



Student Work Samples and Competency Exemplars

I. Theory, Composition and Arranging

Associated Competencies:

1. The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.
2. An understanding of and the ability to read and realize musical notation.
3. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
4. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
5. The ability to develop and defend musical judgments.
6. Understanding of procedures for realizing a variety of musical styles.
7. Arranging. Ability to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.

Student Work Samples:

MIDI Compositions

1. [Ancarrow Made Me Do It - Terrence McCarty](#)
2. [Memories in the Blue – Jonald Bondoc](#)
3. [DNA - Jonald Bondoc](#)
4. [Vangelis - Jeremy Kimbrough](#)
5. [Signs of the Future - Josh Patton](#)
6. [Mantequilla - Marissa Chamblee](#)
7. [Techno Drum Funk - Kevin Brooks](#)

Traditional Compositions and Arrangements

1. [Another You](#) – Score
2. [Before I let Go](#) – Score
3. [Before I Let Go](#) – Audio-Visual File
4. [Let It Burn](#) – Score
5. [Let It Burn](#) – Audio-Visual File
6. [Watez's Groove](#) – Score
7. [When Doves Cry](#) – Score
8. [When Doves Fly](#) – Audio-Visual File
9. [Schacka-Doo-Bop](#) – Score
10. [He'll Make a Way](#) – Video
11. [In Bright Mansions](#) – Video

II. Music Education Curriculum Planning

Associated Competencies:

1. The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture. Analysis/History/Literature.
2. Ability to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities, relating their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.
3. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for their specialization. An understanding of child growth and development and an understanding of principles of learning as they relate to music.
4. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
5. Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.
6. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
7. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum

Student Work Samples:

1. [Aligning the National Standards with Musical Concepts – Kelsie McCormick](#)
2. [Aligning the National Standards with Musical Concepts – Mary Ellen Stratton](#)
3. [Comprehensive Lesson Planning - Danielle Hill](#)
4. [Comprehensive Lesson Planning - Kelsie McCormick](#)

III. Student Teaching and Teacher Behaviors

Associated Competencies:

1. The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture. Analysis/History/Literature.
2. Ability to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities, relating their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.
3. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for their specialization. An understanding of child growth and development and an understanding of principles of learning as they relate to music.
4. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
5. Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.
6. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
7. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum

Student Work Samples:

1. [The Lesson Initiation](#) – Video
2. [The Lesson Implementation](#) - Video
3. [The Closure](#) – Video

IV. Aesthetic Inquiry and Critical Listening Critiques

Associated Competencies:

1. The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.
2. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
3. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
4. The ability to develop and defend musical judgments.
5. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.
6. Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.
7. The ability to place music in historical, cultural, and stylistic contexts

Student Work Samples:

1. [Critical Listening Critique – Don Giovanni](#)
2. [Critical Listening Critique – Bolero](#)
3. [Critical Listening Critique – Air for the G String](#)
4. [Critical Listening Critique – Sweet Home Chicago](#)
5. [Critical Listening Critique – Ahunk Ahunk](#)
6. [Critical Listening Critique – The Rite of Spring](#)

V. Musicology

Associated Competencies

1. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
2. Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.
3. The ability to place music in historical, cultural, and stylistic contexts The ability to develop and defend musical judgments.

Student Work Samples:

1. [Student Research Presentation: The Recorder as a Reflection of Renaissance Sensibilities](#)
2. [Music History and Literature Exemplar 1](#)
3. [Music History and Literature Exemplar 2](#)

VI. Musical Performance

Associated Competencies

1. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
2. Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.
3. The ability to place music in historical, cultural, and stylistic contexts
4. The ability to develop and defend musical judgments.
5. The ability to develop and defend musical judgments.
6. Understanding of procedures for realizing a variety of musical styles.

Student Work Samples:

1. [Comprehensive Music Performance Critiques](#)
2. [Music Performance Reflective Critique](#)