MUSIC TEACHER

REVIEWER ASSESSMENT

***Directions****: This matrix should be completed by the reviewer while assessing the program standards’ compliance through review of the matrix submitted by the institution and data gathering at the Visit.*

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| **MUSIC TEACHER (K-12)** | **Rating:**  **4: Highly effective**  **3: Effective**  **2: Needs improvement**  **1: Ineffective** | | **Describe the rationale for the rating and comment on how the program provides evidence and data to address the standard and inform continuous improvement. Indicate the relationship to Ed 610.02 Professional Education standards (if any).** |
| (b) To be eligible for licensureas a music teacher under any of the pathways described in Ed 505.04 through Ed 505.06 a candidate shall have the following skills, competencies, and knowledge: | | | |
| **(1) Personal musicianship and performance ability including:** | | | |
| a. Performing from notation with artistic expression and technical accuracy, either vocally or instrumentally, as a soloist and as a member of a musical ensemble; |  |  | |
| b. Improvising to a structured harmonic accompaniment, idiomatically in at least one medium and style, including but not limited to jazz; |  |  | |
| c. Performing and transposing on:  1. Piano; and  2. Guitar or other harmonic instrument; |  |  | |
| d. Conducting various types of repertoire with accuracy, clarity, and musicianship; and |  |  | |
| e. Researching, planning, and presenting a musical performance; |  |  | |
| **(2) Aural skills and theory including:** | | | |
| a. Hearing, analyzing, and correcting individual performances during rehearsals and classes; |  |  | |
| b. Aurally recognizing a variety of historical and contemporary musical forms and genres; |  |  | |
| c. Sight singing; |  |  | |
| d. Notating music from listening; |  |  | |
| e. Reading and writing music in:  1. Traditional notation using a variety of clefs; and  2. Non-traditional notation; |  |  | |
| f. Making common transpositions; |  |  | |
| g. Analyzing formal and expressive elements in written music; and |  |  | |
| h. Composing and arranging music which exhibits appropriate instrumentation, voicing, level of difficulty, and style; |  |  | |
| **(3) Music history and culture including:** | | | |
| a. Describing the development of the Western music arts beginning with The Middle Ages; |  |  | |
| b. Analyzing the role of music in a variety of cultures; and |  |  | |
| c. Describing the music of a variety of cultures; |  |  | |
| **(4) K-12 general music pedagogy including:** | | | |
| a. Developing in students the ability to read and write music in traditional and non-traditional notation; |  |  | |
| b. Guiding students to express themselves musically through singing, playing instruments, moving purposefully, improvising, composing, and arranging; |  |  | |
| c. Developing in students the ability to describe, analyze and evaluate music and musical performances through a variety of methods including guided listening; |  |  | |
| d. Creating sequential instruction in music history, its role in culture, and its relationship to other disciplines; and |  |  | |
| e. Using current technologies and multimedia to:  1. Plan and prepare instruction;  2. Deliver instruction;  3. Provide opportunities for music students to create, perform, and respond; and  4. Amplify and augment performance; and |  |  | |
| **(5) K-12 music performance pedagogy including:** | | | |
| a. Developing in students the ability to sing and perform expressively alone and with others at a beginning level in healthy, age-appropriate ways including:  1. Tone production in the general and extended ranges of the voice including the changing voice;  2. Vocal techniques, including, but not limited to diction, breathing, and posture; and  3. Varied repertoire; |  |  | |
| b. Developing in students the ability to play and perform expressively alone and with others at a beginning level on classroom instruments, beginning band, and orchestra instruments in healthy, age-appropriate ways including:  1. Tone production;  2. Articulation;  3. Fingerings; and  4. Transposition for commonly used instruments; and |  |  | |
| c. Instructing, rehearsing, assessing and refining either:  1. Vocalists throughout their school career and in performances of choral music with knowledge of advanced techniques of:  (i) Tone production in the general and extended ranges of the voice including the changing voice;  (ii) Vocal techniques, including, but not limited to diction in English and in other world languages; and  (iii) Varied repertoire, including music of four or more parts, accompanied or a cappella; or  2. Instrumentalists throughout their school career in performances including advanced techniques of:  (i) Tone production;  (ii) Articulation;  (iii) Fingerings, including alternate fingerings; and  (iv) Transposition for less commonly used instruments. |  |  | |
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*#2055, eff 6-16-82; ss by #2714, eff 5-16-84; ss by #3198, eff 2-21-89, EXPIRED 2-21-92*

*New.  #6366, eff 10-30-96; ss by #7924, eff 7-24-03; (See Revision Note at part heading for Ed 612) (renumbered from Ed 612.13); ss by #9939, INTERIM, eff 6-9-11, EXPIRED: 12-6-11*

*New.  #10130, eff 5-18-12*

*Eff 11/10/2022*