

Oberlin College  
Conservatory of Music

MUSIC  
EDUCATION  
GRADUATE  
HANDBOOK

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NAME

2002



# Music Education Graduate Handbook

## Table of Contents

GRADUATE PROGRAMS IN MUSIC EDUCATION .....	5
Admission to Music Education.....	6
Graduate Programs .....	6
Master of Music Education.....	9
Advising Checklist (Licensure).....	9
Master of Music in Teaching.....	10
Advising Checklist (Licensure).....	10
Master of Music Education Project .....	11
Master of Music in Teaching Project.....	14
Proposal Formats for Other Types of MMT Graduate Projects.....	15
Questions/ Answers:.....	17
Writing a Research Project Proposal.....	17
MME or MMT .....	19
Graduate Written Project Descriptions.....	19
Format for MME Written Project .....	21
Comprehensive Final Examination.....	23
APPENDIX .....	25
Application for Admission to Music Education Graduate Programs .....	27
Faculty Evaluation of Applicant for Masters Degree in Music Education.....	29
Projects Submitted in Partial Fulfillment of the Requirements for the Master of Music Education Degree at Oberlin College Conservatory of Music .....	35
Format for Project Proposal Title Page.....	37
Music Education Faculty Evaluation.....	38
of Project Proposals.....	38
Format for Project Title Page.....	39



# GRADUATE PROGRAMS

## IN MUSIC EDUCATION

In music education, two programs are offered which permit students to leave Oberlin with a master's degree: the Master of Music Education program, with both undergraduate and graduate majors in music education; and the Master of Music in Teaching program, with the undergraduate major in an applied area and the graduate major in music education. In both programs, students select a vocal or instrumental emphasis which corresponds with their applied area, interests, and career goals. Both are integrated programs, i.e., students receive both undergraduate and graduate degrees at the time of graduation, and only students currently enrolled in an Oberlin Conservatory undergraduate program are eligible. Application to the music education graduate programs is made after successful completion of two years' course work, two music education methods courses, and the Comprehensive Musicianship Exam (CME); undergraduate transfer students may apply after one year's residency in the music education major. The application process includes an audition and interview, recommendations from Music Education Division faculty and other Conservatory faculty members, and evaluation of ability to do work of superior quality at an advanced level.

### **Bachelor of Music, with a major in music education, and Master of Music Education.**

The BMus-MME program is designed to provide opportunities for advanced study and specialization in the field, to stimulate creative thinking, and to develop awareness of research techniques in music education. The successful MME graduate is one who demonstrates an ability to think clearly and independently in solving teaching problems and the competence necessary to serve as a professional role model.

### **Bachelor of Music, with a major in an applied area, and Master of Music in Teaching.**

The BMus-MMT program is designed to provide those with a strong background in performance or composition to pursue their interests in music education as well. The program resembles a double major until the final year, when graduate requirements in music education are completed.

Once accepted into the MME or MMT program, the student is expected to work at an advanced level toward mastery of specialized content in music and music education. Only students meeting this expectation are permitted to remain in the graduate program.

# Admission to Music Education

## Graduate Programs

Using a copy of the form found in the Appendix (see Music Education Division Director for a separate form), students who have completed successfully the Comprehensive Musicianship Exam and at least one Music Education methods course (typically during the junior year) may apply for admission to either five-year program in music education. Once the form is completed, it should be returned to the Music Education Office. Students are informed of the decision regarding their admission soon after completion of the audition and interview.

### General Requirements:

1. A cumulative grade point of 3.00
2. Successful completion of the aural skills (AS IV) requirement
3. Evidence of overall musicianship, including proficiency demonstrated on the Comprehensive Musicianship Examination.
4. Interview with the Music Education faculty.
5. Written recommendations from three Oberlin faculty members (see application form. One of the three recommendations must come from a Music Education faculty whose methods course (MUED 300, MUED 301, APST 304, APST 103, MUED 303) the candidate has completed.
6. Written essay (see application form)
7. An audition comprised of

*for MME applicants only:* Two contrasting selections on the principal applied instrument (see "Performance Auditions" in the Conservatory section of the Catalog)—5 minute limit. For composition students, two contrasting selections from original works—5 minute limit.

### *for MME and MMT applicants, including composition students:*

- a. Piano solo—for vocal-emphasis students whose principal applied area is other than piano.
- b. Vocal solo—for vocal-emphasis students whose principal applied area is other than voice.
- c. Secondary orchestral instrument solo—for instrumental-emphasis students—2-3 minutes. This should be an instrument *not* performed for the Comprehensive Musicianship Examination.
- d. Conducting of a composition given to the candidate at least one week before the audition and played by a pianist provided by the Music Education Division.

## Music Education Graduate Studies Admission Policy

- Having entered the junior year in the music education program at Oberlin
- Having taken at least two music education methods courses (MUED 300, MUED 301, MUED 304, MUED 103, MUED 303)
- Having earned at least a B+ final grade in each methods course taken at Oberlin (MUED 300, MUED 301, MUED 304, MUED 103, MUED 303)
- Obtaining a written evaluation/recommendation by an instructor of one of the methods courses listed above, in addition to obtaining recommendations from private studio teacher and a theory/aural skills instructor (*CME*, see the Music Education Undergraduate Handbook)
- Submitting a resume to the Music Education Division Director
- Submitting a formal written essay to the Music Education Division Director. The essay should include student's reasons for pursuing a master's degree at Oberlin and their ideas for a final master's project.
- Interviewing with the Music Education Division faculty. The interview will include a question/answer session and a performance demonstration.



(As of 1999-00)

Name \_\_\_\_\_ Entry Date \_\_\_\_\_ Grad Date \_\_\_\_\_

## Master of Music Education Advising Checklist (Licensure)

- |         |  |   |
|---------|--|---|
| 1 sem.  | Graduate Principal Private Study<br>(Must be taken for at least 4 credits) | <input type="checkbox"/>                            |
| 2 sems. | Advanced Choral or Instrumental<br>Conducting                              | <input type="checkbox"/> <input type="checkbox"/>   |
| 2 sems. | Graduate History/Theory  | <input type="checkbox"/><br>History or Theory _____ |
|         | MHST 301 Introduction to Music<br>Research and Writing                     | <input type="checkbox"/>                            |
|         | MUED 500 Student Teaching and<br>Seminar                                   | <input type="checkbox"/> _____                      |
|         | MUED 501 Apprentice Supervision or 504<br>Studies in Music Education       | <input type="checkbox"/> _____                      |
|         | MUED 502 Review of Research in Music<br>Education                          | <input type="checkbox"/>                            |
|         | MUED 503 Graduate Project  | <input type="checkbox"/>                            |

### Non-course requirements:

- |  |                          |
|--|--------------------------|
| 1/2 Recital (unless Project=lecture recital)                   | <input type="checkbox"/> |
| ME 500 Study   | <input type="checkbox"/> |
| MME Project  | <input type="checkbox"/> |
| Listening Exam<br>(See <b>College Catalog</b> for description) | <input type="checkbox"/> |
| Comprehensive Final Exam                                       | <input type="checkbox"/> |

(As of 1999-00)

Name \_\_\_\_\_ Entry Date \_\_\_\_\_ Grad Date \_\_\_\_\_

## Master of Music in Teaching Advising Checklist (Licensure)

-- in addition to BMME requirements

- |         |  |   |
|---------|--|---|
| 2 sems. | Graduate Principal Private Study                                     | <input type="checkbox"/> <input type="checkbox"/>                         |
| 2 sems. | Graduate History/Theory  | <input type="checkbox"/> <input type="checkbox"/><br>History Theory _____ |
|         | MHST 301 Introduction to Music<br>Research and Writing               | <input type="checkbox"/>  |
|         | EDUC 300 Principles of Education                                     | <input type="checkbox"/>  |
|         | MUED 500 Student Teaching and<br>Seminar                             | <input type="checkbox"/>  |
|         | MUED 501 Apprentice Supervision or<br>504 Studies in Music Education | <input type="checkbox"/>  |
|         | MUED 502 Review of Research in Music<br>Education                    | <input type="checkbox"/>  |

### Non-course Requirements:

- |  |                          |
|--|--------------------------|
| ME 500 Study   | <input type="checkbox"/> |
| Listening Exam<br>(See <b>College Catalog</b> for description) | <input type="checkbox"/> |
| Comprehensive Final Exam                                       | <input type="checkbox"/> |

# Master of Music Education Project

The graduate project is chosen by the candidate in consultation with the project advisor (faculty member who will supervise the project). The following are recognized as projects:

1. A research study in music education or related area. A research study may be historical, philosophical, or empirical in design. Guidelines and sample formats are provided in the Appendix. **The study will be due to each of the graduate committee members no later than three weeks before reading period.**
2. An original composition or arrangement suitable for use in elementary or secondary schools. **The composition or arrangement will be due to each of the graduate committee members no later than three weeks before it is to be distributed to musicians for practice.**
3. A full recital, including either a written analytical report on the music performed, or a lecture recital, *ad hoc*, of at least one part of the program, with a focus on pedagogical implications. **The written report will be due to each of the graduate committee members at least three weeks before the recital.**

If number three above is not elected, a one-half recital is required.

## Project timeline:

1. *No later than the end of the preceding semester—*
  - **The candidate asks a member of the Music Education Division faculty to serve as a project advisor and has all Music Education Division faculty members and an outside faculty member approve the project proposal by signing the "Project Proposal Title Page" (see Appendix for form).**
  - If changes in the proposal are required, the proposal is resubmitted—also before the end of the semester. (See Appendix for list of criteria used in faculty evaluation of project proposals.)
2. *No later than two weeks into the semester of the project (preferably before the start of the semester)—*
  - **If the research study (#1 above) is elected, contacts are made** for participation required by others: public school officials, students forming an *ad hoc* ensemble, off-campus individuals or groups....
  - Facility needs are requested and approved.

3. *No later than three weeks before the date of the Comprehensive Final Examination—*

- The project is submitted to / presented for the Music Education faculty and the outside faculty member of the graduate committee.
- Faculty members review the project and request any necessary changes.

4. *No later than one week before the date of the Comprehensive Final Examination—*

- The project is returned to the candidate for editing.

5. *During the Comprehensive Final Examination—*

- The candidate is prepared to present a synthesis of findings and to answer questions about any aspect of the project or its relevance to similar work in the field of music education.

*Note: The Field Coordinator is available to assist with research and writing aspects of the project.*

# Master of Music in Teaching Project

The graduate project is chosen by the candidate in consultation with the project advisor (faculty member who will supervise the project). The following are recognized as projects:

1. A research study in music education or related area. A research study may be historical, philosophical, or empirical in design. Guidelines and sample formats are provided in the Appendix. **The study will be due to each member of the graduate committee no later than three weeks before reading period.**
2. An original composition or arrangement suitable for use in elementary or secondary schools. **The composition or arrangement will be due to each member of the graduate committee no later than three weeks before it is to be distributed to musicians for practice.**
3. A full recital, including either a written analytical report on the music performed, or a lecture recital, *ad hoc*, of at least one part of the program, with a focus on pedagogical implications. **The written report will be due to each graduate committee member at least three weeks before the recital.**

## Project timeline:

1. *No later than the end of the preceding semester—*
  - **The candidate asks a member of the Music Education Division faculty to serve as a project advisor and has all Music Education Division faculty members and an outside faculty member approve the project proposal by signing the "Project Proposal Title Page" (see Appendix for form).**
  - If changes in the proposal are required, the proposal is resubmitted—also before the end of the semester. (See Appendix for list of criteria used in faculty evaluation of project proposals.)
2. *No later than two weeks into the semester of the project (preferably before the start of the semester)—*
  - **If the research study (#1 above) is elected, contacts are made** for participation required by others: public school officials, students forming an *ad hoc* ensemble, off-campus individuals or groups....
  - Facility needs are requested and approved.

3. *No later than three weeks before the date of the Comprehensive Final Examination—*
  - The project is submitted to/presented for the Music Education faculty and the outside faculty member of the graduate committee.
  - Faculty members review the project and request any necessary changes.
4. *No later than one week before the date of the Comprehensive Final Examination—*
  - The project is returned to the candidate for needed corrections.
5. *During the Comprehensive Final Examination—*
  - The candidate is prepared to present a synthesis of findings and to answer questions about any aspect of the project or its relevance to similar work in the field of music education.

*Note: The Field Coordinator is available to assist with research and writing aspects of the project.*

## **Proposal Formats for Other Types of MMT Graduate Projects** (Due before the end of the preceding semester)

### **I. Original Arrangement**

- Statement of the title, composer, and publication information of the composition to be arranged for young children or adolescent performers.
- Historical context for the piece to be arranged, i.e., the period of the composer's life in which the original composition was written, composer biographical information, list of other pieces written by the composer that fall within the same genre as the piece to be arranged.
- Preliminary musical analysis of the piece to be arranged.
- Description of anticipated compositional techniques, instrumentation, voicing to be used in the composition.
- Statement of grade level that would perform the arrangement.
- Presentation of pedagogical implications of the arrangement.
- Statement of who will perform the project, when the performance will occur, and where the performance will occur.
- Description of technological needs for the arrangement project.
- Description of special permission that may or may not be required in order for an arrangement to be created and procedure for obtaining permission.
- Bibliography.
- Projected project timeline.

### **II. Original Composition**

- Statement of anticipated composition title.
- Description of the inspiration behind the composition.
- Description of the anticipated decision-making process—how text, instrumentation, voicing, form, etc. that will be used in the composition were chosen.
- Presentation of historical connections of the composition to other composers and their compositional techniques, i.e., 12-tone row, theme and variation, sonata form, etc.
- Statement of grade level(s) (young children or adolescent performers) that would perform the arrangement.
- Presentation of pedagogical implications of the arrangement.
- Statement of who will perform the project, when the performance will occur, and where the performance will occur.
- Description of technological needs for the arrangement project.
- Bibliography.
- Projected project timeline.

### **III. Lecture Recital**

- Statement of program title
- Presentation of the program to be performed.
- Description of student interest in the pieces to be performed (why and how the program was determined).
- List of compositional characteristics to be investigated and reported on in the lecture portion of the recital.
- Review of literature, historical contexts for the pieces, composer biographical information, significance of pieces within composers' total outputs.
- Notable scholars and studies related to student's investigation and performance of the pieces.
- Statement of the unique nature of the student's inquiry and performance (why this project is important to the field of music education or to the student's understanding of the field).
- Description of musical presentation process, i.e., private lessons with a teacher, coaching, self-preparation.
- Preliminary musical analysis of each piece on the program.
- Anticipated pedagogical implications of each piece on the program.
- Description of technological needs for the project.
- Statement of time and location of the lecture-recital.
- Bibliography, including location of primary sources.
- Projected project timeline.

### **IV. Full Recital**

- Statement of program title
- Presentation of the program to be performed.
- Description of student interest in the pieces to be performed (why and how the program was determined).
- Review of literature, historical contexts for the pieces, composer biographical information, significance of pieces within composers' total outputs.
- Notable scholars and studies related to student's investigation and performance of the pieces.
- Description of musical presentation process, i.e., private lessons with a teacher, coaching, self-preparation.
- Preliminary musical analysis of each piece on the program.
- Anticipated pedagogical implications of each piece on the program.
- Description of technological needs for the project.
- Statement of time and location of the recital.
- Bibliography, including where primary sources are located.
- Projected project timeline.

## **Questions/Answers: Writing a Research Project Proposal**

(More detailed information is provided in ME 502—Review of Research in Music Education. Students completing other types of proposals should discuss procedures and format with their project advisors.)

### **What is a project proposal, and why is it written?**

A quality research proposal includes as much detail as possible about the design, projected means of data analysis, and predicted findings of the study to be undertaken. Once written by the student and approved by the Music Education Division faculty committee, the research proposal serves as a guide for the student to follow during the process of conducting the project. The proposal also serves as a contractual agreement between student and faculty project committee. Any deviation from the approved proposal must be brought to the attention of the faculty project committee for further approval.

In addition to the management issues surrounding the research process, a comprehensive proposal provides the foundation of Chapter 1 of the written research project. A well-written research proposal can be easily modified and adapted as the introductory chapter of the final written document.

### **What must be included in a project proposal?**

Students should consider the project proposal to be a miniature version of the final written research project document, since all of the components found in the proposal are also found in the final research document. Typically, the following components are found in a project proposal.

Title  
Purpose statement/Statement of problem  
Research questions/Subproblems  
Review of related literature  
Definition of terms  
Delimitations of study  
Procedures (Methodology and Analysis of Data)  
Need for study  
Organization  
Time Line  
Materials

### **When is the project proposal written?**

MME and MMT students are required to write and submit a research proposal by the completion of the semester in which they are enrolled in MUED 502. Meetings are held during that semester with the project advisor and the MUED 502 instructor in order to develop project proposal outlines and drafts prior to the submission of a final project proposal (MME candidates only) to the full faculty project committee.

### **How is the proposal evaluated, and how is approval obtained?**

The project proposal is submitted to each member of the Music Education Division faculty for evaluation. Each committee member makes suggestions for clarifying, elaborating on, and/or revising portions of the project proposal content. It might be necessary for the proposal to undergo several revisions before it is approved. Students must have a faculty-endorsed project proposal before undertaking their projects. Criteria for faculty evaluation of the proposal are listed in the Appendix.

### **What is the format of the research proposal document?**

Students are expected to follow the rules for formal writing, designing figures and tables, listing citations, and formatting prescribed in a current writing style manual that is available in the Oberlin College Libraries. Style manuals suggested for graduate research projects are Turabian's, the Chicago, and the APA (American Psychological Association). *Note:* Quantitative research studies tend to be written following either the Turabian or Chicago style manuals, while qualitative studies are written following either the APA or Chicago styles manuals.

# MME or MMT

## Graduate Written Project Descriptions

Students enrolled in the second semester of student teaching in either the MME or MMT program must complete their choice of one of the following types of studies in conjunction with student teaching. The graduate student teaching project should be sponsored by the faculty supervisor with approval from appropriate school officials. A summary report of 5 to 10 pages in a format appropriate to the type of project should be submitted to the supervisor by the end of the semester.

### I. Case Study

A. *Observation*—The way a group of individuals interacts over a period of time. Specific behaviors are described and then observed and recorded. The objective of the observations is determined and then an observation form and schedule are chosen. The summary includes a description of the process, discussion of information gained, and a report of results and any implications.

B. *Oral history*—Extensive interviewing of a single individual. Several interviews with one person are conducted throughout a lengthy period of time. Interviews center on aspects such as musical skill development or other appropriate focuses. The summary includes a transcript of the interviews and discussion of the findings.

C. *Situational analysis*—Study of a particular event from the viewpoint of all the major participants. For example, an act of student vandalism is studied by interviewing the student involved, her/his parents, teachers, peers, the school principal, the juvenile court judge. The summary includes a transcript of the interviews and concluding discussion.

D. *Clinical case study*—Attention to a particular type of individual, such as a child with a specific learning disability. The study employs clinical interviews and observations, but may also involve testing and other forms of data collection. Educational Psychology (Psych 122) is a prerequisite as the summary requires specific reporting of behaviors and results.

### II. Analysis of Course Content

A. *Curriculum*—Compilation and examination of the cooperating teacher's yearly curriculum (concepts, materials, scheduling) and development of a similar and/or a different curriculum sequence using different musical materials/repertoire.

B. *Repertoire*—A file of 10 selections or more, annotated in detail with title, composer, publisher, general harmonic and formal analysis, pedagogical sequences, level of ability needed and performance problems. The selections must be approved by the faculty supervisor.

### **III. Experimental Study**—prerequisite ME 502

A. *One-group pretest-posttest design*. A test—either pre-existing or newly developed—is administered at the beginning and end of an instructional sequence, and the results are reported and discussed.

B. *Time-series design*. A single group of subjects is administered the same measurement instrument at periodic intervals. The procedure and results are reported and discussed.

### **IV. Qualitative Study**

A study that does not utilize ordinal data and statistical methods for analysis, but rather relies on researcher observation and/or interviewing of a single participant or participants in their natural environment, the analysis and coding of field notes, and the discursive presentation ("thick description") of the observed behavior from the perspective of the researcher.

## Format for MME Written Project

- I. Preliminaries
  - A. Title page
  - B. Abstract
  - C. Acknowledgments
  - D. Table of Contents
  - E. Lists
    1. Illustrations
    2. Figures
    3. Tables
    4. Abbreviations
- II. Text
  - A. Introduction (Chapter 1)
    1. Rationale (introduction to the problem)
    2. Purpose (statement of problem)
    3. Need for study (contribution to the professional body of knowledge)
    4. Definition of terms
    5. Method of research
      - a. Historical
      - b. Experimental
      - c. Descriptive
      - d. Philosophical
      - e. Analytical
      - f. Statistical
      - g. Qualitative
        - i. Ethnographic
        - ii. Case study
        - iii. Content analysis
    6. Organization of study (outline content of each chapter)
  - B. Additional Chapters
    1. Literature review
    2. Presentation of data
      - a. Collected numerical data
      - b. Questionnaires
      - c. Surveys
      - d. Observational data (thick descriptions)
      - e. Interviews
    3. Analysis of data
      - a. Figures
      - b. Tables
      - c. Interpretation of observational, verbal, non-verbal data
      - d. Interpretation of musical examples
    4. Summary, conclusions, recommendations
- III. References

A. Appendices

1. Transcribed interviews
2. Questionnaire form
3. Survey form
4. Standardized measure
5. Correspondence
6. Musical examples

B. References

- a. Reference list (text and non-text sources cited in document)
- b. Bibliography (text and non-text sources cited in the document and/or utilized in the document preparation)

C. Vita

## Comprehensive Final Examination

Candidates for the Master of Music Education and the Master of Music in Teaching degrees are required to pass a comprehensive final examination to be administered by an examination committee. This examination will occur in the final semester of study for Master of Music Education degree candidates and prior to enrolling in Music Education 500 (Student Teaching) for Master of Music Teaching degree candidates.

The Examination Committee consists of the faculty members of the Music Education Division plus an additional Conservatory faculty member chosen by the Division. Each candidate's examination is developed and administered by the Music Education Division and evaluated by the entire Committee. The examination comprises two parts, the first one written and the second oral; each part is administered separately at times determined by the Committee and the candidate.

Examination content includes aspects pertaining to the field of music education in general, e.g., rationales for teaching music, curriculum development, principles of learning, teaching techniques and rehearsal strategies, and classroom management/discipline. In addition, candidates are expected to answer questions dealing with content specific to their program emphasis (instrumental or vocal) and previous course work. MME candidates are expected to discuss the design, implementation, and results of their final projects. If questions arise prior to the Comprehensive Final Exam, the candidates have the option to meet with each member of the Division at least one month prior to the examination to discuss appropriate examination preparation.



## **APPENDIX**

Application for Admission

Applicant Evaluation (Faculty)

Completed Master of Music Education Projects

Sample Format: Project Proposal Title Page

Faculty Evaluation of Project Proposals

Sample Format: Project Title Page





7. Did you study voice before entering college? \_\_\_\_ Yes \_\_\_\_ No

If so, for how many years? \_\_\_\_\_

8. Did you study piano before entering college? \_\_\_\_ Yes \_\_\_\_ No

If so, for how many years? \_\_\_\_\_

9. Other than your principal applied instrument, what orchestral instruments did you study before entering college and for how long?

\_\_\_\_\_ years  
\_\_\_\_\_ years  
\_\_\_\_\_ years

10. Experience in:

High School College

Choir	_____years	_____	_____
Band	_____years	_____	_____
Orchestra	_____years	_____	_____
Glee Club	_____years	_____	_____
Operetta	_____years	_____	_____
Plays	_____years	_____	_____
Small ensemble	_____years	_____	_____
Solo performance	_____years	_____	_____
Jazz ensemble	_____years	_____	_____

Other musical organizations:

\_\_\_\_\_years  
\_\_\_\_\_years  
\_\_\_\_\_years  
\_\_\_\_\_years

11. List your experiences in working with groups (e.g., as camp counselor, scout leader, student director). Use the back of the page if necessary.

12. Write a short essay which describes your professional goals and explains your reasons for pursuing at Oberlin a masters degree program in music education. Use an additional sheet.

Faculty member \_\_\_\_\_

**OBERLIN COLLEGE CONSERVATORY OF MUSIC  
MUSIC EDUCATION DIVISION**

**Faculty Evaluation of Applicant for Masters Degree in Music Education**

\_\_\_\_\_ has applied for admission to the  
\_\_\_\_\_ program. Please help us to assess the student's  
suitability for admission to the program by completing the following evaluation form  
and returning it by \_\_\_\_\_. Your evaluation will be kept confidential.

**Directions:** Please check the phrase which most accurately describes the student's  
qualifications. Use the blank space to insert a more apt phrase when it is needed.

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Accuracy/facility in performance	<input type="checkbox"/> Frequent inaccuracies <input type="checkbox"/> Adequate facility and accuracy <input type="checkbox"/> Excellent facility and accuracy <input type="checkbox"/> <input type="checkbox"/> No data available
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Imagination/insight in musical interpretation or class work	<input type="checkbox"/> Minimum imagination; dull performance <input type="checkbox"/> Average imagination/insight <input type="checkbox"/> Considerable imagination/insight <input type="checkbox"/> <input type="checkbox"/> No data available
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Sense of pitch	<input type="checkbox"/> Minimum sense of pitch <input type="checkbox"/> Average sense of pitch <input type="checkbox"/> Excellent sense of pitch <input type="checkbox"/> <input type="checkbox"/> No data available
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Sense of rhythm	<input type="checkbox"/> Minimum sense of rhythm <input type="checkbox"/> Average sense of rhythm <input type="checkbox"/> Excellent sense of rhythm <input type="checkbox"/> <input type="checkbox"/> No data available
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Initiative/enthusiasm in lessons or class work	<input type="checkbox"/> Minimum initiative/enthusiasm evident <input type="checkbox"/> Adequate preparation of assigned work <input type="checkbox"/> Self-motivation and extra effort evident <input type="checkbox"/> <input type="checkbox"/> No data available
--	---

Ease of learning	<input type="radio"/> Much application required <input type="radio"/> Reasonable application required <input type="radio"/> Minimal application required <input type="radio"/> <input type="radio"/> No data available
Achievement	<input type="radio"/> Achievement far below potential or erratic <input type="radio"/> Achievement commensurate with ability level <input type="radio"/> Achievement beyond that expected <input type="radio"/> <input type="radio"/> No data available
General knowledge	<input type="radio"/> Little general knowledge <input type="radio"/> Average general knowledge <input type="radio"/> Exceptional general knowledge <input type="radio"/> <input type="radio"/> No data available
Oral communication skills	<input type="radio"/> Inadequate / ineffective skills <input type="radio"/> Adequate / effective skills <input type="radio"/> Excellent skills <input type="radio"/> <input type="radio"/> No data available
Written communication skills	<input type="radio"/> Inadequate / ineffective skills <input type="radio"/> Adequate / effective skills <input type="radio"/> Excellent skills <input type="radio"/> <input type="radio"/> No data available
Influence / leadership	<input type="radio"/> Little leadership displayed <input type="radio"/> Average leadership displayed <input type="radio"/> Considerable leadership displayed <input type="radio"/> <input type="radio"/> No data available
Poise in public appearance	<input type="radio"/> Evident discomfort <input type="radio"/> Evident composure <input type="radio"/> Evident enthusiasm <input type="radio"/> <input type="radio"/> No data available

Flexibility / adjustment to change

- Evident discomfort with changing responsibilities or circumstances
- General flexibility / successful adjustment to change
- Skillful adjustment to / enthusiasm for change
- 
- No data available

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Responsibility

- Little sense of responsibility evident
- Adequate sense of responsibility evident
- Consistent conscientious behavior
- 
- No data available

---

Integrity

- Questionable trustworthiness
- General honesty
- Unquestionable honesty / trustworthiness
- 
- No data available

---

Sensibility

- Little evidence of consideration for others
- General evidence of consideration for others
- Consistent evidence of consideration for others
- 
- No data available

---

Personality

- Introverted or unpleasant personality
- Pleasant personality
- Effervescent personality
- 
- No data available

---

Emotional stability

- Questionable stability
- Reasonable stability
- Unusual emotional maturity
- 
- No data available

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Personal appearance

- Lack of care evident
- Adequate care evident
- Considerable care evident
- 
- No data available

---

Estimate of applicant's future  
success as a teacher:

- Considerable difficulty anticipated
- Average success anticipated
- Considerable success anticipated
- 
- No data available

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Additional comments:

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Date

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Signature



# OBERLIN COLLEGE CONSERVATORY OF MUSIC MUSIC EDUCATION DIVISION

## Music Education Faculty Evaluation of Graduate Applicant's Academic, Musical, and Professional Traits

Applicant Name \_\_\_\_\_ Date \_\_\_\_\_

Relevant Courses Completed \_\_\_\_\_

**Rating Scale**

- = Quality of skill/trait is consistently evident
- = Development of skill/trait is evident most of the time
- = Development of skill/trait is not evident
- N = Not applicable/not observable

LESSON CONTENT	RATING
<ol style="list-style-type: none"> <li>Works consistently to acquire knowledge/understanding and ability to use subject matter; meets and exceeds basic requirements</li> <li>Organizes teaching segments that reflect clear and developmentally appropriate learning goals and objectives for individuals and diverse groups; plans thoroughly</li> </ol>	_____ _____
<p><b>LEARNING ENVIRONMENT</b></p> <ol style="list-style-type: none"> <li>Develops a positive relationship with students and colleagues; displays a genuine interest in teaching children of all ages</li> <li>Seeks to develop fair and consistent learning and behavioral standards and a positive atmosphere for learning; provides positive and constructive feedback to students and to peers</li> <li>Demonstrates and encourages individual growth and achievement and self-motivation</li> </ol>	_____ _____ _____
<p><b>PEDAGOGICAL SKILL</b></p> <ol style="list-style-type: none"> <li>Explores and uses an increasing variety of techniques/materials which result in meaningful music learning</li> <li>Uses instructional time effectively</li> <li>Communicates effectively through verbal and nonverbal techniques; uses appropriate technology and media; listens, speaks, and writes well</li> </ol>	_____ _____ _____
<p><b>MUSICAL SKILL</b></p> <ol style="list-style-type: none"> <li>Uses appropriate singing voice model in rehearsal/classroom</li> <li>Demonstrates functional keyboard accompanying skills</li> <li>Demonstrates excellent skill on principal instrument/voice</li> <li>Demonstrates wide range of conducting skills</li> <li>Incorporates musical expression into classroom/rehearsal performances</li> <li>Understands instrumental/vocal technique, appropriate for young music students</li> </ol>	_____ _____ _____ _____ _____
<p><b>PROFESSIONAL ATTRIBUTES</b></p> <ol style="list-style-type: none"> <li>Interacts positively and effectively with peers both individually and in groups</li> <li>Is friendly, self-controlled, courteous, flexible</li> <li>Exhibits initiative, leadership, eagerness to grow, and respect for others</li> <li>Analyzes and reflects on experiences; solicits professional guidance; receives and utilizes suggestions; seeks and develops professional relationships with colleagues and supervisors</li> </ol>	_____ _____ _____ _____
<p><b>POTENTIAL FOR SUCCESSFUL TEACHING</b></p> <ol style="list-style-type: none"> <li>Possesses professional qualities and abilities indicating future success as a student teacher</li> </ol>	_____

**Music Education Faculty Comments** (Please address conducting skills, rhythm and pitch abilities, accompaniment abilities, musical imagination, musical independence/musical analysis.)

**Rating** \_\_\_\_\_

Recommend \_\_\_\_

Recommend conditionally \_\_\_\_

Not recommended \_\_\_\_

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**Faculty Evaluator**

**Projects Submitted in Partial Fulfillment of the Requirements  
for the Master of Music Education Degree  
at Oberlin College Conservatory of Music**

2001—Christopher Morris. *Just a Simple Love Song*. Original composition and arrangement for unison choir.

1999—Peter Lutkoski. *The relationship between non-locomotor movement and pitch-related concepts: A case study*.

1995—Elizabeth A. Cassidy. *The Effectiveness of Three Strategies on the Motivation of High School Students in the Rehearsal of Schubert's Mass in G*.

1994—Lynnelle Ediger. *A Philosophy, a Descriptive Review of Existing Literature, and a Proposed Teaching Approach Focusing on Vocal Music for Music Listening in Secondary Schools*.

1988—Margaret Erika Nomura. *The Relationship of Rhythm Training to Oral Reading Skills of Third Graders*.

Beth Ann Simmons. *American Folk Song Suite--Erie Canal, Shenandoah, White Coral Bells*. Arranged for Concert Band.

1986—Scott Clark. *Forgiveness*. Composition and exercises for high school jazz ensemble with an analysis and a guide for teaching the composition.

1983—Sarah D. White. *A Conceptual Analysis of Sixteen Solo and Small Ensemble Works Selected From the Time-Life "Story of Great Music" and Examples of Listening Strategies for Use in an Elementary Music Listening Curriculum*.

Lou Ann Zahransky. *Approaches to Building Choral Ensemble: A Survey of Successful High School Choral Directors*.

1981—Nancy Parent Lavigne. *An Investigation of Sex Bias and Sex Role Stereotyping in Children's Songbooks*.

1979—Nita Van Pelt. *Three of Cups*. An original composition for Concert Band.

1976—Harriett Ahmed. *An Index to Beginning String Method Books*.

1975—William A. Mayson. *Menuet Antique*, by Maurice Ravel. Arranged for Concert Band.

Paul Morris. *Godspell*, by Stephen Schwartz. Arranged for Orchestra.

Martin J. Lydecker. *Three English Folk Songs - The Whalefish, Lincolnshire Poacher, Nightingale's Songs*. Arranged for Concert Band.

- 1974—Christine H. Purves. *Music in the Schools of Kenya and Botswana.*
- 1973—Nancy Louise Kahle. *An Analytical Study of the "Music Through the Piano" Series* by Jane Smisor Bastien and James Bastien.
- 1971—John Walter Reese, Jr. *An Analysis of those organ compositions performed in graduate recital, December 4, 1971.*
- 1970—E. Ward Guthrie. *An Analysis of those clarinet compositions performed in graduate recital, February 6, 1970.*
- 1969—Ruth Ann Sturgis. *An analysis of those piano compositions performed in graduate recital, December 9, 1969.*
- 1958—James Jay Duncan. *Trends and Conflicts in Vocal Teaching From 1875 to the Present.*
- 1957—Nancy Lillie Reeves. *The Study of the Benefits and methods of Rhythm in our Education.*
- Guy E. Surer. *Discipline in our Schools.*
- 1955—Sine-Marie Pedersen. *A Comparison of Voice Class Lessons with Private Voice Study*
- 1954—Gordon Jackson. *The Influence of Composers on Orchestral Styles.*
- 1953—Guy E. Surer. *The Development and Organization of a High School Choir.*
- Ernestine Reilender. *Progress of Technique in Violoncello Playing.*

## Format for Project Proposal Title Page

TITLE

Student Name

A project proposal submitted to the faculty of the Music Education Division of Oberlin  
College in partial fulfillment of the requirements for the degree

Master of Music Education OR Master of Music in Teaching

\_\_\_\_\_  
Date

This project proposal has been approved by the following committee members:

\_\_\_\_\_ Project Advisor  
\_\_\_\_\_ Music Education Committee Member  
\_\_\_\_\_ Music Education Committee Member  
\_\_\_\_\_ Music Education Committee Member  
\_\_\_\_\_ Conservatory Faculty Committee Member

## Music Education Faculty Evaluation of Project Proposals

The following will be examined in the evaluation of project proposals:

- Suitability of project title
- Clarity of purpose (clarity of problem statement)
- Appropriateness of method of research
- Accuracy and clarity of defined terms
- Description of anticipated results
- Quality of preliminary literature review that indicates significance of the study and writer's base knowledge of topic
- Quality of order and content of tentative chapter outline
- Comprehensive nature of materials to be used:
  - Scores and discography
  - Texts
  - Availability and location of materials
  - Other
- Feasibility of anticipated time line for project completion

## Format for Project Title Page

TITLE

Student Name

A project submitted to the faculty of the Music Education Division of Oberlin College in  
partial fulfillment of the requirements for the degree

Master of Music Education OR Master of Music Teaching

\_\_\_\_\_  
Date

This project has been approved by the following committee members:

\_\_\_\_\_ Project Advisor  
\_\_\_\_\_ Music Education Committee Member  
\_\_\_\_\_ Music Education Committee Member  
\_\_\_\_\_ Music Education Committee Member  
\_\_\_\_\_ Conservatory Faculty Committee Member