OR PSY 2110 (3cr)			16.5	
	Summer	GE/ENG 2403 World Literature (3cr)	EDUC 3401 Language Arts/Reading in K-12 Subject Area Teaching					6	
Yr 04	Fall	MUS 3320 Secondary School Music (WE) (3cr)	MUS 3322 Secondary Practice Music (2cr)	MUS 3131 Orchestration (2cr)	MUS 36– private studio (1cr)	MUS 38– major ensemble (1cr)	MUS 28–/38– minor ensemble (1cr)		
	Fall	MUS 3341 Instrumental Music Program (2cr)	MUS 3137 Computer Appl. For Music (3cr)	EMSE 3903 English Lang. Learners in the Amer. School (1cr)				15	
	Spring	MUS 4301 Clinical Practice (9cr)	MUS 4000 Music Teacher in the Classroom-Capstone					12	
		Please see the Curriculum Sheet for this program via Quick Links on the Kean University home page.					**Total Recommended**	**131.5**	

Music Education 4-year plans

Vocal



Kean University 120 S.H.

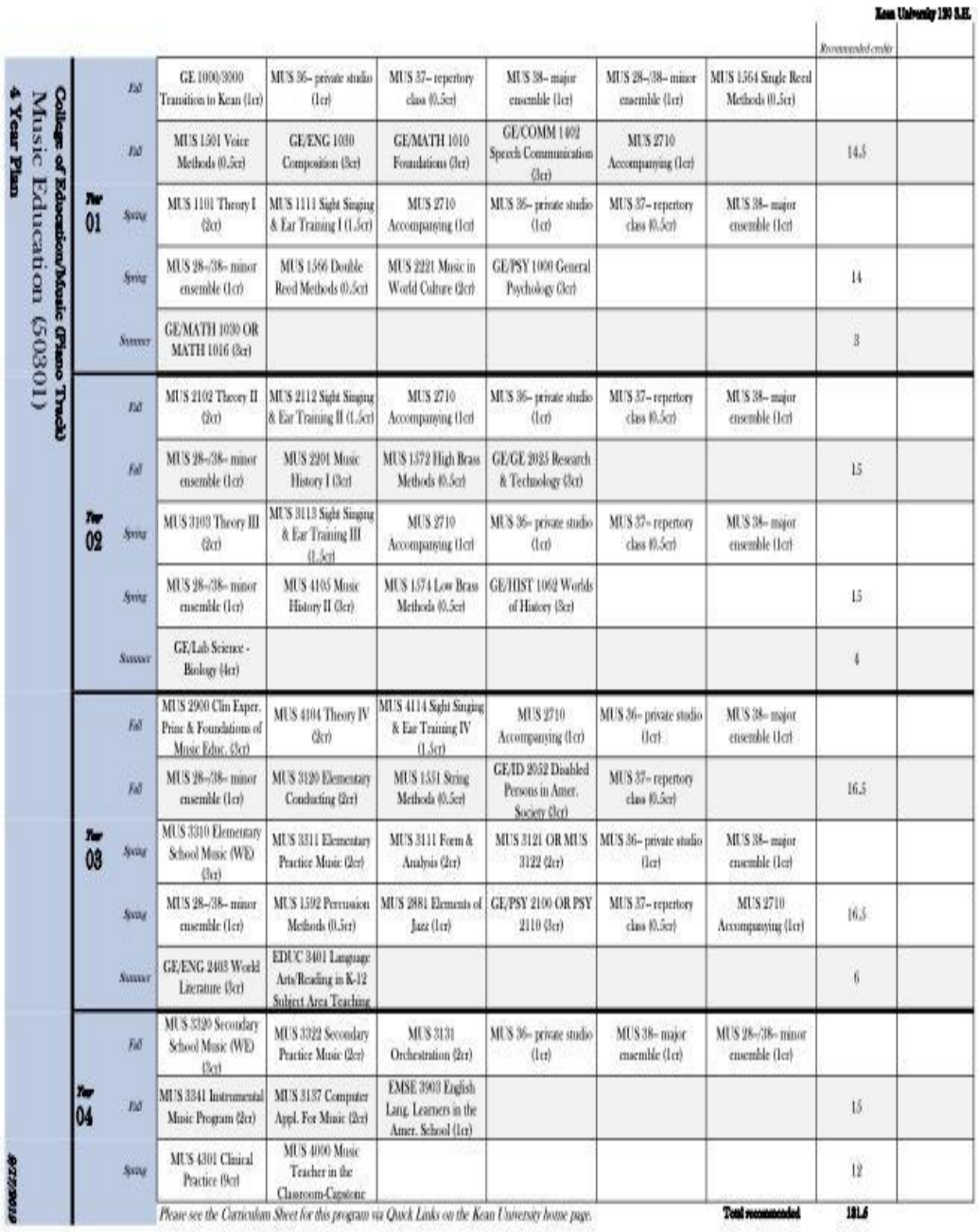
College of Education/Music (Voice Track)
Music Education (50301)
4 Year Plan

								Recommended credits	
Yr 01	Fall	GE 1000/3000 Transition to Kean (1cr)	MUS 36– private studio (1cr)	MUS 37– repertory class (0.5cr)	MUS 38– major ensemble (1cr)	MUS 28–/38– minor ensemble (1cr)	MUS 1564 Single Reed Methods (0.5cr)		
	Fall	GE/COMM 1402 Speech Commun. (3cr)	GE/ENG 1030 Composition (3cr)	GE/MATH 1010 Foundations (3cr)				14	
	Spring	MUS 1101 Theory I (2cr)	MUS 1111 Sight Singing & Ear Training I (1.5cr)	MUS 1511 Class Piano I (1.5cr)	MUS 36– private studio (1cr)	MUS 37– repertory class (0.5cr)	MUS 38– major ensemble (1cr)		
	Spring	MUS 28–/38– minor ensemble (1cr)	MUS 1566 Double Reed Methods (0.5cr)	MUS 2221 Music in World Culture (2cr)	GE/PSY 1000 General Psychology (3cr)			14	
	Summer	GE/MATH 1030 OR MATH 1016 (3cr)						3	
Yr 02	Fall	MUS 2102 Theory II (2cr)	MUS 2112 Sight Singing & Ear Training II (1.5cr)	MUS 1512 Class Piano II (1.5cr)	MUS 36– private studio (1cr)	MUS 37– repertory class (0.5cr)	MUS 38– major ensemble (1cr)		
	Fall	MUS 28–/38– minor ensemble (1cr)	MUS 2201 Music History I (3cr)	MUS 1572 High Brass Methods (0.5cr)	GE/GE 2025 Research & Technology (3cr)			15	
	Spring	MUS 3103 Theory III (2cr)	MUS 3113 Sight Singing & Ear Training III (1.5cr)	MUS 1513 Class Piano III (1.5cr)	MUS 36– private studio (1cr)	MUS 37– repertory class (0.5cr)	MUS 38– major ensemble (1cr)		
	Spring	MUS 28–/38– minor ensemble (1cr)	MUS 4105 Music History II (3cr)	MUS 1574 Low Brass Methods (0.5cr)	GE/HIST 1062 Worlds of History (3cr)			15	
	Summer	GE/Lab Science - Biology (4cr)						4	
Yr 03	Fall	MUS 2900 Clin Exper. Princ & Foundations of Music Educ. (3cr)	MUS 4104 Theory IV (2cr)	MUS 4114 Sight Singing & Ear Training IV (1.5cr)	MUS 1514 Class Piano IV (1.5cr)	MUS 36– private studio (1cr)	MUS 38– major ensemble (1cr)		
	Fall	MUS 28–/38– minor ensemble (1cr)	MUS 3120 Elementary Conducting (2cr)	MUS 1551 String Methods (0.5cr)	GE/ID 2032 Disabled Persons in Amer. Society (3cr)	MUS 37– repertory class (0.5cr)		17	
	Spring	MUS 3310 Elementary School Music (WE) (3cr)	MUS 3311 Elementary Practice Music (2cr)	MUS 3111 Form & Analysis (2cr)	MUS 3121 OR MUS 3122 (2cr)	MUS 36– private studio (1cr)	MUS 38– major ensemble (1cr)		
	Spring	MUS 28–/38– minor ensemble (1cr)	MUS 1592 Percussion Methods (0.5cr)	MUS 2981 Elements of Jazz (1cr)	GE/PSY 2100 OR PSY 2110 (3cr)			16.5	
	Summer	GE/ENG 2403 World Literature (3cr)	EDUC 3401 Language Arts/Reading in K-12 Subject Area Teaching					6	
Yr 04	Fall	MUS 3320 Secondary School Music (WE) (3cr)	MUS 3322 Secondary Practice Music (2cr)	MUS 3131 Orchestration (2cr)	MUS 36– private studio (1cr)	MUS 38– major ensemble (1cr)	MUS 28–/38– minor ensemble (1cr)		
	Fall	MUS 3341 Instrumental Music Program (2cr)	MUS 3137 Computer Appl. For Music (2cr)	EMSE 3903 English Lang. Learners in the Amer. School (1cr)				15	
	Spring	MUS 4301 Clinical Practice (9cr)	MUS 4000 Music Teacher in the Classroom-Capstone					12	
		Please see the Curriculum Sheet for this program via Quick Links on the Kean University home page.					**Total Recommended**	**101.5**	

Music Education 4-year plans

Piano

Kean University 120 S.H.



College of Education/Music (Piano Track)
Music Education (50301)
4 Year Plan

								Recommended credits	
Year 01	Fall	GE 1000/3000 Transition to Kean (1cr)	MUS 36– private studio (1cr)	MUS 37– repertory class (0.5cr)	MUS 38– major ensemble (1cr)	MUS 28–/38– minor ensemble (1cr)	MUS 1564 Single Reed Methods (0.5cr)		
	Fall	MUS 1501 Voice Methods (0.5cr)	GE/ENG 1030 Composition (3cr)	GE/MATH 1010 Foundations (3cr)	GE/COMM 1402 Speech Communication (3cr)	MUS 2710 Accompanying (1cr)		14.5	
	Spring	MUS 1101 Theory I (2cr)	MUS 1111 Sight Singing & Ear Training I (1.5cr)	MUS 2710 Accompanying (1cr)	MUS 36– private studio (1cr)	MUS 37– repertory class (0.5cr)	MUS 38– major ensemble (1cr)		
	Spring	MUS 28–/38– minor ensemble (1cr)	MUS 1566 Double Reed Methods (0.5cr)	MUS 2221 Music in World Culture (2cr)	GE/PSY 1000 General Psychology (3cr)			14	
	Summer	GE/MATH 1030 OR MATH 1016 (3cr)						3	
Year 02	Fall	MUS 2102 Theory II (2cr)	MUS 2112 Sight Singing & Ear Training II (1.5cr)	MUS 2710 Accompanying (1cr)	MUS 36– private studio (1cr)	MUS 37– repertory class (0.5cr)	MUS 38– major ensemble (1cr)		
	Fall	MUS 28–/38– minor ensemble (1cr)	MUS 2201 Music History I (3cr)	MUS 1572 High Brass Methods (0.5cr)	GE/GE 2025 Research & Technology (3cr)			15	
	Spring	MUS 3103 Theory III (2cr)	MUS 3113 Sight Singing & Ear Training III (1.5cr)	MUS 2710 Accompanying (1cr)	MUS 36– private studio (1cr)	MUS 37– repertory class (0.5cr)	MUS 38– major ensemble (1cr)		
	Spring	MUS 28–/38– minor ensemble (1cr)	MUS 4105 Music History II (3cr)	MUS 1574 Low Brass Methods (0.5cr)	GE/HIST 1062 Worlds of History (3cr)			15	
	Summer	GE/Lab Science - Biology (4cr)						4	
Year 03	Fall	MUS 2900 Clin Exper. Princ & Foundations of Music Educ. (3cr)	MUS 4104 Theory IV (2cr)	MUS 4114 Sight Singing & Ear Training IV (1.5cr)	MUS 2710 Accompanying (1cr)	MUS 36– private studio (1cr)	MUS 38– major ensemble (1cr)		
	Fall	MUS 28–/38– minor ensemble (1cr)	MUS 3120 Elementary Conducting (2cr)	MUS 1551 String Methods (0.5cr)	GE/ID 2052 Disabled Persons in Amer. Society (3cr)	MUS 37– repertory class (0.5cr)		16.5	
	Spring	MUS 3310 Elementary School Music (WE) (3cr)	MUS 3311 Elementary Practice Music (2cr)	MUS 3111 Form & Analysis (2cr)	MUS 3121 OR MUS 3122 (2cr)	MUS 36– private studio (1cr)	MUS 38– major ensemble (1cr)		
	Spring	MUS 28–/38– minor ensemble (1cr)	MUS 1592 Percussion Methods (0.5cr)	MUS 2881 Elements of Jazz (1cr)	GE/PSY 2100 OR PSY 2110 (3cr)	MUS 37– repertory class (0.5cr)	MUS 2710 Accompanying (1cr)	16.5	
	Summer	GE/ENG 2403 World Literature (3cr)	EDUC 3401 Language Arts/Reading in K-12 Subject Area Teaching					6	
Year 04	Fall	MUS 3320 Secondary School Music (WE) (3cr)	MUS 3322 Secondary Practice Music (2cr)	MUS 3131 Orchestration (2cr)	MUS 36– private studio (1cr)	MUS 38– major ensemble (1cr)	MUS 28–/38– minor ensemble (1cr)		
	Fall	MUS 3341 Instrumental Music Program (2cr)	MUS 3137 Computer Appl. For Music (2cr)	EMSE 3903 English Lang. Learners in the Amer. School (1cr)				15	
	Spring	MUS 4301 Clinical Practice (9cr)	MUS 4000 Music Teacher in the Classroom-Capstone					12	
		Please see the Curriculum Sheet for this program via Quick Links on the Kean University home page.					Total recommended	121.5	

Teaching Certification in New Jersey
for more information on New Jersey Teacher certification visit:

https://nj.gov/education/license/overview/

STEP 1: Establishing eligibility – Certificate or Eligibility and Certificate of Eligibility with Advanced Standing

CE - The Certificate of Eligibility (CE) is a credential with lifetime validity issued to an individual who has NOT completed a teacher preparation program, but who has met the basic requirements for certification including academic study and applicable test requirements. The CE authorizes an individual to seek and accept employment in NJ public schools requiring certification.

CEAS - The Certificate of Eligibility with Advanced Standing (CEAS) is a credential issued to an individual who HAS completed a teacher preparation program and has met the basic requirements for certification including academic study and applicable test requirements. The CEAS authorizes an individual to seek and accept employment in NJ public schools requiring certification. The CEAS is issued to an individual who does NOT hold a NJ Standard certificate or has NOT completed two years of full-time teaching under a valid out-of-state instructional certificate.

STEP 2: Legalizing Employment and Induction – Provisional Certificate
Provisional Certificate: a two-year certificate issued to candidates who have met the requirements for initial employment (holder of a CE or CEAS) and are employed and part of a state-approved district training program or residency leading to standard certification.

STEP 3: Becoming Permanently Certified – Standard Certification
Standard Certificate: a permanent certificate issued to persons who have met all certification requirements.

1. Bachelor's degree from a regionally accredited college or university.

2. A baccalaureate degree cumulative grade point average (GPA) of at least 3.0 for candidates graduating September 1, 2015, or later.

3. Passing score in Praxis II Specialty Area test(s) for secondary teaching the Elementary Education: Content Knowledge for elementary teachers. See information on test requirements in Appendix D for details and for exceptions.

4. Completion of a major in the liberal arts or sciences for elementary education. Completion of a major in the subject teaching field for an initial endorsement in a subject teaching field, except for vocational industrial certification. For additional endorsements, completion of at least 30 semester hours in a coherent major in the subject teaching field.

5. Successful completion of one of the following:

· the Provisional Teacher Program (induction/mentoring for alternate route or traditionally prepared first-year teachers)

- or –

· a state approved college teacher preparation program and one year of full-time teaching under a valid state license.

Go to: https://www.kean.edu/media/undergraduate-teacher-certification-application
for the **Kean University Application Instruction Sheet for Teacher Certification Undergraduate Candidates**

SATISFACTORY PROFICIENCY TESTS RECORD
Required for admission to Student-Teaching
Please note that this form must be completed and submitted to Dr. Schraer

no later than the jury date prior to your student teaching semester.

1. Piano: Faculty initials: _____ Date: _____
2. Voice: Faculty initials: _____ Date: _____

3. Secondary Instruments:

a) Woodwinds:

Instrument: Flute
Scales: _____
Selections performed: _____
Faculty initials: _____ Date: _____

Instrument: Clarinet
Scales: _____
Selections performed: _____
Faculty initials: _____ Date: _____

b) Percussion:

Instrument: Mallets
Scales: _____
Selections performed: _____
Faculty initials: _____ Date: _____

Instrument: Timpani
Interval tuning: _____
Selections performed: _____
Faculty initials: _____ Date: _____

Instrument: Snare drum
Rudiments: _____
Selections performed: _____
Faculty initials: _____ Date: _____

c) Brass:

Instrument: Trumpet
Scales: _____
Selections performed: _____
Faculty initials: _____ Date: _____

Instrument: Trombone
Scales: _____
Selections performed: _____
Faculty initials: _____ Date: _____

d) Strings:

Instrument: Violin
Scales: _____
Selections performed: _____

Faculty initials: _____ Date: _____

Woodwinds Methods Practical Evaluation

Students are advised that school owned instruments will not be available for review due to the limited number of instruments available. Students are strongly encouraged to rent or borrow these instruments to maintain their skills. Except for percussion instruments, you will need to

bring your own instruments to the proficiency.

Flute

A. Major scales: One octave with arpeggio
C, F, Bb, Eb, Ab, G, D, A, E

B. Chromatic Scale: Two octaves D - D

C. Pearson, Bruce. *Standard of Excellence*. San Diego: Kjos, 1993.

D. Dietz, William, Ed. *Teaching Woodwinds.* Schirmer Thomson, 1998.

Clarinet

E. Major scales: One octave with arpeggio
C, F, Bb, Eb, Ab, G, D, E, A

F. Chromatic Scale: Two octaves G – G

G. Pearson, Bruce. *Standard of Excellence*. San Diego: Kjos, 1993

Additional Requirements
The student should be prepared to demonstrate and explain or answer questions of a basic pedagogical nature related to teaching woodwind instruments. The student should be prepared to sight read and model correct posture as well as good tone and intonation. The term "good" is subjective and as such will be determine by the faculty evaluator(s).

Violin

A. Major scales: One octave with arpeggio
C, G, D, A, E

B. Chromatic Scale: one octaves D - D

C. Schirmer Thomson, 1998.

Additional Requirements: The student should be prepared to demonstrate and explain or answer questions of a basic pedagogical nature related to teaching string instruments. The student should be prepared to sight read and model correct posture as well as good tone and intonation. The term "good" is subjective and as such will be determine by the faculty evaluator(s).

Brass Methods Practical Evaluation

Trumpet

A. Major scales: One octave with arpeggio

C, F, Bb, Eb, Ab, G, D, A, E

B. Chromatic Scale: Two octaves G – G

C. Pearson, Bruce. *Standard of Excellence*. San Diego: Kjos, 1993.

D. Remington Exercises, No 1 - 4.

Trombone

E. Major scales: One octave with arpeggio
C, F, Bb, Eb, Ab, G, D, E, A

F. Chromatic Scale: Two octaves G – G

G. Pearson, Bruce. *Standard of Excellence*. San Diego: Ko's, 1993

H. Remington Exercises, No 1 - 4.

Additional Requirements
The student should be prepared to demonstrate and explain or answer questions of a basic pedagogical nature related to teaching brass instruments. The student should be prepared to sight read and model correct posture as well as good tone and intonation. The term "good" is subjective and as such will be determine by the faculty evaluator(s).

Percussion Methods Practical Evaluation

Snare Drum

A. Rudiments

Long double stroke rolls	Single stroke roll
5-stroke roll	Flam
7-stroke roll	Flam-tap
9-stroke roll	Ruff
13-stroke roll	Ratamacue
17-stroke roll	Single paradiddle
Drag	Lesson 25
Flamacue	Flam Accent

B. Whaley, Garwood. *Audition Etudes*. Fort Lauderdale: Meredith, 1982. Exercises No. 1 - 8

Mallets

A. Major Scales: Two octaves with arpeggio
C, F, Bb, Eb, Ab, G, D, A, E

B. Whaley, Garwood. *Audition Etudes*. Fort Lauderdale: Meredith, 1982. Exercises No. 1 - 6

Timpani

A. Tuning of Intervals:

Major second	Major third
Perfect forth	Perfect fifth

B. Whaley, Garwood. *Audition Etudes*. Fort Lauderdale: Meredith, 1982. Exercises No. 1 - 4

All exercises should be done while counting aloud

VOICE PROFICIENCY TEST And EVALUATIVE CRITERIA
for Music Education Majors

Name of Student_____ Date_____

Name(s) of Faculty Member Evaluating_____

** Students are required to perform satisfactorily in ALL the four items to receive a Pass in the Voice Proficiency Test.*

1. Lead a Choral Warm-Up from the Piano for *evaluation of cueing and keyboard skills.*
Play a required choral warm-up exercise on the piano. (for example, an arpeggio of d-m-s-d'-s-m-d moving one octave up and down chromatically).

Evaluative Criteria: The warm-up must be played without looking at the keyboard or music. At the same time, the student should also give cues while playing the piano (nodding, breathing, looking at choir).

Pass_____ Fail_____

---

2. Sing the Same Warm-up Exercise for ***evaluation of vocal technique.***

Evaluative Criteria: This time, demonstrate excellent vocal production, breath, tone quality, vowels, pitch, etc., while you sing the same exercise chromatically up and down. Make any register adjustments necessary. If you need to give yourself starting pitches at the piano, that is fine, but piano is not the focus of this part of the test.

Pass_____ Fail_____

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3. Solo classical vocal piece (*student must provide own accompanist*). Sing a solo classical piece in which the vocal techniques of the student can be fully demonstrated, e.g., *Caro Mio Ben* or a similar selection from *the Twenty-Four Italian Songs and Arias* book.

Evaluative Criteria: The piece should be performed by memory so that the student can concentrate on performing with excellent vocal production, breath, tone quality, vowels, pitch, etc. *Evaluate vocal technique.*

Pass_____ Fail_____

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4. Sight-singing. A four-part SATB choral score in which the student will be asked to sight-sing one part, alternately the soprano line, bass, etc.

Evaluative Criteria: Focus will be on accurate pitch and rhythms to ***evaluate sight singing skill.***

Pass_____ Fail_____

FINAL RESULT: Pass_____ Fail_____ Faculty Signature _____

Clinical Experiences

Clinical Field Experiences

All BM. in Music Education candidates must follow the requirement of the College Education at Kean University and complete a three-level well-planned sequence of field experiences in the schools. Students complete a guided pre-admission field experience in their sophomore year, a supervised pre-professional field experience in their junior year, and a full semester student teaching/internship. During the student teaching experience, a university supervisor visits the student every other week to provide support and feedback. Students are required to keep a journal and complete a professional portfolio during the student teaching/ internship experience.

Choral and Instrumental Lab Experiences

Starting in the Fall 2005, all music education students enrolled in MUS 1562, 1570, 1590, 3121, **3122** will be required to attend a choral/ instrumental lab in addition to usual class sessions. This lab will provide music education students with additional opportunities to practice their secondary instruments skills and singing skills. Students enrolled in choral conducting (fall) and instrumental conducting (spring) will not only 1. further develop their conducting skills, 2. develop rehearsal techniques, and 3. plan and subsequently run a rehearsal all in preparation for the junior and senior field experiences.

What is the edTPA?

The edTPA is a performance-based, subject-specific assessment.

Performance assessment is an authentic form of evaluation. edTPA requires clinical interns to demonstrate teaching rather than select an answer from a ready-made list. Through edTPA, teacher candidates demonstrate that they have the classroom skills necessary to ensure that students are learning.

edTPA focuses on subject-specific student learning and principles from research and theory. edTPA is aligned with the Interstate Teacher Assessment and Support Consortium (InTASC) as well as subject-matter content and pedagogical standards. Kean University is among the 790 Educator Preparation Programs in forty-one states and the District of Columbia currently participating in edTPA.

edTPA at Kean

As of fall 2017, every teacher candidate in New Jersey must complete edTPA.

In the 2017-2018 academic year, 351 candidates from Kean University completed this teacher certification requirement. Sound pedagogical practices required in edTPA are embedded in teacher education courses at Kean. The faculty are committed to supporting each student not only to complete edTPA but to be the best teacher they can be.

Teaching requires dedication, and we expect 100 percent commitment from each teacher candidate. Do your best as you complete edTPA, so that your score and your portfolio can shine on!

Music Education Clinical Interns enrolled in MUS 4301/MUS 4000 are required to complete edTPA:

All candidates submitting edTPA in a particular semester are required to submit the completed **Kean edTPA Support Guidelines** available through **Chalk & Wire**.

New Jersey Department of Education

Information regarding edTPA can be accessed via the New Jersey Department of Education's website: **Educator Recruitment, Preparation, and Recognition**

What do Clinical Interns need to do?

Clinical interns complete subject specific "tasks" and submit these tasks electronically as a portfolio through the Pearson/edTPA system.

edTPA (2021). Retrieved from https://www.kean.edu/academics/college-education/edtpa

Kean Music Education Implementation of the edTPA

The Music Education program began implementation of the edTPA in Spring 2016 with their MUS 2900 course - Principles and Foundations of Music Education. This implementation included an introduction of the edTPA as well as a Context for Learning (C4L) assignment for each field observation. The department expanded implementation in the Fall of 2016 with the Elementary School Methods and related clinical experience. This included a modified edTPA (without video) as well as several internal assignments including a daycare teaching assignment that was videoed to promote discussion involving critical evaluation and descriptive feedback. A midterm assignment synthesizing the topics related to research and theory as well as instructional approaches in music was also assigned. The students maintained an edTPA throughout the semester to promote discussion. In the Spring of 2017, the Secondary School music class and related clinical experience will complete all three sections of the edTPA; the Music 2900 class will complete a modified context for learning assignment as part of their field journal requirements; and the Clinical music education Interns completing their clinical practice will also pilot edTPA. Since this will be their first introduction to the edTPA, they will experience a Candidate Support Colloquium in January 2017 followed by a series of workshops in conjunction with their capstone course related to edTPA handbook overview, Academic Language, Assessment, Video Preparation, Rubric Levels and have discussion forums regarding teaching experiences, implementation of the edTPA as well as their questions/concerns throughout the edTPA process.

Gateway Jury for Clinical 1a

Students who have met the course requirements for Clinical 1a must also pass a gateway jury. This jury lasts for 15 minutes and includes members of the music education faculty. Students must demonstrate a performance level commensurate with that of a junior - that is demonstrating performance skills (solid technique, musicianship, and artistry) befitting a role model for K-12 students.

Academic Majors in Music

Elementary and Early Childhood majors can pursue an academic major in music which consists of 30 hours of study in basic musicianship and performance. Students can take lessons, participate in ensembles, and take the Elementary Music methods course to ensure the integration of music into their general music classrooms.

Field Experience Application Instructions

As of Spring 2020, all clinical field applications are to be completed online via Chalk & Wire system.

Application Deadlines:
SPRING: Application deadline is October 1st.

Praxis Deadline:
August 15 - Fall semester
December 15 - Spring semester

To be approved for Clinical Field Applications the student is expected to:
1. Login to their assigned Chalk & Wire Account

2. Review your course requirements, GPA, transcript, and prerequisites for field experience with your faculty advisor and receive their approval for clinical field, without this approval any completed application will not be processed. If your GPA is below 3.0 and you are in the range of 2.7-2.99 speak with your faculty advisor if you believe you will meet the GPA requirement by the targeted semester for your placement. If you have not completed the appropriate prerequisites, or if you have received a grade of D, F or INC in any professional education course, you will be ineligible to be placed or to remain in a field placement site.

3. After you receive approval from your faculty advisor, login to Chalk & Wire and complete the Fall 2020 or Spring 2021 Clinical Field Placement Application.

4. Submit a copy of your Examinee Score Report(s) form the appropriate Praxis exam(s) (Praxis Core exam report for Clinical I; Praxis II for Clinical II). The College of Education requires that all students must pass the appropriate Praxis exam(s) BEFORE they are eligible to perform

fieldwork. Passing scores must subsequently be submitted by the appropriate deadline (August 15 for the fall semester; December 15 for the spring semester). Please visit http://www.ets.org/praxis for more information about the Praxis tests and to register.

5. You are required to take, and have proof of, a TB (MANTOUX) test within six (6) months of starting your Clinical Field Placement.

APPLICATIONS MISSING ANY OF THE ABOVE REQUIRED ITEMS WILL NOT BE ACCEPTED AND MUST BE SUBMITTED BY THE APPROPRIATE DEADLINE.

Notification of Field Placements

All students will receive an email notification from the field placement office indicating the school district/school/agency in which they have been placed for their field work. It is the student's responsibility to schedule an interview with the contact person upon receipt of this placement letter.

Mandatory Orientation

If you have applied for a field experience in a particular semester, you will receive more information about orientation approximately one month prior to the start of that semester. Orientations are usually held in mid-January for the spring semester and in late August for the fall semester. Also check this website for updated information about orientation.

Getting Your Required Substitute Teaching Certification

Will I need substitute teaching certification as a Clinical I and Clinical II student?

> Yes, you are required to get your substitute teaching certification to participate in the Clinical I and Clinical II student teaching program.
> The process of procuring certification as a NJ substitute teacher will take eight (8) to ten (10) weeks. Please start this process the semester prior to applying for the Clinical I field experience.

What are the requirements to become a substitute teacher?

There are two major requirements:

> - 60 college credits earned at Kean University or at any other accredited (two or four year) college/university.
> - Fingerprinting and a completed criminal background check that show no felony conviction(s).

How do I start the process to obtain a NJ substitute teacher certificate?

1. Contact the Board of Education in the town in which you live or the town in which you have

been accepted for placement and ask for a Universal Fingerprint Form. Make sure the information on the top of the form is complete before trying to schedule an appointment.

2. Schedule an appointment at the IdentoGo by Morphotrust USA web page www.bioapplicant.com/nj

To speak to a live operator, call 1-877-503-5981 between the hours of 8 a.m. and 5 p.m. For more information about Criminal Background Checks please visit www.nj.gov/education/educators/crimhist

Applying for a Field Experience Placement (2021). Retrieved from https://www.kean.edu/career-services/office-clinical-practice-and-teacher-placement/teaching-placement-office-students

Advisement Guide for the Intended Music Education Major

1. Go to Keanwise and download your transcript!
2. Review the COE website and find your curriculum sheet:
    a. You can find it at: https://www.kean.edu/offices/registrars-office/college-education-curriculum-sheets and search for your program. This will appear to the right and will be labeled as Degree/Major/Curriculum Sheet.

    b. Then, scroll down to find and/or select the 4-year plan that aligns with the **content area** you have selected (If you have not decided upon a content area- review the 4 year plans to see what interests you. Your advisor can help with this, as well!

    c. General requirements include: GPA, Foundations courses for MA 1010, 1000, 1016; ENG 1030, and COMM 1402 as well as the Praxis Core: Go to:

        i. COE Resource Center:
            https://www.kean.edu/academics/college-education-0

        ii. PRAXIS information:
            https://www.ets.org/praxis/about/core/ or visit the ETS Praxis N.J. website for additional information: **http://www.ets.org/praxis/nj/requirements/**

3. Review the footnotes listed on the back of your curriculum sheet to see if the course work you have completed (on your transcript) meets the requirements listed (Check sections on the back of your curriculum guide labeled as *Testing and Placement* and *Prerequisites and Equivalencies for GE Foundations Courses)* to make sure you are in compliance).

4. Create a list of questions in preparation for advisement **AND** email your advisor for an appointment!!

5. **Terms to be familiar with:**

Professional Sequence: The Professional Sequence is a minimum of 30 credits for all certification options. It is comprised of all methods and field requirements for your certification area**Clinical 1: The clinical practice:** pre-professional is a semester of guided observations and participation prior to the onset of the clinical practice internship. During the clinical practice: pre-professional semester, the university student is placed in a school/agency setting and under the supervision of an assigned cooperating teacher and a clinical supervisor. (Typical 1 semester in length and requires 2 full days in the field) **Clinical 2:**

The Professional Internship: Underlying the teacher preparation program at Kean University is the goal that the clinical intern becomes an informed, dynamic professional. This means that the faculty and staff are committed to the preparation of educators who will be creative, innovative and inquiring educational leaders in the settings in which they will work. Teachers engage in a wide array of decision-making activities, and we believe that reflective practice and ongoing teacher inquiry are ways in which a teacher's knowledge, skills, and dispositions can be strengthened and improved. For more information Go to:https://www.kean.edu/academics/college-education/required-documents-clinical-1-and-clinical-2-field-experiences

Praxis 1: (Praxis Core) The Core assesses skills in mathematics, reading, and writing of the teacher candidate. In order to enter a College of Education (COE) teaching program, you will have to pass the Praxis Core. Please make an appointment with your education advisor to review the other requirements for entering the program of your choice. All Elementary Education and P-3 applicants must take the Core Academic Skills Test and Praxis II exam prior to admission. Copies of the test scores are required for admissions. (Test scores must be current.)**Praxis 2: (Subject area)** The Praxis II assesses content knowledge in specific subject areas that beginning teachers will need. In order to qualify for your senior field experience, you will have to pass the Praxis II content knowledge in your education major**.**

edTPA: Go to https://www.kean.edu/academics/college-education/edtpa for information on the edTPA - a performance-based, subject-specific assessment a requirement every teacher candidate in New Jersey must complete edTPA as of fall 2017,

New Jersey Department of Education (NJDOE): The New Jersey Department of Education supports schools, educators and districts to ensure all of New Jersey's 1.4 million students have equitable access to high quality education and achieve academic excellence. **Go to: https://www.nj.gov/education/license/**

Certification: ***After completing your 4 year program,*** you will earn a CEAS (a certificate of eligibility with advanced standing) a credential issued to an individual who HAS completed a teacher preparation program and has met the basic requirements for certification including academic study and applicable test requirements. The CEAS authorizes an individual to seek and accept employment in NJ public schools requiring certification. For more information go to:

https://www.nj.gov/education/license/ **Or https://nj.gov/education/license/teacher/**

SECTION IV:

GENERAL DEPARTMENTAL GUIDELINES

Becoming a Music Major at Kean University

1. Complete the Kean University Application

2. When we are notified of the receipt of your application, you will be contacted to schedule your audition. Auditions may be in-person or online via video submission*

3. Once your audition is scheduled you will be sent an email to confirm your audition appointment or online submission* details

4. Your admission review for Music will include the audition, an interview, music placement exams in music theory, music history, sight singing, rhythm counting and piano performance. NOTE: If you are a singer and you schedule an in-person audition, please let us know if you will be bringing your own accompanist or using our accompanist in the music dept.

5. For in-person auditions, please be sure to bring an extra copy of your music for the adjudicator.

MUSIC AT KEAN

Audition Requirements

Strings: Two contrasting movements or pieces from the standard repertoire.

Woodwinds: Two contrasting movements of a sonata or concerto, or a concert piece of moderate difficulty in which contrasting sections are evident. The second piece may be in the jazz idiom for saxophone auditions.

Brass: Two contrasting pieces from the standard concert repertoire showing contrast in style and technique.

Percussion: Proficiency on mallets, snare drum, and timpani. Demonstration of the knowledge of rudiments and ability to read percussion music are required.

Guitar: Two contrasting compositions from standard literature, i.e. *Bach, Sor, Villa Lobos.*

Voice: Two contrasting compositions from the classical repertoire, one in English and one in Italian, French, or German. Popular songs or Broadway selections are NOT acceptable as audition pieces.

Organ: One work by *J.S. Bach* and a second work from the standard literature.

Piano: Two contrasting compositions from the standard piano literature, i.e. *Bach, Mozart, Scarlatti, Haydn, Brahms, Debussy, etc.*

Music Theory Placement Test
All Entering music majors must take a theory placement exam to determine their level of music theory and sight singing/ear training competency.

Piano Placement Test
All entering music majors must take a piano exam to determine the level of class piano in which they should enroll.

Music History Placement Test
All entering music majors wishing to test out of music history/survey must take a placement test.

Please note that all prospective music students must first be admitted to Kean University prior to their audition.

Advisement Policies and Procedures

1. Go to Keanwise and download your transcript!

2. Review the COE/C:A website and find your curriculum sheet:
    a. You can find it at:

    College of Liberal Arts Curriculum Sheets | Kean University

    Or

    https://www.kean.edu/offices/registrars-office/college-education-curriculum-sheets

    Then, search for your program. This will appear to the right and will be labeled as Degree/Major/Curriculum Sheet.

    b. Then, scroll down to find and/or select the 4-year plan that aligns with your intended music major.

    c. Review your required General education requirements, core music content, electives. BE SURE TO REVIEW THIS EACH SEMESTER.

3. Review the footnotes listed on the back of your curriculum sheet to see if the course work you have completed (on your transcript) meets the requirements listed (Check sections on the back of your curriculum guide labeled as *Testing and Placement* and *Prerequisites and Equivalencies for GE Foundations Courses)* to make sure you are complying).

4. Create a list of questions in preparation for advisement **AND** email your advisor for an appointment!!

ADVISEMENT FORM

Student: Semester:
ID# Major/minor:
Current GPA(as per your transcript): Anticipated graduation date
Praxis I: (P/F)Score or anticipated test date: Praxis II (P/F) Score or anticipated test date:
Restrictions removed ☐ Petitions granted: ☐

Department	Catalogue #	Course Title	Credit Hours
MUS			
MUS			
MUS			
MUS			
MUS			
MUS			
MUS			
MUS			
MUS			

Music Credits: **GE Credits:** **Total Credits:**

Schedule Grid:

Time	Monday	Tuesday	Wednesday	Thursday	Friday
8:00					
9:30					
11:00					
12:30					
2:00					
3:30					
5:00					
7:00					

I understand that not adhering to the above plan, as recommended by my advisor, may result in additional semesters of study to fulfill graduation requirements.

Name:_____Date:_____

Student Recitals

Student recitals are performances that take place during the college hour (3:20-4:20 pm) on Tuesdays starting around mid-October through November. A group of about 8-10 students will perform one piece each from the music that they are studying in their private lessons. Recitals usually take place in Wilkins 143, but on the rare occasion will be held in Enlow Recital Hall in East Campus across the street. Performances will go in order of seniority, meaning students who have been here the longest will perform earlier and new students will perform later in the semester to give them more time to prepare. Students are required to perform a recital for their main instrument as long as they are registered in a private lesson studio. Recital application forms must be filled out before your performance for the recital program and they can be found right outside Dr. Carlson's office (Wilkins 135).

You are expected to attend all student recitals. Attendance counts as 15% of your applied lesson grade.

Applied Lesson Grade

14 lessons at 5 points each = 70% of your grade average
Participation (including attendance at all weekly recitals) = 15% of your grade
Semester end jury = 15% of overall grade for the semester

Juries

Juries are the equivalent of a final exam for your private lessons. If you are registered for an applied lesson, then you must complete a jury on that instrument/voice. They take place at the end of each semester, usually in Enlow Recital Hall for voice majors and Wilkins 120 or 143 for instrumentalists and they are spread across two days. This semester, Instrumental juries will be held on Tues. 12/13 and Vocal juries will be held on Wed. 12/14. Music classes will usually not be running by this point, which means finals for music classes are often held the week before. There will be a sign up sheet outside of Hilda's office (Wilkins 123) with information about which professors will be attending those recitals. They are like a panel of judges, and you perform at least two pieces from your lessons, one that you are offering and one that the professors will choose to hear (they might want to hear two pieces, but this is for students who have been in the dept for a few years). You must have copies of your music (without any markings) for each professor, along with enough jury sheets for them to make comments which can be found in Hilda's office. Each professor writes comments about your performance for each piece, and they will assign a recommended grade for your lesson teacher. Please be sure to be at your jury location at least 15 minutes early in case they are running early. Your jury counts as 15% of your overall grade for the semester.

All students enrolled on MUS 36XX and MUS 30XX must take a jury examination at the end of each semester. Students may be exempted from jury examinations only if they have performed a recital in fulfillment of degree requirements.

Approximately 2 weeks prior to exams, sign-up sheets are posted next to the music office door. Specific content and length of each student's jury is determined by the applied area. A panel of area faculty members serves as the evaluating group; each member registers a grade for the

performance and the results are averaged together. The final jury grade is weighed as one third of the current semester's final applied studio grade.

Failure to meet expected standards in a jury can result in probationary status for one semester at the end of which significant improvement must be demonstrated. If standards are not sufficiently met, dismissal from the applied area and reduction or elimination of scholarship support are considered by the appropriate area faculty member**.**

Kean University Dept. of Music: Senior Recital Guidelines

The following deadlines and policies are the responsibility of both the student giving the senior recital as well as the private studio teacher preparing and supervising the student.

THE SEMESTER BEFORE THE RECITAL:

Senior Recital Juries: The Senior Recital Committee must be informed of the intent to perform a senior recital by FEB. I ST OR OCT. 1ST OF THE SEMESTER BEFORE THE RECITAL. All students must pass a senior recital jury the semester before the recital occurs. The Feb. 1/Oct. 1 deadlines allow the dept. time to assemble a faculty jury as the juries take place at the end of the semester. The intent to perform a senior recital is best done by a letter addressed to the Senior Recital Committee and put in Dr. Connor's mailbox. In addition, it is recommended that the letter be emailed to tconnors@kean.edu and music@kean.edu.

Senior Recital Jury Requirements: Students are required to perform 15 min. from a representative sample of works on the program. Using the Senior Recital Jury Form, a draft recital program must be presented to the faculty for approval and should consist of 45-60 min. of traditional repertoire from representative periods. The repertoire and jury performance are required to be at a level that clearly indicates the student will perform--given the time remaining to the recital date--a recital that is musically and technically commensurate with music majors at a fine state university. At least one piece on the program must be from memory, and students should have previously performed one of their recital pieces on the student recital series. Proper performance demeanor is expected at all these performances.

Reservation for the Recital, Dress Rehearsal and Equipment Needs: As early as possible (even before the school year is advisable as spaces fill up quickly), the student and private teacher should schedule a date/time. Please communicate with the conservatory secretary in securing a date, time, and venue.

Approval of the Venue and Date: Prior to the semester of the recital, the location, date, and time must be submitted to the Senior Recital Committee approval in written form to Dr. Connor's mailbox. The date must be approved by Dr. Carlson for Vocal and Guitar Recitals, Dr. Connors for Wind, Brass. String, and Percussion Recitals, and Dr. Halper for Piano Recitals. (Again, it is recommended to also send this information via email to tconnors@kean.edu and music@kean.edu). Approval of the date, time, and venue will be communicated through the conservatory secretary. Most recitals occur on campus for the convenience of students and faculty, and any off-site performances must be approved by the Senior Recital Committee. Any

changes of date, time, or venue MUST be approved in writing or email by the Senior Recital Committee

THE SEMESTER OF THE RECITAL

Registration and Grading: Students must register for their private lesson during the semester the recital is performed. The applied teacher will assign a grade based on the preparation of the recital and the recital itself. As stated earlier, the level required must be musically and technically commensurate with music majors at a fine state university.

The Concert Program: By Oct. I for fall recitals and Feb. 1 for spring recitals, the student should ask the Music Office to email them the Senior Recital format. At least three weeks before the recital the student must email the completed program back to music@kean. edu and the Music Dept. Staff will prepare the program for printing/duplication. (Students should check with the Office Staff to make sure they received the program via email). The program must follow the department format and should be prepared as formally as possible--especially if there are such items as acknowledgements, biographies, or photographs of the performer(s). Program notes are a welcome addition to any program and may either be written for each group of pieces. The program must be proofread by the private studio instructor.
Communication with conservatory secretary before the performance: Three weeks before the recital, the student should communicate with the conservatory secretary again to check that recital and dress rehearsal dates are current on calendars.

THE WEEK OF THE RECITAL

/. The Music and Performers at the Dress Rehearsal and Recital: Accompanists and additional performers are the student's responsibility. Any chamber works should be rehearsed with the private teacher as well as the other students' teachers, and enrollment in chamber music is also encouraged. Prior to the dress rehearsal, the performer, accompanist and additional performers must have performed several times for the private studio teacher, and the teacher will also supervise final performance details at the dress rehearsal.
2. Logistical Needs During the Performance and Dress Rehearsal: It is strongly suggested that the performer ask classmates to handle such details as page turning, moving chairs, stands or the piano during the performance, arranging the correct pieces of music on each stand, etc. A detailed staging diagram for each piece or group of pieces is helpful. All these logistical details will be practiced at the dress rehearsal and modifications will be
suggested by the private studio teacher-please do not wait until the performance to address these issues.

3. Concert Protocol during the Performance: Students should dress and conduct themselves formally during the recital. Page turners and stagehands should also be appropriately dressed. (All black is often recommended for stagehands). Performers should arrive well before the performance to ensure everything is in place and to warm up.

Faculty Attendance: The recital must be attended by both the private studio teacher and at least one full-time music dept. faculty member assigned by the Senior Recital Committee

Fine and Performing Arts Scholarships

Andrew George DeGrado Endowed Piano Scholarship

Award granted to an outstanding undergraduate student pursuing studies in piano performance. Student must have completed one full semester at Kean with a minimum 2.5 GPA. Scholarship application must show student's motivation for pursuing studies in piano.

Anthony J. Bosco Scholarship in Music

Awarded to junior and senior music majors with a minimum 3.0 GPA and proven financial need.

Brautigan Family Music Scholarship

Awarded to a music major who has exhibited academic excellence and exceptional performance ability on a musical instrument.

Concert Artists Scholarship

Awarded to a student showing exceptional musical talent and promise with a minimum 3.0 GPA. To be eligible, students must complete the Foundation Scholarship application and participate in an audition held by the Music Department by June 30.

David A. Kripan Annual Scholarship for Music

Awarded to a sophomore, junior or senior New Jersey resident majoring in music with a minimum 3.5 GPA and proven financial need. Preference given to commuters.

Dr. Michael F. Montgomery Sr. Music Scholarship

Intended to provide financial support to an incoming freshman who has expressed interest in being a music major and demonstrated a financial need.

Edward Paul Ceres Memorial Scholarship

Granted to freshman, sophomores, or juniors with a minimum 2.5 GPA and preference given to instrumental music students.

Elizabeth McColgan Music Scholarship

Granted to a sophomore, junior or senior music major with a minimum 3.0 GPA and proven financial need.

Hazel H. Hardgrove ’79, ’81 Music Education Endowed Scholarship

Awarded to a senior music education major who plans to teach in a New Jersey public school. Student must be a U.S. citizen from Union County, New Jersey, and maintain full-time enrollment with a minimum 3.0 GPA. Preference given to residents of Springfield, New Jersey, planning to teach at the elementary school level.

Henry S. and Agnes M. Truzack Foundation Scholarship

Awarded to undergraduates majoring in instrumental music with a minimum 3.0 GPA. Preference will be given to students concentrating on piano or violin and have Union or Essex County, New Jersey, residency.

James R. Murphy Endowed Scholarship for London Theatre Study

Granted to theatre majors or minors who are interested in studying in London.

Jeanne K. Major Annual Scholarship

Awarded to a student enrolled in the School of Fine and Performing Arts with a minimum 3.0 GPA and proven financial need.

Margaret Ann Phillips Endowed Scholarship

Awarded to undergraduate students in visual arts or art history.

Music Department Scholarship

Awarded through the Department of Music to a music major.

The Estelle RITCHIE Endowed Scholarship in THEATRE

Provides financial support to a full-time Kean University undergraduate theatre major with a minimum GPA of 3.0 of a possible 4.0.

Shaffer-Koros Annual Scholarship for the Fine and Performing Arts

Granted to sophomores, junior, and senior majors within the College of Visual and Performing Arts with a minimum 3.0 GPA.

Thelma Jack Newman Scholarship

Awarded to fine arts majors who have exhibited merit through artwork portfolio or teaching art. Students will be given preference with increasing seniority.

Thomas H. Kean Scholarship

Qualified students must be United States citizens and New Jersey residents who are pursuing an undergraduate degree in the performing arts, have completed 60 credits, and be registered for a minimum of 6 credits in the upcoming semester. Awarded through the Garden State Arts Center Foundation.

Vince Laona Memorial Scholarship

Awarded to students with a minimum 2.5 GPA who are interested in theatre management or stage management.

W. Carl Burger Scholarship

Awarded to a fine arts or art education student with a demonstrated record of community involvement. The recipient should also show an awareness of the contribution of the arts to mankind's refinement and development.

The Ensembles, Directors and Requirements for Participation

Wind Ensemble
Dr. Thomas Connors, Conductor
Director of Bands

Symphonic Winds
Dr. Thomas Connors, Conductor
Director of Bands

Kean Jazz Ensemble
Vincent Turturiello, Director of Jazz Studies

Concert Choir
Dr. Rachel Carlson, Conductor
Director of Choral Studies

Kean Chorale
Dr. Rachel Carlson, Conductor
Director of Choral Studies

Chamber Music at Kean University
Lisa Hansen, Director

Kean Percussion Ensemble
James Musto, Director

Kean University Drumline
James Musto, Director

Summit Symphony Orchestra (Partnership)
Michael Avagliano, Music Director

New Jersey Intergenerational Orchestra (Partnership)
Warren Cohen, Artistic Director

Kean Community Flute Ensemble (KCfE)
Dr. Lyn E. Schraer-Joiner, Director

Ensemble Requirements

Full-time music majors enrolled in private lessons must take two ensembles, one major ensemble (38--) and one minor/secondary ensemble (MUS 28--, 37--, or 38--). The major ensembles are MUS 3800 Concert Choir for students with a concentration in voice, piano and guitar; MUS 3850 Orchestra for students with a concentration in strings; and MUS 3868 Wind Ensemble for students with a concentration in brass, woodwind, or percussion instruments. Part-time music majors enrolled in private lessons must take one major ensemble (MUS 3800, 3850 or 3868) determined by the student's area of performance concentration. After the number of major ensemble credits is fulfilled, part-time students enrolled in private lessons must take one ensemble selected with advisement, which may be either a major or minor ensemble. Music minors taking private studio lessons must also enroll in a major ensemble determined by their performance area.

Student Organizations

Collegiate NAfME

Kean's CNAfME chapter, as the collegiate link to the New Jersey Music Educators Association and subsequently MENC: The National Association for Music Education, provides not only a support system for student music educators but opportunities for professional development. CMENC reinforces for Kean students the privileges, responsibilities, and values associated with the field of music education. Kean's chapter is devoted through demanding work and dedication to improving upon their teaching and performance skills as a means of upholding the long tradition of musical excellence in the state of New Jersey.

KAPPA KAPPA PSI: NATIONAL HONORARY BAND FRATERNITY

Kappa Kappa Psi, the national honorary band fraternity, was founded in 1919 on the Oklahoma State University campus as a means of serving the College and University band programs. Kappa Kappa Psi operates primarily as a student service and leadership recognition society. The purpose of Kappa Kappa Psi is to assist the Director of Bands in developing the leadership and enthusiasm required of his/her band. The primary goals of the organization are to "provide the band not only with organized and concentrated service activities, but to give our membership valid and wholesome experiences in organization, leadership and social contacts." The honorary nature of membership is based upon the premise that "it is an honor to be selected to serve" this band, its department of music, its sponsoring institution, and the cause of band music in the nation's colleges and universities. (http://www.kkpsi.org/whoiskkpsi.asp)

Student Recital Solo Evaluation

Student Name:
Selection performed:
Date performed:

Adjudicator's Notes:

Signature of Faculty Member

Date of Recital

KEAN UNIVERSITY
DEPARTMENT OF MUSIC

Senior Recital Jury Form

Name of Students: _____ Private Studio Teacher: _____

Major Instrument: _____ No. of semesters of music major studies: _____

Composer and musical work (with movements, if any) *Please list each piece of music in the program.*	**Timing**	**Level of Performance** *See code.*

Intended Date of Senior Recital: _____ Date of Jury: _____

Level of Performance Code:

MR: Memorized and ready for perf.	**W:** Well-learned, but not yet ready for perf.
NMR: Not memorized, but ready for perf.	**P:** In progress
B. Just beginning to learn	

This form must be presented to the faculty at the senior recital jury for approval. Once approved, no changes may be made to the program without the written consent of the Senior Recital Committee Chair and the Private Studio Teacher at least one month before the recital date. If these policies are not followed the performance will not be counted for the Senior Recital requirement.

Opportunities for Students

Student Communications with Faculty and Music Administrators

The Music Conservatory Administrator (Coordinator or Chair) will schedule one open student-faculty "town hall" per semester during a Student Activity Hour. The President of Kappa Kappa Psi will serve as student liaison for any additional formal communication the student body seeks with the Conservatory Administration. Of course, students are welcome to informally speak with faculty and staff about their concerns at any time.

Private Composition Lessons

Theory faculty offer private instruction in composition with emphasis on solo literature and related pedagogical materials for composition. Course may be repeated.

Undergraduate Research Opportunities

Our undergraduate music majors have had numerous opportunities to participate in research projects with guidance from music faculty. Resulting presentations have included posters at the state, regional, and international levels including the 2021 Virtual; NAfME Music Research and Teacher Education Conference; the 2019 New Jersey Music Educators Association State Conference, New Brunswick, New Jersey; the 2018 ISME Pre-conference Commission for Special Music Education and Music Therapy Seminar, Salzburg, Austria; the 2018 International Centre for Community Music Student Research Symposium, at Columbia University; the NAfME Music Research and Teacher Education National Conference. Atlanta, Georgia; the 2017 NAfME Eastern Division Biennial In-Service Conference Atlantic City, NJ; and the 2016 21st International Seminar of the ISME Commission on Music in Special Education and Music Therapy, Drake Music Scotland More recently, they presented a poster at the 2021 Virtual NAfME Music Research and Teacher Education Conference.

Conducting our Ensembles

Music majors often have opportunities to lead our vocal and instrumental ensembles. With guidance from our ensemble directors, they have led warmups and conducted pieces during our fall and spring concerts.

Community Access Unlimited

For six years, The Kean Arts and Performance Education Program and the Music Conservatory have partnered with The Academy of Continuing Education (ACE) of Union County, NJ an organization providing courses to adults with developmental and/or physical disabilities. Collaborations have emphasized singing, instrument playing (rock band, percussion, and radio baton), music fundamentals, and composition. Developed by Kean university music faculty, staff, and students, this program has emphasized creativity, collaboration, and community music making as means to support basic skill development, maintenance, and most importantly quality of life.

To date this project has produced four collaborative community concerts (January 2016, 2017, 2018 (Community Bulletin, 2018), 2019 (TapintoRoselle.net, 2019), and 2020; and featured performers from The Academy of Continuing Education (ACE), the Elizabeth, Rahway, Roselle Park, and Union Township Middle School Choirs, other community members as well as Kean alumni, students, faculty, and staff. We were also

invited to perform for the New Jersey Reel Abilities film festival in May 2018, and to open a concert at CAU in May 2017 featuring the New Jersey Symphony Orchestra (NJSO). Our music education students and faculty have presented both posters and given talks on this project at the state, regional, and international levels including the 2018 ISME Pre-conference Commission for Special Music Education and Music Therapy Seminar, Salzburg, Austria July 12-14; the 2018 International Centre for Community Music Student Research Symposium, Columbia University; the NAfME Music Research and Teacher Education National Conference. Atlanta, Georgia; 2017 NAfME Eastern Division Biennial In-Service Conference Atlantic City, NJ (Reardon, 2018); and the 2016 21st International Seminar of the ISME Commission on Music in Special Education and Music Therapy, Drake Music Scotland. More recently our music education students and faculty presented at the 2019 New Jersey Music Educators Association State Conference, New Brunswick, New Jersey, February 21-23 and for Kean University's Research Days event, April 2019. We have submitted a presentation proposal for the 23rd International Society for Music Education World Conference (Summer 2020) as well as a manuscript documenting our journey to the International Journal for Music Education.

The collaboration has been supported through Kean University Students Partnering with Faculty Grants (2016, 2018, 2019) as well as Union County Arts Grants. Additionally, in 2016 Schraer-Joiner was also the recipient of Community Access Unlimited Community Integration award and in the same year was also honored in a joint resolution by the Senate and general assembly of New Jersey for her work with Community Access Unlimited.

SECTION V.

Maintaining Musician's Health and Well-Being

Protecting Your Hearing Health

Student Information Sheet on Noise-Induced Hearing Loss

Standard Version

National Association of Schools of Music
Performing Arts Medicine Association

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Protecting Your Hearing Health

An NASM – PAMA
Student Information Sheet on Noise-Induced Hearing Loss

- **Hearing health is essential to your lifelong success as a musician.**
- **Your hearing can be permanently damaged by loud sounds**, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- **Noise-induced hearing loss is generally preventable.** You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
    - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
    - 90 dB (blender, hair dryer) – 2 hours
    - 94 dB (MP3 player at 1/2 volume) – 1 hour
    - 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
    - 110 dB (rock concert, power tools) – 2 minutes
    - 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site at the URL linked below. https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/

Briefing Paper

An Overview of Health Issues for Performing and Visual Arts Students

March 1991
Reprinted May 2009

COUNCIL OF ARTS ACCREDITING ASSOCIATIONS

National Association of Schools of Art and Design
National Association of Schools of Dance
National Association of Schools of Music
National Association of Schools of Theatre

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PREFACE

The Council of Arts Accrediting Associations is a joint, *ad hoc* effort of the National Association of Schools of Art and Design, the National Association of Schools of Dance, the National Association of Schools of Music, and the National Association of Schools of Theatre. The Council works with matters of general concern to the arts community in higher education, with particular focus on the issues and policies affecting instructional quality and accreditation.

The term "unit" as used in this document indicates an entire art/design, dance, music, or theatre educational program of an institution. Thus, in specific cases, "unit" refers to free-standing institutions; in other cases, it refers to departments or schools that are part of larger institutions.

Please note: The purpose of this paper is to organize ideas and encourage thought, not to establish accreditation standards or inflexible positions. The ideas and suggestions presented herein represent the best information and analysis available at the time of completion. Recommendations should be used as the basis for planning only after careful consideration has been given to current and prospective local conditions.

Further information about CAAA or its component associations may be obtained by contacting:

NATIONAL OFFICE FOR ARTS ACCREDITATION
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190

Telephone: 703-437-0700 – Facsimile: 703-437-6312
E-mail: info@arts-accredit.org
http://www.arts-accredit.org

An Overview of Health Issues for Performing and Visual Arts Students

Introduction

Health is increasingly regarded as a serious issue in the arts community. Concerns about incurable diseases and professionally related injuries have brought health issues into new focus. General health is receiving higher levels of attention along with specific diseases and conditions. Preventive maintenance toward long-term personal well-being is a more widely understood and accepted goal. Prevention and treatment are in a new relationship.

These conditions are a current manifestation of historic connections between the arts and medicine. Apollo the Physician, referred to in early versions of the Hippocratic Oath, was an accomplished musician. Shamans, who were perhaps the earliest health care providers, continue to use music and dance as the cornerstone of their therapy. In modern times, therapies based on the arts disciplines have developed a wide range of professional services. Many medical schools are now devoting significant research efforts to understanding the processes of creativity and perception, as well as enriching medical education through the arts. Artists have always had medical problems, and these have been attended to by practitioners using a wide variety of diagnostic and therapeutic techniques. There are now at least 17 specialized centers in the United States that focus on performing arts medicine. Nevertheless, there has been a perception by artists that their health care needs have not been well met. There is much more to be done, both in treatment and prevention.

The Role of Educational Institutions

Educational institutions in general, and arts units in particular, have a powerful impact on the development of personal values about life as an arts professional. Counseling, role modeling, and the artistic/intellectual atmosphere all play a part.

Adolescence, which includes the college years, is a critical period for the formation of health behaviors and attitudes. It is therefore a critical opportunity for health intervention and education. Stress, depression, nervousness, and health worries, which may manifest themselves as medical concerns, social problems, and psychological issues, are recurrent themes emerging from most studies of adolescents' perception of their own health.

Administrators and teachers in arts units cannot and must not attempt to serve as health professionals, but they can maintain basic understanding of health maintenance issues sufficient to inform their work as teachers and mentors.

Arts units are encouraged to develop means of working with health maintenance issues through direct education, counseling, and referral services. This Briefing Paper addresses the substantive aspects of this recommendation. It reviews timely and relevant health care needs and issues for performing and visual arts students. It makes specific recommendations regarding comprehensive medical services and gives practical suggestions for ways that performing arts faculties can facilitate better overall health for their students.

Comprehensive Understanding

The following text discusses medical issues for performing and visual arts students in general and by disciplines. While these breakdowns are useful, each administrator and faculty member should be generally familiar with the entire range of issues presented here. For example, toxic materials covered under the visual arts section are of concern in stage design for theatre, opera, and dance. Muscle problems of the hand may develop in musicians, writers, and studio artists. Perhaps most important is to know that such medical problems exist and that help is available.

Essentials of Health Maintenance

The goals of preventive health maintenance, or wellness, are as follows: (1) to institute preventive health measures by directing attention to biologic and psychosocial high-risk issues and by counseling students, faculty, and parents about them; (2) to educate students and faculty about preventive health, and thus instill good health behavior patterns while preparing students to be effective health care consumers; (3) to identify and treat physical health problems early; and (4) to identify and treat psychosocial problems early.

Given the complexity of health issues facing performing and visual arts students, and young adults in general, an approach to wellness such as this will undoubtedly raise many controversial issues. Confidentiality must be maintained, and the individual's right to determine the nature of his or her own health care respected. Faculty should establish policies and procedures for handling sensitive health issues in a confidential manner. At the same time, they must recognize their role in helping students understand the issues and obtain necessary health care.

Physical Stresses and Arts Study

Significant physical stresses are placed upon arts students, which place them at increased risk for injury. Dancers and theatre performers may be considered athletes, given the physical requirements, intensive training, and environmental demands placed upon them. Just as an inadequately managed or rehabilitated injury affects athletic performance, so it affects artistic performance. For example, the neuromuscular complexity associated with high-level musicianship renders the instrumentalist susceptible to a variety of disabling problems: small errors in the biomechanics of the arm or hand due to pain, joint stiffness, muscle weakness, altered sensation, or any other abnormality may have disastrous effects on rhythm and pitch. Performance anxiety, physical or emotional stress, poor nutrition, poor general health, and the effects of drugs, alcohol, and toxic materials may profoundly influence an arts student. Given these conditions, the provision of high-quality comprehensive medical care to performing and visual arts students is a necessity.

Studies show that university performing arts students appear to see physicians frequently, most do receive a "yearly checkup," and they make more physician visits per year than other adolescents the same age. Despite this regular medical care, many of their medical needs are unmet, with 15% having ongoing concerns about their health, and a significant number being unassisted with a current problem related to a previous injury. In addition, many desire help with depression, fatigue, nervousness, weight control, bone or joint pain, headache, and acne. Unfortunately, 37% of these students have no regular source of medical care. Eleven percent have not seen a physician in the past year. These figures, extrapolated to students of all the arts disciplines, demonstrate the wisdom of thoughtful, appropriate involvement by administrators and faculties of arts units.

Problems of Artists Who Work with Their Hands, Mouth, and Voice

Emphasis: Music, Art/Design, Theatre

Overview. Many arts disciplines involve constant, intensive work with a particular part of the body. The possibilities for medical problems are compounded in these circumstances. Since intensive music study often begins earlier than work in the visual arts and theatre, studies related to these problems are often focused on music. However, the findings and principles involved are applicable to the visual arts and to theatre as well.

In a 1987 survey of members of the International Conference of Symphony and Opera Musicians (ICSOM), 76% reported having at least one medical problem severe enough to affect performance, and 36% reported four severe problems. When members of eight orchestras were interviewed and examined, 64% had painful overuse syndromes. The prevalence ranged from 75% among strings players to 32% among percussionists. Keyboard players were also at high risk. The reasons for instrument-specific variations in prevalence are complex. However, the total daily playing time, instrument size and weight, playing position, differences in the distribution of men and women in various orchestra sections, technical demands of the music, and personal drive all contribute. Student musicians also experience painful overuse syndromes at rates that have been reported to range between 9% and 49%. Approximately 5% to 11% of music majors at one university music school developed hand problems each year during a four-year period. The incidence of hand problems in women was about twice as high as that in men.

Medical injuries related to musical performance are becoming increasingly visible. They are likely to have implications during the early phases of musical training. Many musicians indicate that tolerating pain is acceptable in their attempts to overcome technical problems. The high incidence of medical problems and musicians' tolerance of these problems suggest that changes are needed in the teaching of music with more emphasis on physical conditioning and preventive measures.

Overuse Syndromes. The majority of patients suffer from overuse syndromes: symptom complexes defined as injuries caused by the cumulative effects on tissues of repetitive physical stress that exceeds physiologic limits. Women are more commonly affected than men. Immediately before the syndrome develops, increases in practice or work time, in the technical difficulties of the repertoire or equipment use, or in the levels of psychological stress are common. Use of new instruments or equipment, previous injury, or excessive joint mobility may be contributing factors.

Each instrument or piece of equipment has its own unique size and shape and utilization requirements that lead to overuse injuries. Because problems are exacerbated or frequently evident only while the musician or the artist/designer is working, they should be examined during and immediately after working.

Common locations for overuse syndromes include the fingers, wrist, elbow, shoulder, neck, and low back. Common symptoms include pain, weakness, and loss of fine motor control. Overuse syndromes can affect bones, ligaments, bursae, tendons and muscle, and can become serious problems if not appropriately treated.

Neural Impingement. Nerve entrapment may occur when a nerve passes between rigid structures such as bone, ligament, tendon, or muscle, or close to the body surface. Pain (which may be aching in nature and poorly localized), loss of strength, and sensory abnormalities are common symptoms of nerve entrapment. These symptoms may occur only while working. Constant motion, hypertrophy of muscle and inflammation of muscle and tendons can cause pressure on adjacent nerves. Common sites of involvement include the wrist (carpal tunnel), forearm, elbow, shoulder, and neck. Position-dependent pain associated with motor or sensory symptoms should raise suspicion.

Focal Dystonias. Artists who work with their hands may be unusually susceptible to the development of focal dystonias, which are manifest as abnormalities of muscle control. Writer's cramp is a familiar form of this disorder. As many as 14% of musicians with medical problems suffer from focal dystonias. The presentation is characteristic: incoordination while playing, frequently accompanied by involuntary curling or extension of fingers during rapid forceful movements. Facial muscles may be involved with loss of embouchure or air seal. There are no associated sensory symptoms.

Voice problems. Musicians and actors are at risk for many disabling ailments. These include vocal abuse in singing or speech; vocal cord nodules, polyps, cysts, or swelling; and infectious or allergic laryngitis. In addition, the human voice is particularly sensitive to endocrinologic changes, systemic illnesses such as anemia or mononucleosis, and any inhaled or ingested substance. Symptoms of hoarseness, breathiness, loss of range, vocal fatigue, chronic cough, frequent throat-clearing or unusual sensations in the throat should be evaluated.

Problems of Artists Who Work with Their Whole Body

Emphasis: Dancers and Theatre Performers

Overview. Dancers and theatre performers are at high risk for a number of medical problems. Their difficulties with numerous orthopedic injuries have been well reported. Injuries in dancers are caused, in large part, by unphysiologic demands placed upon the body. Some studies suggest overall injury rates for ballet dancers and students that are similar to those of collegiate athletes. Acute and chronic bony injuries consisting of stress and nonstress fractures in the lower extremities and feet, and degenerative arthritis of multiple joints have been reported in classical ballet dancers. However, most injuries suffered by these performers are to muscle, tendon, or ligament, with actual fractures being rare. The most common sites of injury include the back, hip, knee, ankle, and foot. In one study, collegiate dancers and theatre performers averaged 1.2 injuries per student per year. Overall, 75% had sustained an injury at some time, and 12% sustained injuries at least monthly. Twenty-one percent had suffered four or more injuries in the past year. A significant number of injuries sustained by these students are not evaluated by a physician and do not receive supervised rehabilitation.

The large majority of injuries sustained by dancers and musical theatre students occur during class or rehearsal. In addition, approximately 24% of injured students miss one week or more of class because of the injury. Approximately one-third of dance and musical theatre students have reported exercising at least weekly while in pain, and one quarter desire help with chronic bone or joint pain. Some of the aspects of athletic training, such as increased emphasis on conditioning, strength, and flexibility, may need to be applied to performing arts students. In addition, dancers need better access to orthopedists, sports medicine specialists, and athletic training facilities.

Nutritional Practices. Studies on the nutritional habits of female ballet dancers indicate that, in general, they ingest food of low energy and nutritional density; they do not seem to know much about basic nutrition; and a significant degree of food faddism exists. Adolescent ballet students are more likely than non-athletic students to be underweight, to have distorted body image, and to engage in binge eating. Nutritional practices among these dancers include frequent use of fasting, binge eating, and selective food restriction. Many consume significantly fewer calories than recommended. In one study, 29% of female university dancers consumed less than two-thirds of the Recommended Dietary Allowance (RDA) for energy. Twenty-four percent consumed less than two-thirds of the RDA for three or more nutrients.

Performing arts students in general may be at significant risk for nutrient deficiency, and would benefit from basic nutrition education to provide a background for knowledgeable food choices and the application of necessary practices to affect behavior.

Eating Disorders. Distinguishing between normal dieting and anorexia nervosa is especially crucial for physicians, dance and theatre instructors, choreographers, administrators, and actors and dancers themselves. Dancers and actors are weight conscious, and most have dieted to control their weight. Some utilize stimulants or laxatives and even vomit to keep trim. Anorexia nervosa has been reported to occur in up to 6.5% of students in professional dance schools. Anorexia nervosa may be more common in national rather than regional ballet companies, suggesting that it is related to the level of competition. The incidence of bulimia is hard to derive, but may be as high as 15%. It remains unclear whether performing arts students with features of eating disorders actually have the same underlying psychological issues as those which are seen in eating-disordered patients. Nonetheless, performing arts students are at high risk for eating disorders and should be monitored closely.

Important warning signs of anorexia nervosa include: drastic loss in weight; preoccupation with food, calories, and weight; wearing baggy or layered clothing; relentless or excessive exercise; mood swings; and avoiding food-related social activities. Similarly, warning signs of bulimia include: noticeable weight loss or gain; excessive concern about weight; bathroom visits after meals; depressive moods; stringent dieting followed by binge eating; and increased self-criticism of one's body. The presence of any of these warning signs should alert faculty and students to the possibility of an eating disorder and the need for a medical or psychological evaluation.

Menstrual Irregularities. Performing arts students, particularly dancers and theatre performers, have a high incidence of delayed onset of menses, cessation of menses, and irregular menses. Among young ballet students, up to 55% have irregular menses and 39% have amenorrhea (no menses). Delayed onset and prolonged cessation of menses are recognized risk factors which predispose to scoliosis and stress fractures. The frequency of scoliosis among dancers (24%) is strikingly above that found in the general population (1.8%). Increasing concern has arisen over the relationship of amenorrhea to osteoporosis in young women. Several reports suggest that some young women may not be able to completely replace vertebral bone lost as a result of extended interruptions in the normal menstrual cycle. Amenorrhea, if left untreated, may lead to irreversible bone loss. Consequently, any performing arts students with irregular menses should be evaluated.

Problems of Artists Who Work with Industrial Materials

Emphasis: Artists and Designers

Visual artists/designers are exposed to a large number of hazardous chemicals and environmental toxins, frequently at levels similar to those in industry. A significant number of case reports document that artists can develop dermatitis; lead poisoning; silicosis; liver, kidney, and nerve damage; reproductive problems; carbon monoxide poisoning; cancer; and other occupational diseases caused by chemical exposure. Artists have a higher rate of death from heart disease, leukemia, and cancers of the brain, kidney, bladder, and colon.

Many materials used by artists and designers contain extremely toxic chemicals, and these are frequently inadequately labeled. In addition, students and faculty are often inadequately trained about art hazards. While discussion of the many illnesses and issues related to visual art hazards is beyond the scope of this briefing paper, informative and comprehensive resources are available *(see references)*.

Illnesses related to toxin exposure can be difficult to diagnose. If an artist is having symptoms that appear only while he or she is working or soon after, and these symptoms tend to dissipate while the artist is away from work, they may be related to exposure to visual art materials. Such materials may cause illness directly or exacerbate an underlying condition. When seeking medical care, the visual artist/designer needs to alert the physician to the materials being used and any information available about their effects. Using an occupational health clinic may help identify physicians knowledgeable about environmental exposures.

Administrators and faculty have crucial responsibilities for developing and maintaining a safe workplace, ensuring that students are aware of occupational health issues, and developing a climate of concern for safe practices.

Common Problems

Substance Abuse. Substance abuse is one of the most common risk-taking behaviors of adolescents and college students. While the use of illicit and performance enhancing drugs by performing and visual arts students has not been extensively evaluated, these students may be at high risk for substance abuse because of the stress, competitive pressures, low self-esteem, and the association of substance abuse with other problems such as eating disorders. A few studies have shown that performing arts students are significantly involved in substance abuse. In one study of university dancers and theatre performers, in the previous 30 days, 26% had used tobacco, 12% marijuana, and 71% alcohol. Eighteen percent admitted to using drugs other than alcohol or marijuana, 2% on a monthly basis. Seven percent admitted to using drugs to improve their performance.

Warning signs of possible substance abuse include: worsening of artistic or academic performance; absenteeism; symptoms of acute or chronic depression; unexplained or recurrent accidents; repeated overt intoxication; preoccupation with social activities where alcohol or drugs might be present; decreased communication with family, friends, or instructors; drug-using peer group; changes in dress or hygiene; and legal difficulties including any driving-under-the-influence charges. Any concerns by faculty or others about possible substance abuse by a student should be conveyed to that student with a strong urging to seek medical or psychological evaluation. Given the magnitude of the substance abuse problem and the potential impact upon performing and visual arts students, substance abuse education and prevention efforts should be a priority for arts programs in higher education.

A survey of ICSOM musicians asked subjects whether they were concerned about the adverse effects of cigarettes, alcohol, and prescription or nonprescription drugs. Overall, 10% worried about smoking, 21% about alcohol, and 20% about use of prescription and/or nonprescription drugs. Fully 27% of ICSOM musicians have used propranolol or some other beta blocker. Of those using beta blockers, 70% do so without a doctor's prescription or supervision. Four percent of occasional users report taking beta blockers before every orchestral performance.

While some artists have clear medical indications for the use of beta blockers for medical illness or in association with performance anxiety, careful patient education and physical supervision for side effects or substance abuse should be provided. Research needs to be conducted on the effects of drugs upon performing and visual arts students' performance and health.

Acquired Immunodeficiency Syndrome (AIDS). AIDS presents a tremendous problem for administrators and faculty in performing and visual arts units. Discussions about AIDS are crucial because the disease is lethal, but difficult because AIDS is normally transmitted in the most private of human activities, sexual intercourse. Too often, the easiest path seems to be benign neglect or a cursory review of the issues, in hope that the broader public discussion will provide the information sharing and counseling that each student needs.

Fortunately, much help is available in dealing with various aspects of the AIDS crisis *(see references)*. Administrators and faculty do not have to create everything for themselves. But at the very least, some common goals should be established for all involved in a particular arts unit.

1. A set of local and national information sources should be maintained so that the unit can keep current with developments.

2. All students should receive basic AIDS education.

3. All faculty should receive basic AIDS education with an emphasis on counseling and referral issues.

4. The unit should be connected to one or more counseling networks. Special emphasis should be placed on prevention – placing the AIDS issue in the context of wellness.

5. The unit should have a basic plan and set of policies for dealing with AIDS cases should they appear among students or faculty.

These goals should be pursued in a systematic way and activities evaluated to ensure that goals are being achieved. Even though there is no specific data concerning AIDS in student artists, college students represent one of the fastest-growing age groups for new AIDS cases. This indicates that arts units in higher education have urgent responsibilities to address this issue effectively.

Recommendations for Medical Services

Performing and visual arts students are a unique population with a wide variety of medical needs and concerns. An increased level of awareness is needed in the arts community, including professional artists, faculty and instructors, of the need to attend to medical issues and the impact of physical and mental health problems upon artistic performance. The following suggestions concerning the medical needs of performing and visual arts students are offered:

1. The faculty, parents, and medical care providers of performing and visual arts students need to be aware of the particular health care needs of these students and the availability of resources to help meet them.

2. Students should undergo yearly medical evaluation with particular emphasis on:

    a. Evaluation of overall conditioning and rehabilitation of prior injuries

    b. Detection of orthopedic abnormalities or limitations

    c. Screening for substance abuse, eating disorders, and mental health problems

    d. Assessment of menstrual function and dietary practices

3. Whenever possible, routine monitoring of menstrual function, dietary changes, weight changes, and skin-fold thickness should be performed. This may require the coordinated efforts of medical care providers, faculty, and possibly parents.

4. Students with amenorrhea or irregular menses should receive complete gynecologic and endocrinologic evaluations.

5. Health services for performing and visual arts students should include:

    a. Education and counseling for students, parents, and faculty or instructors regarding proper nutrition, basics of injury management and rehabilitation, substance abuse, eating disorders, hazardous materials, and common mental health problems.

    b. Regular access to services needing for proper injury assessment, management, and rehabilitation. This might include an orthopedist or sports medicine specialist, athletic trainer, physical therapist, and athletic training facilities. Special emphasis should be placed on education, physical conditioning and training to help prevent injuries.

    c. Regular access to confidential mental health services.

Recommendations for Arts Units

The faculty and administrators working with performing and visual arts students can be instrumental in meeting many of these health care needs. Schools need to pursue available knowledgeable care for the overall health and specific performance related problems of all performing and visual arts students. Modeling collegiate sports medicine programs may be helpful. Attention needs to be focused on all artists who may be subject to disability and poor access to health care. Locally, faculty and administrators can encourage interest and awareness among health care providers of the medical needs of performing and visual arts students. Suggestions for practical ways to become involved include:

1. Give health related issues a high profile within the arts unit.

2. Make the above medical recommendations available to parents and students, and give consideration to requiring a yearly medical checkup. Such a medical evaluation should be provided by a physician knowledgeable about any developmental, orthopedic, and special problems of the specific group. Student health services can be a helpful starting point.

3. Establish regular opportunities for faculty and students to participate in educational/discussion sessions about proper training and conditioning techniques, proper injury management and rehabilitation, substance abuse, hazardous materials, eating disorders, safe sexual practices, and depression and other mental health problems. This could be accomplished through a regularly scheduled health series, elective course work, printed materials and handouts, or with the assistance of a committee on health issues composed of faculty and students.

4. Establish close liaisons with student health services, the athletic trainer, and psychological services on campus.

5. Utilize local resources such as schools of medicine, schools of nursing, public health departments, eating disorder units, substance abuse treatment facilities, sports medicine groups, and physical or occupational therapy departments, and any of the several dozen arts medicine programs throughout the country. Counseling on issues of general wellness will best be handled by student health services on each campus and by local academics of medicine or pediatrics. Both the American Medical Association and the American Academy of Pediatrics *(see references)* have local and state branches dedicated to health promotion activities.

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Organizations

AIDS Hotline: 1-800-342-AIDS. For more information and support groups.

American Academy of Pediatrics
141 Northwest Point Boulevard
P.O. Box 927
Elk Grove Village, IL 60009
800-433-9016

American Anorexia/Bulimia Association
133 Cedar Lane
Teaneck, NJ 07666
201-836-1800

American College Health Association
P.O. Box 28937
Baltimore, MD 21240
410-859-1500
www.acha.org

American Medical Association
515 N. State Street
Chicago, IL 60610
312-464-5000
www.ama-assn.org

Art Hazards Information Center
Center for Safety in the Arts
5 Beekman Street
New York, NY 10038
212-227-6220

National Anorexia Aid Society
1925 East Dublin Granville Road
Columbus, OH 43229
614-436-1112

National Associations of Anorexia Nervosa and Associated Disorders
Box 7
Highland Park, IL 60035
312-831-3438
www.anad.org

National Clearinghouse for Alcohol and Drug Information
Information Services
P.O. Box 2345
Rockville, MD 20852
301-468-2600

Overeaters Anonymous
P.O. Box 44020
Rio Rancho, NM 87174
505-891-2664
www.oa.org

Books and Articles

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Protecting Your Vocal Health

Student Information Sheet

National **A**ssociation of **S**chools of **M**usic
Performing **A**rts **M**edicine **A**ssociation

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Protecting Your Vocal Health

An NASM – PAMA
Student Information Sheet

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Proper alignment, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below. https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/
- See also the NASM/PAMA Student Information Sheet on "Protecting Your Neuromusculoskeletal Health." Vocal health is an aspect of neuromusculoskeletal health.