



Music Education at CMU

The faculty of the School of Music believes that extraordinary music teachers are extraordinary musician artists. We view music educators as those who must be visionary specialists in transformative and educational praxis.

We believe that learning occurs in an emotionally safe space; a balance between nurturing music teaching ability and developing student teacher independence in comprehensive skills for pre-kindergarten to grade twelve music education. We believe that thoughtful, and reflective teaching has the capacity to contribute to the self-actualization of the future music teacher, just as it can contribute to the self-actualization of the young people with whom that teacher interacts. Effective future teachers are outstanding musician specialists and reflective practitioners. They continuously learn from their experiences because they have developed a disposition toward ongoing inquiry and reflection.

The core philosophical influences that guide our Carnegie Mellon Music Education program are Paulo Freire's *Pedagogy of the Oppressed* (1970), Estelle Jorgensen's *Transforming Music Education* (2008), David Elliott and Marissa Silverman's *Music Matters* (2014), and Zaretta Hammond's *Culturally Responsive Teaching* (2016). These philosophies are grounded in social justice praxis, anti-racism tenets, and transformative change agency in education. Fundamental aspects of teacher preparation curriculum and research innovation are intended to extend principles of music education philosophy and theory to practice.

Curriculum expands on concepts of teacher identity, music education philosophy, educational theory, learning psychology, and these concepts are interwoven throughout the certification and graduate degree program. Our course curriculum has a multi-faceted delivery approach, with learner variance as a guiding concept. The Master's program has a focus on research development, building skills for the completion of the final thesis, and preparing students for a doctorate pathway. The course work is designed to introduce beginning scholars to the possibilities of transformative music education practice, and a commitment to excellence in research. We encourage graduate students to explore innovative, progressive, alternative and neo-traditional praxis research. – Dr. Susan Raponi, Division Chair of Music Education, 2025

Carnegie Mellon University

School of Music

Raponi/2026

The Musician Educator: a Narrative History

Our Heart is in the Work 1912 - 2023

Since its establishment in 1912, Music Education at Carnegie Mellon University has been deeply committed to the development of the musical artist and the education specialist. The mission has always been clear: to guide a path of specialized musicianship that opens the door to the creative and communal musical classroom. By 1942, under the watchful eye of the legendary Oleta Ben, the university introduced two distinct degrees: a Bachelor of Fine Arts in the applied area and a Bachelor of Fine Arts in music education. Both degrees were encompassed within a five-year program. This new degree was a success, attracting applicants to CMU, drawn by the dual degrees of musical excellence and rigorous pedagogical training.

However, the early 1970's brought in an era of significant upheaval. Under the direction of the new Head, Robert Page, a decision was made to phase out the music education program. The archives show a philosophical tension since its inception in 1912 – a divide between a conservatory mindset and an educative one. Page believed that there was an “irreconcilable schism” within the School of Music's overarching vision. His ambition was to shape CMU's program into a conservatory that could rival institutions like Juilliard. He perceived music education and music performance as two distinct entities, describing their coexistence as a divisive schism. This unexpected move ignited a “maelstrom of controversy”. Alumni, deeply impacted by music education, along with donors committed to supporting musical programming in schools, as well as current students and impassioned faculty members, united in a fervent campaign to preserve the music education program. As the next five years unfolded and the program's phase-out began, CMU experienced an unexpected drop in applications. It became evident that many aspiring musical professionals also had ambitions to teach, a reality Page had not anticipated and he resigned in the early 1980's leaving behind a divided community. Recognizing the need to adapt and reinvigorate the department, music education was revived under the leadership of Head Marilyn Taft Thomas. This decision aimed to support individuals who aspired to excel in their primary musical specialty while also obtaining professional teaching licensure in Pre-K to 12 music education.

In the early 1990's, under the visionary leadership of Division Chair Dr. Natalie Ozeas, CMU's music education seamlessly connected the primary degrees of performance and composition with a certification in pre-K-12 music education for the state of Pennsylvania. Graduates were equipped with a profound musical education and empowered to inspire the next generation of musicians. She also solidified a lasting partnership in Pittsburgh schools, and strong relationships with sponsors, teachers and students; and establishing a national platform as the President of the Urban Music Education Conference and the President of the National Association of Music Education. CMU Music Education is a beloved program that has impacted thousands of individuals through its commitment to musical artistry through education. Now under the guidance of Dr. Susan Raponi, the program continues to provide a professional pathway to support the primary degree areas to support a culturally responsive Conservatory culture and expand music education licensure to other areas of specialization. Raponi is also leading a vision of developing the teacher-scholar and providing a platform for music education to take a focus in innovation research for the first time in the school's history. Placing music education graduate students at the forefront of exploring transformative research possibilities.

Our Students:

Music Education students at the School of Music are deeply passionate, with a drive for musical and educational excellence. They are preparing to teach every child in inclusive settings during pivotal pre-K - 12 years. Our graduate students are developing their skill-set as innovative researchers in music education, making connections to their lived experience and interrogating music education paradigms. These future educators not only offer technical and collaborative facets of music but also are learning to create inclusive spaces, addressing cultural, dis/ability, and intersectional identity contexts. Their training is grounded in theory, psychology, and practical applications, readying them for impactful roles in diverse educational landscapes.

A Snapshot

Undergraduate Isabel Valasek

Isabel Valasek, a bright talent at CMU Music, was drawn to our unique integration of performance and music education licensure. While she's an exceptional voice specialist, captivating audiences with her stage presence, her passion goes beyond just performing. Isabel firmly believes in the transformative power of music in students' lives. With aspirations to teach in the choral area and musical theater, she's not just content with being in the limelight; she yearns to share the magic of music. Isabel serves as the President of our Pennsylvania Collegiate Music Education Chapter at CMU, where she has organized campaigns to raise funds for low resourced music education programs, further underscoring her commitment to broadening the reach of music education. She is the first recipient of the Zurosky Music Education Scholarship, funded by CMU Alumni for a music educator with a passion for teaching.

Graduate Bo Yang

Bo Yang chose CMU music education to make meaning of her experience as a primary school teacher in mainland China. Her conviction around the artistic development of children and the need for students' freedom to learn music without institutional barriers situated her research in the philosophy of Paulo Freire's *Pedagogy of the Oppressed*. Bo did not allow language or covid borders to keep her from a comprehensive study on self-assessment in music education. Her commitment to research resulted in an important contribution in "Self-Assessment in Music Education" and is published in Proquest and Kiltie Hub. It will be featured in the International Society of Music Education journal in Spring 2024. At this date It has been downloaded over 350 times since its publication in 2022. Bo chose the CMU MME because of our commitment to developing a research skill-set with a goal for publication. She is currently completing her Ph. D. at Indiana University in Bloomington, IN. Her thesis can be found at this link.

[https://kilthub.cmu.edu/articles/thesis/A Literature Review Study of Self-Assessment in Music Education/19714423/1](https://kilthub.cmu.edu/articles/thesis/A_Literature_Review_Study_of_Self-Assessment_in_Music_Education/19714423/1)

Music Education Scholarships

The Zarosky Music Education Scholarship Awarded to a promising music student and rising junior enrolled in the certification program who has shown promise, passion and commitment to the field of music education.

Music Education Scholarship Awarded to an incoming music education applicant who has articulated a desire to enter the field of music education and has demonstrated excellence in their music major.

Student Teaching Scholarship Awarded to all music education candidates who have completed their certification course work and are entering their student teaching internship for the fulfillment of the certification program. This scholarship covers the full amount of tuition for the entire 15 week internship.



Our **MUSIC EDUCATION UNDERGRADUATE PROGRAM** is uniquely designed for exceptional musicians who are majoring in performance, composition, music technology and electronic music who wish to fulfill or expand their career choices by obtaining a teacher licensure and/or minor in music education.

Professional Teaching Licensure in Pre-K to 12

Bachelor of Music in Composition *with a Certification of Music Education*

Bachelor of Music in Performance *with a Certification of Music Education*

Bachelor of Music in Music Technology *with a Certification of Music Education*

Bachelor of Music in Electronic Music *with a Certification of Music Education*

Certification of Music Education 4 years + 1 semester 126 Units

The Music Education Certification program is offered at no additional cost to music majors and enables Carnegie Mellon undergraduates to earn PreK–12 teaching licensure while completing degrees in performance, composition, music technology, or electronic music. Designed for students seeking to become music educators in public schools in Pennsylvania and across the United States, the certification prepares future teachers for the deeply rewarding work of engaging children and adolescents through music across all grade levels and genres. Grounded in inclusive, practice-driven coursework and sustained school partnerships—including long-standing collaboration with Pittsburgh Public Schools—the program emphasizes excellence in urban, under-resourced, and high-resource settings alike, culminating in a 14-week, full-time student teaching internship that reflects both pedagogical rigor and professional readiness.

Minor in Music Education 57 Units

The Minor in Music Education (non-licensure) is designed to complement and extend undergraduate study in performance, composition, and related musical fields by cultivating an informed understanding of PreK–12 music education contexts. Through guided engagement with public and private school settings, the minor invites students to consider how musical expertise intersects with teaching, learning, and developmental practice across childhood and adolescence. The minor is an asset for musicians whose careers may engage grant writing and professional interactions with public education, young learners in school settings, and audiences shaped by school-based music experiences.

Carnegie Mellon University

School of Music

Minor in Music Education: 57 Units

Pre-Clinical:

57331 Principles of Education (Theory and Psychology).....	9 units/F
57322 Introduction to Conducting.....	6 units/F
57391 Keyboard Studies V.....	3 units/F
57607 Vocal Methods.....	3 units/S

Choose 3 of the following Instrumental Courses:

57360 Brass Methods.....	3 units/F
57361 Percussion Methods.....	3 units/F
57362 Woodwind Methods.....	3 units/S
57363 String Methods.....	3 units/S

Clinical*:

57375, 356 Music in the Elementary School + Guided Teaching.....	9 units/F
57376, 355 Music in the Secondary School + Guided Teaching.....	9 units/S
57643 Diverse Student Populations in Inclusive Settings.....	9 units/S

**Enrollment in Clinical courses requires the completion of all Pre-Clinical Courses and completing criminal background checks and fingerprints facilitated through the Child Protection Office*

Certification of Music Education for Pre-K to 12 Licensure: 126 Units

Acceptance into this program requires the completion of the [Internal Application](#), [Internal Reference Form](#), and a Formal Interview. Students must maintain a grade of B or higher to remain enrolled in the program.

Pre-Clinical:

57331 Principles of Education (Theory and Psychology).....	9 units/F	
57322 Introduction to Conducting.....	6 units/F	
57360 Brass Methods.....	3 units/F	
57361 Percussion Methods.....	3 units/F	
57375 Marching Band Techniques (<i>Instrumental Required/Vocal Optional</i>).....	3 units/F	
57391 Keyboard Studies V.....	3 units/F	
57392 Keyboard Music Education Studies VI.....	3 units/S	
57393 Keyboard Music Education Proficiency Test.....	1 units/S	
57362 Woodwind Methods.....	3 units/S	57363 String
Methods.....	3 units/S	
57607 Vocal Methods.....	3 units/S	

57336 Choral and Instrumental Conducting.....	6 units/S
57107 Guitar Methods (Secondary Music Studio).....	3 units/FS

Additional Academic Courses*:

English Elective (Writing).....	9 units/FS
English Elective (Literature).....	9 units/FS
Math Elective #1.....	9 units/FS
Math Elective #2.....	9 units/FS

**AP or equivalent college level courses can fulfill English and Math Electives.
GCD courses in the Math and English area can fulfill this requirement.*

Pre-Clinical Review of grades and Professional Competencies (PA) is required for continuation to Clinical courses and Student Teaching Placement.

Clinical*:

57375, 356 Music in the Elementary School + Guided Teaching.....	9 units/F
57376, 355 Music in the Secondary School + Guided Teaching.....	9 units/S
57643 Diverse Student Populations in Inclusive Settings.....	9 units/S

**Enrollment in Clinical courses requires the completion of 80% of Pre-Clinical courses with a grade of B or higher, as well as the completion of criminal background checks and fingerprinting facilitated through the Music Education Division and the Child Protection Office.*

Student Teaching Placement (14 weeks)*:

57603, 604 Practice Teaching Seminar: Elementary, Secondary**	12 units/F
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**students desiring completion of the Certification for Pre-K to 12 Licensure must complete an additional semester of supervised teaching and required state assessments.*

***A full course scholarship is awarded to students enrolled in the Practice Teaching Seminar.*

Pre-K to 12 Licensure in Music Education: State Assessments*:

State Teaching Assessments (2).....	(\$300.00+)*
Submission of Completion to State.....	(\$200.00+)*

**Two state assessments are required for the granting of licensure by the State of PA. Students are prepared prior to Student Teaching for completion of these assessments. Listed is an approximate cost.*

For more information on these Music Education pathways please contact: Dr. Susan Raponi, sraponi@andrew.cmu.ed



THE MASTER OF MUSIC DEGREE in Music Education is a personalized course of study based on academic background, musicianship, and visionary research interests. We prioritize scholarship and research that will contribute to the field of music education in inclusive and transformative praxis. We develop an advanced skillset in music education pedagogy and meaningful and progressive research; music education scholar-teachers for the purpose of transformation and change in divergent music education contexts.

Master of Music in Music Education

We currently offer three pathways in the fulfillment of a graduate degree in Music Education.

[PATHWAY 1](#)

4 semester full-time program for graduates with undergraduate music degrees who are interested in pursuing research development in music education.

[PATHWAY 2](#)

3 semester full-time program ideal for graduates with a bachelor of music education who are interested in the advanced development of pedagogical skill-set and research development in music education.

[PATHWAY 3](#)

2+ semester concentrated program* customized for the experienced K to 12 Certified Music Teacher who is interested in expanding their skill-set and research development in music education.

*Based on an individual assessment of transcript and contribution in the field

Master of Music in Music Education + Certification in Music Education for Teaching Licensure

4+ semester highly concentrated program designed for a music graduate who is interested in pursuing a teaching licensure in music education while concurrently pursuing a master's of music education.

Certification in Music Education for Teaching Licensure (Graduate)

3 semester program designed for the graduate with a music degree who is interested in following a career pathway in K-12 Music Education. Graduates of the certificate program are eligible for licensure to teach instrumental, vocal, and general music (K-12) in the public schools of Pennsylvania and reciprocating states.

Carnegie Mellon University

School of Music

Graduate Certification of Music Education for Pre-K to 12 Licensure:

63 - 82 Units* *(based on equivalent coursework completed in Undergraduate degree)*

External Acceptance into this program requires a Formal Interview, Review of Transcript and completion of Application form.

Internal Acceptance into this program requires a Formal Interview and Pathway Review. Students must maintain a grade of B or higher to remain enrolled in the program.

- Courses in BOLD can be used as Music Support course requirements. All other courses can be used to fulfill the 18 unit course electives requirement.
- Clinical courses fulfill the Community Engagement requirement for MM students.

Pre-Clinical:

57981 Foundations of Pedagogy in Music Education (Theory and Psychology).....	9 units/F
57893 Introduction to Conducting.....	6 units/F
57860 Brass Methods.....	3 units/F
57861 Percussion Methods.....	3 units/F
57834 Fundamentals of Marching Band.....	3 units/F
57608 Keyboard Studies in Music Education I.....	3 units/F
57792 Keyboard Studies in Music Education II.....	3 units/S
57862 Woodwind Methods.....	3 units/S
57863 String Methods.....	3 units/S
57807 Vocal Methods.....	3 units/S
57907 Guitar Methods (Secondary Studio).....	3 units/FS

Pre-Clinical Review of grades and Professional Competencies (PA) is required for continuation to Clinical courses and Student Teaching Placement.

Clinical*:

57875, 856 Music in the Elementary School + Guided Teaching.....	9 units/F
57876, 855 Music in the Secondary School + Guided Teaching.....	9 units/S
57643 Diverse Student Populations in Inclusive Settings.....	9 units/S

Student _____ Date _____

Advisor _____ Start Date _____ Anticipated Completion Date _____

Core Music Education Courses (45 units)

	Sem/Yr	Units	Grade
Computer Technology in Music Education	_____	9	_____
Foundations of Pedagogy in Music Education	_____	9	_____
Research in Music Education	_____	9	_____
Diverse Populations in Inclusive Settings	_____	9	_____
Psychology of Music	_____	9	_____

Other Music Education Courses (6 units)

	Sem/Yr	Units	Grade
Eurhythmics I	_____	3	_____
Eurhythmics II	_____	3	_____

Music Support Courses (36 units; at least one of the courses from each of the following categories)

Music History _____

Music Literature _____

Music Theory _____

Elective Courses (18 units)

Recital/Thesis (15 units), Composition/Thesis (15 units), Thesis (15)

Proficiency Exams Passed (Indicate remedial work required.)

Music History _____

Music Theory _____

Total Units Required = 120

Rev. 10/22

Additional Requirements

Music Theory Proficiency Test _____
 Music History Proficiency Test _____

Comprehensive Review: Music Education _____
 Community Outreach _____

Student _____ Date _____

Advisor _____ Start Date _____ Anticipated Completion Date _____

Core Music Education Courses (45 units)	Sem/Yr	Units	Grade
Computer Technology in Music Education	_____	9	_____
Foundations of Pedagogy in Music Education	_____	9	_____
Research in Music Education	_____	9	_____
Diverse Populations in Inclusive Settings	_____	9	_____
Psychology of Music	_____	9	_____
Other Music Education Courses (18 units)	Sem/Yr	Units	Grade
Introduction to Conducting OR Independent Study in Conducting	_____	6	_____
Instrumental/Choral Conducting OR Independent Study in Conducting	_____	6	_____
Eurhythmics I	_____	3	_____
Eurhythmics II	_____	3	_____
Music Teaching Courses (18 units)	Sem/Yr	Units	Grade
Music in the Elementary School	_____	6	_____
Elementary Guided Teaching	_____	3	_____
Music in the Secondary School	_____	6	_____
Secondary Guided Teaching	_____	3	_____

Music Support Courses (36 units; at least one of the courses from each of the following categories) Music History

_____	_____	_____	_____
Music Literature	_____	_____	_____
_____	_____	_____	_____
Music Theory	_____	_____	_____
_____	_____	_____	_____

Elective Courses (18 units)

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Recital/Thesis (15 units), Composition/Thesis (15 units), Thesis (15)

_____	_____	_____	_____
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Proficiency Exams Passed (Indicate remedial work required.)

Music History _____
Music Theory _____

Total Units Required = 150

Rev. 8/20

Additional Requirements	
Music Theory Proficiency Test	_____
Music History Proficiency Test	_____
Comprehensive Review: Music Education	_____
Community Outreach	_____

MUSIC EDUCATION MAJOR
**Graduate
Pathway 3
(5 year +
Certified
Teacher)
2022 and later**

- *The Graduate Pathway 3, 5 year+ Certified Teacher Program is designed to be a custom program. Below is a model of a suggested two semester pathway based on equivalencies of active teacher practice and previous course work.*

Student _____ Date _____

Advisor _____ Start Date _____ Anticipated Completion Date _____

Core Music Education Courses (45 units)

	Sem/Yr	Units	Grade
Computer Technology in Music Education	_____	9	_____
Foundations of Pedagogy in Music Education	_____	9	_____
Research in Music Education	_____	9	_____
Diverse Populations in Inclusive Settings	_____	9	_____
Psychology of Music	_____	9	_____

Other Music Education Courses (6 units)

	Sem/Yr	Units	Grade
Eurhythmics I	_____	3	_____
Eurhythmics II	_____	3	_____

Music Support Courses (36 units; at least one of the courses from each of the following categories)

Music History	_____	_____	_____
_____	_____	_____	_____
Music Literature	_____	_____	_____
_____	_____	_____	_____
Music Theory	_____	_____	_____
_____	_____	_____	_____

Recital/Thesis (15 units), Composition/Thesis (15 units), Thesis (15)

_____	_____	_____	_____
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Proficiency Exams Passed (Indicate remedial work required.)

Music History _____
Music Theory _____

Total Units Required = 102

Rev. 10/22

Additional Requirements

Music Theory Proficiency Test _____
Music History Proficiency Test _____

Comprehensive Review: Music Education _____
Community Outreach _____

Faculty: Musicianship and Educational Praxis

Our core music education faculty at Carnegie Mellon University represent over 150 years of teaching in pre-K to 12 public and urban education contexts . Our faculty are specialists in integrating musical excellence, developing the child as musical artist and establishing practicum driven programming; preparing them for high-level performance ensembles, and dynamic musical expression and creation in all learning contexts. Our courses maintain the highest standards in legislative state requirements in education while embodying the musical excellence that represents the School of Music. Research courses are constructed to build towards a final Master’s Thesis, introducing philosophical inquiry, autoethnography, and experimental designs in quantitative and qualitative methods.

Music Education Faculty	Music Education Courses	UG	G	Units
Director Dr. Susan Raponi, PhD - School of Music - Carnegie Mellon University	Diverse Populations in Inclusive Settings	x	x	9
	Practice Teaching Seminar: Elementary/Secondary	x	x	12
	Foundations of Pedagogy in Music Education		x	9
	Research Methods in Music Education		x	9
	Master’s Thesis		x	15
	Comprehensive Review		x	1
Jane Wall, MEd - School of Music - Carnegie Mellon University	Music in the Elementary School	x	x	6
	Elementary Guided Teaching	x	x	3
	Assessment in Music Education		x	9
Jeremy Olisar, MMC - School of Music - Carnegie Mellon University	Music in the Secondary School	x	x	6
	Secondary Guided Teaching	x	x	3
	Principles of Education and Psychology	x		9
Paul Gerlach, MME - School of Music - Carnegie Mellon University	Fundamentals of Marching Band	x	x	3
	Brass Methods	x	x	3
	Woodwind Methods	x	x	3
Donna Fox, MME – School of Music – Carnegie Mellon University	String Methods	x	x	3
Adrienne Davis Kelly, MT - School of Music - Carnegie Mellon University	Music in the Urban Schools	x	x	9
Dr. Richard Randall, PhD - School of Music - Carnegie Mellon University	Psychology of Music*		x	9
Benjamin Opie - School of Music - Carnegie Mellon University	Computer Technology in Music Education		x	9
Carla LaRocca - School of Music - Carnegie Mellon University				

	Keyboard Methods V	x	x	3
	Keyboard Methods VI	x	x	3
Sari Gruber - School of Music - Carnegie Mellon University	Vocal Methods ME	x	x	3
Stephen Story - School of Music - Carnegie Mellon University				
	Band and Choral Arranging	x	x	6
	Introduction to Conducting	x	x	6
	Choral and Instrumental Conducting	x	x	6
Paul Evans - School of Music - Carnegie Mellon University	Percussion Methods	x	x	3
Dr. John Marcinizyn, PhD - School of Music - Carnegie Mellon University	Guitar Methods (Secondary Fretted Instrument)	x	x	3
Dr. Stephen Neely, PhD - School of Music - Carnegie Mellon University				
	Eurythmics I*		x	3
	Eurythmics II*		x	3

The Clinical Experience: PreK to 12 Student Teaching

See also Appendix 1 (Agreement)

Student teaching is a deeply meaningful moment within the music education journey—a place where study, practice, and aspiration gather into the daily life of teaching in real classrooms. At Carnegie Mellon University, the Music Education program prepares teacher candidates with intention and care—through musicianship, pedagogy, reflection, and micro-teaching and capstone experiences in our local in partnership with Pittsburgh Public Schools and districts in the greater Pittsburgh area. In classrooms and rehearsal rooms, teaching begins to take shape in lived experience: connecting to students, responding in the moment, and guiding musical growth with patience and care. This work is not undertaken alone, but within a circle of mentorship shaped by the wisdom and generosity of Cooperating Teachers in partner schools and the guidance of experienced CMU Supervisors. Student teaching consists of two seven-week placements, including an elementary urban school setting and a secondary placement in a highly resourced program. Across these experiences, teacher candidates are prepared to step into school communities with sensitivity, confidence, and a deep commitment to music teaching that honors each student and each classroom.

I. Purpose

This agreement outlines some of the expectations, requirements, and policies for student teaching in the Carnegie Mellon University, School of Music, Music Education Program. Student teaching is a full-time clinical experience required for recommendation for Pennsylvania teacher certification and is evaluated using the PDE 430 student teaching assessment and competencies related to the [Pennsylvania Common Ground Framework](#).

II. Legal Authority

Student teaching is a required component of educator preparation in the Commonwealth of Pennsylvania and is governed by state statute and regulation under the authority of the Pennsylvania Department of Education. The clinical experience

is established and regulated through [Title 22 of the Pennsylvania Code](#), including but not limited to Chapter 49 (Certification of Professional Personnel) and [Chapter 354 \(Preparation of Professional Educators\)](#), which collectively require supervised field experiences culminating in student teaching as a condition for recommendation for certification. These regulations exist to ensure the protection and well-being of P–12 students and to uphold the professional standards of educators serving schools, families, and communities across the Commonwealth.

Within this framework, student teaching functions as a supervised, performance-based clinical experience in which the teacher candidate must demonstrate readiness for independent professional practice in accordance with state, institutional, and placement-based expectations.

III. Governance and Authority

The student teaching experience is governed by Carnegie Mellon University’s Music Education Program in coordination with the policies of the placement school and district, as well as the statutory and regulatory authority of the Commonwealth of Pennsylvania as administered through the Pennsylvania Department of Education. All aspects of the student teaching experience are further subject to the policies and expectations outlined in Carnegie Mellon University’s Student Code of Conduct.

Authority within the placement is distributed but clearly defined.

The **Student Teacher** is responsible for fulfilling all expectations of the placement and demonstrating readiness for professional practice.

The **Cooperating Teacher** is the primary instructional authority in the classroom or ensemble and is responsible for all teaching and learning. The Cooperating Teacher directs, approves, and may modify all instructional activities carried out by the Student Teacher and retains responsibility for everything the Student Teacher is assigned to do.

The **CMU Supervisor** conducts formal observations, provides evaluative feedback, and contributes to assessment in consultation with the Cooperating Teacher.

The **Director of Music Education** oversees all placements, ensures compliance with university and Commonwealth requirements, and serves as the final authority in matters related to evaluation, intervention, suspension, and removal.

The **school administrator and/or school district** retains authority over the Student Teacher’s presence and participation within the school setting and may recommend or require intervention, suspension, or removal from the placement in accordance with school and district policy.

At any point, the Cooperating Teacher, school administrator, school district, CMU Supervisor, or Director of Music Education may recommend intervention, suspension, or removal.

IV. Structure, Expectations, and Lesson Planning

Student teaching follows a progressive competencies model in which the candidate moves from observation to co-teaching to full instructional responsibility. During the observation/participation phase (approximately one week), the Student Teacher actively observes and participates in classroom and ensemble activities. During the co-teaching phase (approximately two to three weeks), the Student Teacher begins leading instruction with guidance. During the independent full-time teaching phase (approximately two to three weeks), the Student

Teacher assumes primary responsibility for instruction. Student teaching is a full-time professional experience requiring attendance, punctuality, and professional conduct. Daily lesson plans are required on any day the Student Teacher is responsible for instruction and must be submitted in advance.

Professional Conduct may include:

- Adherence to all school, district, and university policies
- Maintenance of confidentiality and ethical responsibility
- Professional communication with students, families, and colleagues

Professional Disposition may include:

- Reliability, punctuality, and sustained presence
- Openness to feedback and reflective practice
- Respect for the dignity, identity, and musical voice of all learners

Professional Responsibility may include:

- Preparation of lesson and rehearsal plans aligned with curricular goals
- Active participation in teaching, rehearsals, extra-curricular, and school responsibilities
- Engagement in assessment practices that support student learning

V. Assessment and Supervision

Student teaching is evaluated using the PDE 430, CMU observation tools, and weekly reports to the Supervisor. The Cooperating Teacher completes the final evaluation. CMU supervisors conduct observations, typically three during the placement, including two formal and one informal. Supervisors provide feedback and determine final grades in consultation with the Cooperating Teacher and the Director of Music Education.

VI. Attendance Policy

Student Teachers are permitted two excused absences per placement. Absences must be communicated in advance unless there is an emergency. Excessive absence or lateness may result in intervention, extension, or removal from student teaching.

VII. Intervention, Suspension, and Removal

Student teaching is a performance-based experience. If concerns arise, the candidate may be placed on a Professional Growth Plan. A Student Teacher may be suspended or removed for violations of professional conduct or when there is reasonable cause to believe the candidate poses a risk to safety or disrupts the school environment. Removal may result in a failing evaluation and delay or denial of certification recommendation.

The student teaching experience is governed by Carnegie Mellon University's Music Education Program in coordination with the policies of the placement school and district.

When concerns arise, the Student Teacher may be placed on an **Intervention Plan**, which outlines expectations, a defined timeline, and conditions for continuation. Areas of concern may include:

- Instructional effectiveness
- Professional conduct or disposition
- Reliability and attendance
- Responsiveness to feedback

In cases involving serious violations of professional conduct, or when there is reasonable cause to believe the Student Teacher poses a risk to safety, health, or the integrity of the learning environment, the Student Teacher may be immediately suspended or removed from the placement.

Grounds for removal may include, but are not limited to:

- Violation of professional ethics or school policy
- Breach of confidentiality
- Conduct that compromises student safety or well-being
- Persistent failure to meet competencies despite intervention
- Unprofessional behavior that undermines the learning environment

Determinations are made by the Director of Music Education and communicated in writing. Outcomes may include continuation with conditions, extension of the placement, or removal from placement.

Removal may result in:

- A failing evaluation for student teaching
- Requirement to repeat the experience
- Delay or denial of recommendation for Pennsylvania certification

VIII. Clearances and Health Requirements

The Student Teacher must maintain all required clearances, including FBI fingerprint clearance, Pennsylvania criminal background check, and child abuse clearance. A current TB test may be required. Failure to maintain these will result in removal from the placement.

IX. [Pennsylvania Common Ground Framework](#)

The Student Teacher confirms that they have reviewed the Pennsylvania Common Ground Framework, including competencies in Cultural Awareness, Professional Ethics, and Trauma-Informed Practice, and will demonstrate these throughout student teaching.

X. Professional Reference(s)

At the conclusion of the placement, Cooperating Teachers will be asked to provide a written professional reference.

STRENGTHS

The Certification of Music Education integrated with the Master of Music and the Bachelor of Fine Arts

Applicants to the School of Music have the opportunity to pursue their career goals in their specialized area of music, while ensuring a viable career opportunity in Pre-K to 12 Music Education, for no extra cost to the degree. This is a very unique construct which promises for some, a highly specialized music education program, and for others an alternative career choice to support their primary focus – while also – preparing them for culturally responsive sensitivity on traditional conservatory pathways.

Building Research: New Pathways in the MME

In 2019 the new Division Head Susan Raponi moved the MME towards a research-centered Master's program. With three newly designed courses, each with a research design outcome, and building towards a new requirement of a Master's Thesis. For the first time in its history, the MME at CMU School of Music will be making a contribution to research literature in music education. With this new focus, and to prepare Masters' students for Doctorate studies, this new track in research has produced five publishable theses.

Alumni, Faculty and Students: Deep Roots in the Music Education Community

The CMU Music Education program is beloved by many graduates who have had a profound impact on students and communities since our inception in 1912. These graduates are directly responsible for introducing thousands of children to music in the greater Pittsburgh area and beyond. The list of teachers, professors, administrators, board members is a long one – and far too comprehensive for the scope of this assessment This Alumni is legendary for organizing an impassioned campaign to save the CMU Music Education program which was phased out in 1978 and it is a significant part of School of Music history. To say that this program is “beloved” is not an overstatement. The voices of Alumni continue to share stories of their time at CMU and their transformative work in music.

Urban Music Education Specialization

Community Praxis: Our Partnership with Pittsburgh Public Schools and the Wilkinsburg School District

Beginning her career in the Hill District as a graduate of CMU Music education, and a first year teacher, Dr. Natalie Ozeas experienced the multi-layered challenges of poverty, racial barriers and imposed segregation in a city that is known for its grit, tenacity and steely resilience. This laid the ground work for her commitment to teachers and students in urban schools which began over fifty years ago. We currently offer three courses with a culturally responsive practicum and a focus on urban music education. With four specialists in Pre-K to 12 urban music education contexts, CMU brings a strong emphasis on the importance of building community practice. Dr. Susan Raponi, Adrienne Kelly, and Jane Wall, have over a combined 70 years in the urban music classroom, with multiple teaching awards, and membership across State and National associations. With the focus on serving in urban communities it is not surprising that many graduates have taught and are currently active in PPS music.

Culturally Responsive Practicums:

Jane Wall, St. Benedict Elementary Practicum, Elementary Methods

Adrienne Kelly, Music in the Urban Schools, PPS Practicum – various locations

Susan Raponi, Diverse Populations in Inclusive Settings, Taylor Alderdice HS PPS Practicum

Pittsburgh Public School Teachers: CMU Music Education Graduates

Superintendent Dr. Wayne Walters

Program Arts Coordinator Kimberly Price, MME

Active PPS Teachers and CMU Graduates:

Matt Litterine

Brian Lee

Mark Snyder

Tim Pollack

Ray Stroebel

Andrew Hook

Joe Stamerra

Erin Holsinger

Anne Epperly

Freddy Medina

Grant Awards with a PreK to 12 Music Education Focus in Urban Communities

Ongoing Grant Awards : since 1985 \$1,000,000

Dr. Natalie Ozeas, Professor Emeritus

There is a long history of sponsors who value the work of CMU Music Education in the ongoing professional development of music teachers, and programming. These program include; keyboard programs, world drumming, the Carnegie Museum Music and Drumming Performance Workshop, and the Hip Hop composition program in which PPS elementary students work with rap artist Cheron Devlon and record their rap compositions in CFA's music recording studio with Riccardo Schulz. These sponsors have included; Ford, Heinz, Grable and Buhl who have formed close relationships with Natalie and our committed to CMU's ongoing commitment to support schools in Pittsburgh.

Music in the Urban Schools: Pittsburgh Public Schools (Ongoing)

\$118,000/3 years

PI: Dr. Natalie Ozeas, Professor Emeritus, Jane Wall, Adrienne Kelly

Grable Fund

The Urban Music project began in one elementary school, 20 keyboards, and one music teacher with funding from the Grable Foundation that was approved in November 1998 and implemented in January of 1999. With the continued support from the Grable Foundation and early additional funding from the Department of Education, we grew the program to include 40 schools in Pittsburgh and the two schools in Wilkinsburg. The program now offers keyboard instruction, world drumming, steel drumming, classroom eurhythmics, ukulele and Hip-Hop composition, performance, recording and video production among its primary educational activities. A core objective of the program is to provide outstanding professional development for the public school teachers in the program, which continues through teacher training, professional development and resources delivered during the program each year. It is

not enough to put instruments in a classroom, teachers need to know how to use them and what is appropriate for students of different ages. It is also critical to identify and engage incoming teachers who are new to the program each year to maintain the program's momentum year after year. The instruments require routine maintenance and very occasionally, replacement. As part of the program, we train teachers how to use instruments effectively in classroom instruction, and how to engage students' own use of instrumentation in joyful music making. – Jane Wall

Innovative Prep 2 Practice Award: Pittsburgh Public Schools, \$70,000

PI: Dr. Susan Raponi

The key goal of this proposal is to build sustaining relationships by bringing two different communities of learners together; CMU and Pittsburgh Public Schools, an experience that will engage learners and teachers from both cohorts through collaborative action-based pedagogy where each cohort can gain insight into teaching as a viable and rewarding career option. By partnering with Pittsburgh Public Schools, we have the opportunity to collaborate with a diverse community of experienced teachers and their students to address the unique challenges that urban programs face, including multi-faceted barriers in learning motivation, funding, and advocacy. PPS students will engage collaboratively with CMU undergraduate music educators in a bi-directional learning experience. We want to directly challenge and encourage educators to reject a “one size fits all model” and to develop a contextually specific approach based on “knowing” the community.

CMU pre-service educators and Pittsburgh Public School teachers and students will play a meaningful role as agents of change centered in culturally relevant reflexivity and transformative teacher education. Re-igniting a passion for teaching and learning following the traumatic impact of Covid 19 and inspiring a diverse population of high-school students to embrace a career in education and urban music education is a principal theme for this proposal. STAGE 1: Developing a Reflexive Lens through Active Praxis: First Year Clinical Experience Lab. STAGE 2: Design and Facilitate Culturally Relevant Competencies in Educational Spaces for Real World Learning: Pre-Capstone and Capstone Clinical Experience Lab. STAGE 3: Building Momentum for Real World Teaching and Learning to Sustain Competencies: Post-Graduate Clinical Experience Lab. STAGE 4: Building Teacher Community and Mentorship.

Grant Proposal: CFA Grant Development Award

November 8, 2023 NSF: PreK to 12 Discovery Research, up to \$450,000/3 years

STEMME: Discovery Research PreK to 12

Exploring new interdisciplinary curricular pathways to STEM Learning through Music Education

This three year Exploratory project in the Learning Strand, Discovery Research Pre-K to 12 solicitation seeks to explore a new integrative curricular construct and foundations of pedagogy in Science, Technology, Engineering, Mathematics and Music Education; STEMME. The project will investigate students in grades 3 to 5 to measure performative creativity, musical invention, composition, attitudinal response, and organic critical problem solving in music making that aligns with benchmarks ascribed to STEM learning outcomes. A new interdisciplinary STEMME curriculum will be developed with the design of an assessment framework to measure the similarities in successful outcomes of learning benchmarks in music that correlate to learning benchmarks in all four STEM disciplines.

This project addresses a critical need in STEM education – increasing the representation of racial and ethnic minorities, a group historically marginalized in STEM fields. By integrating music – an area where these students often show high engagement – into the STEM curriculum, the project aims to create an inclusive, culturally responsive, and stimulating educational experience that could inspire more underrepresented students to pursue STEM studies and careers.

OPPORTUNITIES

Bachelor of Fine Arts in Music Education

- A dedicated program designed for aspiring music educators.
- Merges theory and practice and learning science.

Recognized NASM Accredited Certification of Music Education

- Our institution stands out with a recognized accreditation.
- Ensures quality and standard in music education.

Leading Innovation in Learning Sciences/Engineering and Music Education

- Working with HCI and METALS to develop new methodologies and approaches.
- Bridging the gap between engineering sciences and musical creativity.

Grant Opportunities: Corporate Sponsors, Endowed Scholarship for the MME

- Looking at multiple funding avenues for potential students.

Grant Proposals: PreK to 12 Research Projects

- Actively seeking research initiatives from PreK to 12.

Building our Music Education Research Portfolio: Undergraduate and Graduate

- Developing a culture of inquiry and knowledge generation.

Creating courses for College Wide Course Offerings

- Expanding course availability for a wider student audience.

Online Certificates in Specialized Music Education areas to expand our student base

- Offering flexible online certifications for specialized areas.

International Students: Global Perspectives in Research

- Enriching our research with diverse cultural insights.

APPENDIX 1: Music Education Forms

Internal Certification Application

Carnegie Mellon University
School of Music

Carnegie Mellon University
5000 Forbes Avenue
School of Music- CFA 108
Pittsburgh, PA 15213-3890

Sharon Johnston
Director of Student Services
Phone: (412) 268-2385
E-mail: slj@andrew.cmu.edu

APPLICATION FOR THE MUSIC EDUCATION CERTIFICATION PROGRAM

Name: _____
Date: _____
Major Instrument: _____
Cumulative GPA: _____
Other Instruments You Play: _____
Semester/Year you intend to begin certification study: _____
Current email address: _____

Home Address

Street: _____
City: _____ State: _____ Zip: _____
Home Phone: _____

Pittsburgh Address

Street: _____
City: _____ State: _____ Zip: _____
Pittsburgh Phone: _____

High School Attended _____
City: _____ State: _____ Zip: _____

High school activities in which you participated.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Colleges/Universities Attended

(Request official transcripts of all degrees be sent to:
Director of Student Services, Carnegie Mellon School of Music, 5000 Forbes Avenue, Pittsburgh, PA 15213)

Degree Institution	_____	Major	_____	Dates	_____
Degree Institution	_____	Major	_____	Dates	_____
Degree Institution	_____	Major	_____	Dates	_____

Why do you want to enter the Music Education Certification Program?

References: Request two (2) reference letters from music class faculty.

Signature of CMU Studio teacher _____

List the names of individuals you have contacted for reference letters:

1. _____
2. _____

**REFERENCE LETTER FOR THE
 MUSIC EDUCATION CERTIFICATION PROGRAM**

Applicant Name: _____

In accordance with the provisions of the Family Rights and Privacy Act, the following report is to be regarded as:

- Confidential:** I waive my right of review
 Non-Confidential: I retain my right of review

Applicant Signature: _____

Date: _____

Evaluator Name: _____

Position: _____

Street Address: _____

City: _____ State _____ Zip _____

Phone: _____

E-mail: _____

How long have you worked with this applicant? _____

In what capacity? _____

Please rate the applicant's ability in the following areas	Top 10% Superior	Top 20% Outstanding	Top Third Above Average	Middle Third Average	Bottom Third	Unable to Judge
Ability to understand and to apply subject matter pertaining to music and music education	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Applicant's written work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ability to express thoughts verbally	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ability to interact socially in a positive manner Professional attitudes and values	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Punctual class attendance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
On-time completion of course assignments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality of completed assignments in form and style	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Applicant's overall personality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

continued on page 2 >>

Carnegie Mellon University School of Music
Music Education Program
Student Teaching Agreement (PA PreK – 12 Certification)

I. Purpose

This agreement outlines some of the expectations, requirements, and policies for student teaching in the Carnegie Mellon University, School of Music, Music Education Program. Student teaching is a full-time clinical experience required for recommendation for Pennsylvania teacher certification and is evaluated using the PDE 430 student teaching assessment and competencies related to the [Pennsylvania Common Ground Framework](#).

II. Legal Authority

Student teaching is a required component of educator preparation in the Commonwealth of Pennsylvania and is governed by state statute and regulation under the authority of the Pennsylvania Department of Education. The clinical experience is established and regulated through [Title 22 of the Pennsylvania Code](#), including but not limited to Chapter 49 (Certification of Professional Personnel) and [Chapter 354 \(Preparation of Professional Educators\)](#), which collectively require supervised field experiences culminating in student teaching as a condition for recommendation for certification. These regulations exist to ensure the protection and well-being of P–12 students and to uphold the professional standards of educators serving schools, families, and communities across the Commonwealth.

Within this framework, student teaching functions as a supervised, performance-based clinical experience in which the teacher candidate must demonstrate readiness for independent professional practice in accordance with state, institutional, and placement-based expectations.

III. Governance and Authority

The student teaching experience is governed by Carnegie Mellon University’s Music Education Program in coordination with the policies of the placement school and district, as well as the statutory and regulatory authority of the Commonwealth of Pennsylvania as administered through the Pennsylvania Department of Education. All aspects of the student teaching experience are further subject to the policies and expectations outlined in Carnegie Mellon University’s Student Code of Conduct.

Authority within the placement is distributed but clearly defined.

The **Student Teacher** is responsible for fulfilling all expectations of the placement and demonstrating readiness for professional practice.

The **Cooperating Teacher** is the primary instructional authority in the classroom or ensemble and is responsible for all teaching and learning. The Cooperating Teacher directs, approves, and may modify all instructional activities carried out by the Student Teacher and retains responsibility for everything the Student Teacher is assigned to do.

The **CMU Supervisor** conducts formal observations, provides evaluative feedback, and contributes to assessment in consultation with the Cooperating Teacher.

The **Director of Music Education** oversees all placements, ensures compliance with university and Commonwealth requirements, and serves as the final authority in matters related to evaluation, intervention, suspension, and removal.

The **school administrator and/or school district** retains authority over the Student Teacher's presence and participation within the school setting and may recommend or require intervention, suspension, or removal from the placement in accordance with school and district policy.

At any point, the Cooperating Teacher, school administrator, school district, CMU Supervisor, or Director of Music Education may recommend intervention, suspension, or removal.

IV. Structure, Expectations, and Lesson Planning

Student teaching follows a progressive competencies model in which the candidate moves from observation to co-teaching to full instructional responsibility. During the observation/participation phase (approximately one week), the Student Teacher actively observes and participates in classroom and ensemble activities. During the co-teaching phase (approximately two to three weeks), the Student Teacher begins leading instruction with guidance. During the independent full-time teaching phase (approximately two to three weeks), the Student Teacher assumes primary responsibility for instruction. Student teaching is a full-time professional experience requiring attendance, punctuality, and professional conduct. Daily lesson plans are required on any day the Student Teacher is responsible for instruction and must be submitted in advance.

Professional Conduct may include:

- Adherence to all school, district, and university policies
- Maintenance of confidentiality and ethical responsibility
- Professional communication with students, families, and colleagues

Professional Disposition may include:

- Reliability, punctuality, and sustained presence
- Openness to feedback and reflective practice
- Respect for the dignity, identity, and musical voice of all learners

Professional Responsibility may include:

- Preparation of lesson and rehearsal plans aligned with curricular goals
- Active participation in teaching, rehearsals, extra-curricular, and school responsibilities
- Engagement in assessment practices that support student learning

V. Assessment and Supervision

Student teaching is evaluated using the PDE 430, CMU observation tools, and weekly reports to the Supervisor. The Cooperating Teacher completes the final evaluation. CMU supervisors conduct observations, typically three during the placement, including two formal and one informal. Supervisors provide feedback and determine final grades in consultation with the Cooperating Teacher and the Director of Music Education.

VI. Attendance Policy

Student Teachers are permitted two excused absences per placement. Absences must be communicated in advance unless there is an emergency. Excessive absence or lateness may result in intervention, extension, or removal from student teaching.

VII. Intervention, Suspension, and Removal

Student teaching is a performance-based experience. If concerns arise, the candidate may be placed on a Professional Growth Plan. A Student Teacher may be suspended or removed for violations of professional

conduct or when there is reasonable cause to believe the candidate poses a risk to safety or disrupts the school environment. Removal may result in a failing evaluation and delay or denial of certification recommendation.

The student teaching experience is governed by Carnegie Mellon University's Music Education Program in coordination with the policies of the placement school and district.

When concerns arise, the Student Teacher may be placed on an **Intervention Plan**, which outlines expectations, a defined timeline, and conditions for continuation. Areas of concern may include:

- Instructional effectiveness
- Professional conduct or disposition
- Reliability and attendance
- Responsiveness to feedback

In cases involving serious violations of professional conduct, or when there is reasonable cause to believe the Student Teacher poses a risk to safety, health, or the integrity of the learning environment, the Student Teacher may be immediately suspended or removed from the placement.

Grounds for removal may include, but are not limited to:

- Violation of professional ethics or school policy
- Breach of confidentiality
- Conduct that compromises student safety or well-being
- Persistent failure to meet competencies despite intervention
- Unprofessional behavior that undermines the learning environment

Determinations are made by the Director of Music Education and communicated in writing. Outcomes may include continuation with conditions, extension of the placement, or removal from placement.

Removal may result in:

- A failing evaluation for student teaching
- Requirement to repeat the experience
- Delay or denial of recommendation for Pennsylvania certification

VIII. Clearances and Health Requirements

The Student Teacher must maintain all required clearances, including FBI fingerprint clearance, Pennsylvania criminal background check, and child abuse clearance. A current TB test may be required. Failure to maintain these will result in removal from the placement.

IX. [Pennsylvania Common Ground Framework](#)

The Student Teacher confirms that they have reviewed the Pennsylvania Common Ground Framework, including competencies in Cultural Awareness, Professional Ethics, and Trauma-Informed Practice, and will demonstrate these throughout student teaching.

X. Professional Reference(s)

At the conclusion of the placement, Cooperating Teachers will be asked to provide a written professional reference.

Candidate and Placement Information

Teacher Candidate Name: _____

Placement 1 School: _____

School District: _____

Cooperating Teacher: _____

Placement Dates: _____

Placement 2 School (if applicable): _____

School District: _____

Cooperating Teacher: _____

Placement Dates: _____

Acknowledgment and Signatures

Teacher Candidate: _____ Date: _____

Director of Music Education: _____ Date: _____

AFFILIATION AGREEMENT
CARNEGIE MELLON UNIVERSITY/_____ SCHOOL DISTRICT

FIELD EXPERIENCE/PRACTICUM AND STUDENT TEACHING PLACEMENTS

THIS AGREEMENT is made this ___ day of _____ by and between **CARNEGIE MELLON UNIVERSITY**, a Pennsylvania non-profit corporation (“University”) and _____ School of the _____ **SCHOOL DISTRICT** (hereinafter “School District”).

This Agreement is for the placement of field experience/practicum and/or student teaching candidates (“Candidate” or “Candidates”) in the _____ School. The parties intend to be legally bound to the following terms:

DUTIES AND RESPONSIBILITIES OF THE UNIVERSITY

- a. *Selection of Candidates.* The University shall be responsible for the selection of qualified Candidates to participate in the practicum, student internship or student teaching experience. Selected Candidates must have the appropriate educational background and skills consistent with the contemplated educational experience offered by the School District.
- b. *Education of Candidates.* The University shall assume full responsibility for the classroom and classroom education of its Candidates. The University shall be responsible for the administration of the program, the curriculum content and the requirements of matriculation, grading and graduation. The University will assign a faculty member to monitor and evaluate the Candidate’s performance during the experience and be responsible for all costs associated with University faculty supervision of the Candidate.
- c. *Submission of Candidates.* The University shall submit the names of the Candidates to the School District or a designated representative at least two weeks prior to the practicum/internship/student teaching assignment.
- d. *Background Checks and Similar.* The University acknowledges that placement of each Candidate at the School District may be contingent upon provision of required background check information dated less than one year prior to the commencement of the clinical education placement. All Candidates will obtain a minimum of the following three (3) criminal clearances as required by PA Clearance/Background Checks: PA Criminal History (Act 34); FBI (Act 114); and PA Child Abuse Clearance (Act 151). TB skin testing evidencing the result required by Pennsylvania law may also be required.
- e. *Advising Candidates of Rights and Responsibilities.* The University will be responsible for advising the Candidates of their own responsibilities under this Agreement. The Candidates shall be advised of their obligations to abide by the policies and procedures of the School District and should any Candidate fail to abide by any policy and/or procedure, they may be expelled from the program.
- f. *Removal of Candidates.* Upon notification of the failure of the Candidate to comply with University guidelines and procedures for the experience, the University may remove a Candidate from the experience.

DUTIES AND RESPONSIBILITIES OF SCHOOL DISTRICT

- a. *Establishment of Practicum, Internship or Student Teaching.* The School District authorizes the use of its facilities as may be agreed upon by the School District and the University as a practicum, internship or

student teaching center. This experience is for Candidates enrolled in the University's music education programs of the School of Music within the College of Fine Arts of the University, and this practicum, internship and/or student teaching is required and authorized by law.

- b. *Policies of School District.* The University will review with each Candidate, prior to the Candidate's participation, any and all applicable policies, codes or confidentiality issues and requirements related to the experience. The School District will provide the University with all the applicable information at least two weeks in advance of the Candidate's participation.
- c. *Administration.* The School District will have sole authority and control over all aspects of services for its students. The School District will be responsible for and retain control over the organization and operation of its programs.
- d. *Removal of Noncompliant Candidate.* The School District shall have the authority to immediately remove a Candidate who fails to comply with its policies and procedures. If such a removal occurs, the School District should immediately contact the responsible faculty advisor of the Candidate at the University.
- e. *Designation of Representative.* The School District shall designate a person to serve as liaison between the parties who will meet periodically with representatives of the University to discuss, plan and evaluate the experience on the Candidate(s).
- f. *Supervision of Candidates.* The School District shall provide either a practicum site supervisor or a cooperating teacher who will supervise Candidate activities during practicum visit or student teaching.
- g. *Reporting of Candidate Progress.* The School District shall provide all reasonable information requested by the University on a Candidate's work performance. If there are any Candidate evaluations, they will be completed and returned according to any reasonable schedule agreed to by the University and the School District.
- h. *Student Records.* The School District shall protect the confidentiality of Candidate records as dictated by the Family Educational Rights and Privacy Act (FERPA) and shall release no information absent written consent of the student unless required to do so by law or as dictated by the terms of this Agreement.

- i. *Eligibility Requirements.* Each cooperating teacher selected to supervise a Candidate shall hold a current Pennsylvania certificate in the subject area/grade level to which the Candidate is assigned. All cooperating teachers for student teaching experiences will possess a minimum of three (3) years of full-time teaching experience and will have been in their current assignments in the School District for a minimum of one (1) year.
- j. *Substitute Teaching.* The School District shall comply with the appropriate Pennsylvania statutes prohibiting field experiences/practicum students and/or student teachers to be used as substitute teachers at any time during their field experiences or student teaching assignments.

MUTUAL TERMS AND CONDITIONS

- a. *Number of Participating Candidates.* The parties will mutually agree upon the number of Candidates that shall be assigned to the School District for the practicum, internship, or student teaching experience.
- b. *Term and Termination of Agreement.* The term of this Agreement shall begin on the effective date and shall continue for a period of one (1) year. Thereafter, this Agreement shall automatically renew for any number of additional one (1) year terms unless otherwise sooner terminated, but in no event shall the total term of the contract exceed five (5) years. The University or the School District may terminate this Agreement for any reason with ninety (90) days' notice. Either party may terminate this Agreement in the event of a substantial breach. However, should the School District terminate this Agreement prior to the completion of an academic semester, all Candidates enrolled at that time may continue their educational experience until it would have been concluded absent the termination.
- c. *Nondiscrimination and Other Applicable Laws.* The parties agree to continue their respective policies of nondiscrimination based on Title VI of the Civil Rights Act of 1964 regarding sex, age, race, color, creed, national origin, Title IX of the Education Amendments of 1972 and other applicable laws, as well as the provisions of the Americans with Disabilities Act. The parties shall perform their obligations under this Agreement in accordance with applicable laws.
- d. *Interpretation of the Agreement.* The laws of the Commonwealth of Pennsylvania shall govern this Agreement.
- e. *Modification of Agreement.* This Agreement shall only be modified in writing with the same formality of the original Agreement.
- f. *Relationship of the Parties.* The relationship between the parties to this Agreement to each other is that of independent contractors. The relationship of the parties to this contract to each other shall not be construed to constitute a partnership, joint venture, or any other relationship, other than that of independent contractors.
- g. *Liability.* Neither of the parties shall assume any liabilities to each other, except as specifically stated in this Agreement. As to liability for damage, injuries or death to persons, or damages to property, the parties do not waive any defense because of entering into this Agreement.
- h. *Entire Agreement.* This Agreement represents the entire understanding between the parties. No other prior or contemporaneous oral or written understandings or promises exist in regards to this relationship.

The authorized representatives of the parties have executed this Agreement as of the date first indicated above.

Carnegie Mellon University

_____ School District

By: _____
Signature

By: _____
Signature

Printed Name / Position of Authorizing Agent
on behalf of Carnegie Mellon University
5000 Forbes Avenue
Pittsburgh, PA 15213

Printed Name/Authorizing Agent

Director of Music Education,
Dr. Susan Raponi, PhD.
Supervisor of Practice Teaching Seminar

APPENDIX 2: State Assurances
Carnegie Mellon University

School of Music

Music Education PreK to 12 Certification

Director of Music Education: Dr. Susan Raponi, PhD sraponi@andrew.cmu.edu

Assurances for Cultural Awareness Competencies

1. Cultural Awareness Competency Matrix

Cultural Awareness Competency	Courses of Integration	Instructional Integration	Clinical Application & Assessment Evidence
CA1 – Reflect on personal community and identity experiences	Foundations of Pedagogy in Music Education; Principles of Education; Diverse Populations in Inclusive Settings; Elementary Guided Practice	Reflective journals on personal culture and musical identity; study of <i>Culturally Responsive Music Education</i> (McKoy & Lind); Urban Music Education scholarship (Fitzpatrick); structured dialogue with PPS teachers; identity-informed lesson planning	14-week embedded PreK–5 microteaching placement (PPS); 7-week urban clinical commitment in Pittsburgh Public Schools; 4-week Capstone Clinical Experience (PreK–8 PPS); collaborative “Peter and the Wolf: A Pittsburgh Tale” community-based project; evaluated reflective synthesis
CA4 – Create equitable environments and challenge bias	Diverse Populations in Inclusive Settings; Prep-to-Practice Workshops	Prep-to-Practice workshops with experienced PPS teachers; Roundtable panels with cooperating teachers; case-based analysis of inclusive rehearsal and classroom design; increased structured observation hours in diverse PPS settings	Expanded practicum hours in PPS; lesson redesign assignments addressing equity and bias, cultural responsive teaching; Capstone teaching assessments in under-resourced PPS schools
CA5 – Recognize and acknowledge cultural diversity of learners	Diverse Populations in Inclusive Settings; Elementary Guided Practice; Clinical Courses	Culturally responsive pedagogy embedded in lesson planning; curriculum design projects centered on culturally sustaining repertoire; differentiation strategies grounded in music education research	14-week embedded urban microteaching; observed and video-recorded teaching; evaluated lesson plans demonstrating culturally responsive differentiation; 7-week PPS urban clinical commitment; 4 week Capstone project workshop with k to 5

Carnegie Mellon University

School of Music

Music Education PreK to 12 Certification

Director of Music Education: Dr. Susan Raponi, PhD sraponi@andrew.cmu.edu

Assurances for Professional Ethics Competencies

1. Professional Ethics Competency Matrix

Professional Ethics Competency	Where Introduced	Where Applied	Assessment & Verification
PE.1–PE.3 Understanding PA Code, PSPC function, and distinction between code of conduct and code of ethics	Principles of Education in Music Education; Foundations of Pedagogy in Music Education; Quarterly Pre-Service Music Educator Meetings	Reinforced in foundational coursework and reviewed prior to student teaching; Applied during all clinical courses and 14-week student teaching placement	Professional Ethics Checklist; Faculty Review; Signed Professional Ethics Acknowledgment prior to placement
PE.4 Responsibility to the Profession	Principles of Education in Music Education; Foundations of Pedagogy in Music Education; Quarterly Pre-Service Meetings	Applied across all clinical courses — Music in the Elementary School, Music in the Secondary School, and Diverse Populations and Inclusive Settings — and demonstrated during 14-week student teaching placement	Professional Competency Rubric; CMU Observation Assessment Tool; PDE 430; Supervisor Documentation
PE.5 Responsibility for Professional Competence	Introduced and reinforced across all foundational and pre-clinical coursework prior to entrance into clinical courses	Formally evaluated through Pre-Clinical Faculty Review; Demonstrated across all clinical courses and during 14-week student teaching placement	Pre-Clinical Faculty Review Rubric (advancement to clinical placement contingent upon satisfactory faculty-wide review); CMU Observation Assessment Tool; PDE 430
PE.6 Responsibility to Students	Foundations coursework; Quarterly Pre-Service Meetings	Applied across all clinical courses — Music in the Elementary School, Music in the Secondary School, and Diverse Populations and Inclusive Settings — through in-depth case study analysis, structured micro-teaching, classroom observations, and a four-week capstone project; Demonstrated during 14-week student teaching placement	CMU Observation Assessment Tool; PDE 430; Structured Observation Reports; Micro-Teaching Evaluations; Faculty Documentation; Signed Professional Ethics Acknowledgment

APPENDIX 3: NASM DEGREE TABLES

Bachelor of Fine Arts in Music Education: Plan Approval

an analysis of our current Voice Performance and Certification of ME to determine equivalency for an undergraduate degree

Note*: we exceed the NASM requirements set-out for accreditation of a BFA in Music Education

Professional Undergraduate Degrees in Music Education (all programs that prepare specialist music teachers, irrespective of degree title: B.M.E., B.M. in Music Education, B.A. in Music Education, B.S. in Music Education, etc.)

Program Title (include major and any designated track/concentration/area of emphasis):

Bachelor of Fine Arts in Music Education: /Performance/Composition/Electronic Music/Music and Technology

Number of Years to Complete the Program: 4.5 years OR 4 years (with reduced course load) __

Program Submitted for (check one below):

- Select One: Renewal of Plan Approval and Final Approval for Listing Renewal of Plan Approval
 Plan Approval Final Approval for Listing Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: _____

Name of Program Supervisor(s): Dr. Susan Raponi

Musicianship and Performance	Music Education	Professional Education	General Studies	Non-music Electives	Total Number of Units
408/3=136	60/3+20	30/3=10	48/3=16	0	546/3 =182 Total Units
113%	16%	12%	13%	0%	Total 151%

*Baccalaureate degrees with semester hour units should use 120 as the denominator.

List course numbers, titles, and unit allotments under each applicable category.

Studies in Music

Basic Musicianship and Performance

		UNITS
57-100 Convocation	Professional Development	8
57-500 Major Studio	Voice	72
57-593 Vocal Coaching	Practice	8
57-010 Voice Studio	Performance Class	8
57-417 Ensemble	Vocal Performance	48
57-467 Production	Opera Crew/Course	24
57-191 Keyboard Studies	Practice	12
57-181 Solfege	1- 4	12

57-152 Harmony	1- 2	18
57-161 Eurythmics	1 – 4	12
82-161 Elementary Languages	1 - 4	12
82-101 Elementary French	1- 2	24
57-221 Diction Languages	1 - 4	12
57-240 Acting	1- 4	12
57-111 Movement and Dance	1 - 4	12
57-10 Intro. to Music Tech	1	3
xx-xx Music Support Courses	History/Theory	24
57-290 Rep and Listening	1 - 4	12
57-283 Music History	1 – 3	27
57-408 Form and Analysis		6
57-151 Counterpoint	Theory/Analysis	6

Total Basic Musicianship and Performance 408 units = A

Music Education (does not include student teaching)

	UNITS
Elementary Guided Teaching (practice/observation)	3
Music in the Elementary Schools	6
Secondary Guided Teaching(practice/observation)	3
Music in the Secondary Schools	6
Vocal Methods	3
Brass Methods	3
String Methods	3
Guitar Methods	3
Percussion Methods	3
Keyboard Music Education Methods 1	3
Keyboard Music Education Methods 2	3
Fundamentals of Marching Band	3
Music in the Urban Schools	9
Band and Choral Arranging	6
Introduction to Conducting	6
Choral and Instrumental Conducting	6

Total Music Education 60 units = B

Professional Education (includes student teaching)

Principles of Education and Psychology	9
Diverse Populations in Inclusive Settings	9
Practice Teaching Seminar Elementary/Secondary	12

Total Professional Education 30 units = C

General Studies

English 111	English Literature	9
English	English Writing	9
Math 1	Math Studies	9
Math 2	Math Studies	9
99-101 Computing	Communications	3
xxx-x Global, Cultural/Diversity	Studies	9

Total General Studies

48 units = D

Electives* - Fulfilled through ME courses 12 units

NOTE*: 1942 – 1978 (approximate) CMU SOM offered a 5 year Dual Degree

Five-Year Program in Music Education

Five-Year Program Leading to Two Baccalaureate Degrees a. This program satisfies the requirements for two differing degree programs, such as: (1) The Bachelor of Music degree, typically comprising one-third general education and two-thirds music; or (2) The Bachelor of Arts (music major) degree, typically comprising one-third general education, one-third music, and one-third electives; and (3) The Music Education degree. b. The dual degree program must be considered as an integral plan, not merely the superimposition of one curriculum upon another. Ideally, the integrated program would result in the awarding of the two degrees only at the end of the five-year period.

The total hours of credit for the two degrees will approximate 150–165.

Certificate of Music Education Graduate and Undergraduate: Plan Approval

an analysis of our current Certification of ME to determine equivalency for an accredited Non-Degree Program

Non-Degree Granting Program

Note: In consultation with a NASM consultant both our Certification programs MAY fall under the Non-Degree Granting Program for "Certificate". The program must meet a minimum requirement of 31 units

Program Title: Certification of Music Education Number of Years to Complete the Program: (Graduate Certification) 1.5/ (3) semesters; 2.5/(5) semesters (Undergraduate Certification)

Program Submitted for: _____

Select One: Renewal of Plan Approval and Final Approval for Listing Renewal of Plan Approval
 Plan Approval Final Approval for Listing Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: _____

Name of Program Supervisor(s): Dr. Susan Raponi

GRADUATE CERTIFICATION OF MUSIC EDUCATION

Major Area Music Education	Other Studies in Music	*Optional Electives	Totals
Units (87=A)	Units (12=B)	Units (9=C)	108/3 = 36 Total Units

Percentage calculations are not required for this curricular table.

**List course numbers, titles, and unit allotments
under each applicable category.**

Graduate Certification of Music Education 3 semesters

Major Area: Music Education

PRE-CLINICAL COURSES

Principles of Education and Psychology	9
Vocal Methods	3
Brass Methods	3
String Methods	3
Guitar Methods	3
Percussion Methods	3
Keyboard Music Education Methods V	3
Keyboard Music Education Methods VI	3
Fundamentals of Marching Band	3
Band and Choral Arranging	6
Introduction to Conducting	6
Choral and Instrumental Conducting	6

PRE-CLINICAL REVIEW	0
CLINICAL COURSES	
Elementary Guided Teaching (practice/observation)	3
Music in the Elementary Schools	6
Secondary Guided Teaching(practice/observation)	3
Music in the Secondary Schools	6
Diverse Populations in Inclusive Settings	9
CLINICAL EXPERIENCE	
Practice Teaching Seminar Elementary/Secondary	12

Total Major Area 87 units = A

Other Studies in Music

Introduction to Conducting	6
Choral and Instrumental Conducting	6

Total Other Studies in Music 12 units = B

Electives (optional)

Music in the Urban Schools* 9 units

Total Electives 9 units = C

CERTIFICATION OF MUSIC EDUCATION (UNDERGRADUATE)

(also designated as a Minor in Music Education)*

Major Area Music Education	Other Studies in Music	General Studies	Totals
Units (87)	Units (12)	Units (36)	135/3 = 45 Total Units

Major Area: Music Education

PRE-CLINICAL COURSES	
Principles of Education and Psychology	9
Vocal Methods	3
Brass Methods	3
String Methods	3
Guitar Methods	3
Percussion Methods	3

Keyboard Music Education Methods V	3
Keyboard Music Education Methods VI	3
Fundamentals of Marching Band	3
Band and Choral Arranging	6
Introduction to Conducting	6
Choral and Instrumental Conducting	6

CLINICAL COURSES

Elementary Guided Teaching (practice/observation)	3
Music in the Elementary Schools	6
Secondary Guided Teaching(practice/observation)	3
Music in the Secondary Schools	6
Diverse Populations in Inclusive Settings	9

CLINICAL EXPERIENCE (full scholarship)

Practice Teaching Seminar Elementary/Secondary	12
--	----

Total Major Area 87 units = A

Other Studies in Music

Introduction to Conducting	6
Choral and Instrumental Conducting	6

Total Other Studies in Music 12 units = B

General Studies (state requirement at the undergraduate level only)*

xx-xxx English 1	English Literature	9
xx-xxx English 2	English Writing	9
xx-xxx Math 1	Math Studies	9
xx-xxx Math 2	Math Studies	9

***can be fulfilled with AP credits**

Total Electives 36 units = C

EXAMPLE 1: Specific Master’s Degrees (M.M., M.M.A., M.M.E., M.F.A. degrees in music or the equivalent) [See NASM Handbook for the distinction between “specific” and “general” master’s degrees.]

Program Title (include major and any designated track/concentration/area of emphasis:
Master of Music in Music Education

Number of Years to Complete the Program: 1 - 2

Program Submitted for (check one below):

- Select One: Renewal of Plan Approval and Final Approval for Listing Renewal of Plan Approval
 Plan Approval Final Approval for Listing Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors: 4

Name of Program Supervisor(s): Dr. Susan Raponi

Master of Music in Music Education Pathway 1
Students entering with Bachelor of Music or equivalent

Major Area	Other Studies In Music	Non-music Electives	Total Number of Units
91/3	42/3=14	18/3=6	135/3=45 Total Units
101%	46%	20 %	167 Total %

**M.M. and M.M.E. degrees with semester hour units should use 30 as the denominator.*

**M.M. and M.M.E. degrees with quarter hour units should use 45 as the denominator.*

**M.F.A. and M.M.A. degrees with semester hour units should use 60 as the denominator.*

**M.F.A. and M.M.A. degrees with quarter hour units should use 90 as the denominator.*

List course numbers, titles, and unit allotments
under each applicable category.
(See example below)

Major Area

Foundations of Pedagogy in Music Education	Philosophy/Theory	9
Research Methods in Music Education		9
Diverse Populations in Inclusive Settings		9
Computer Technology in Music Education*		9
Psychology of Music		9
Elementary Guided Teaching (practice/observation)		3
Music in the Elementary Schools		6
Secondary Guided Teaching(practice/observation)		3
Music in the Secondary Schools		6
Introduction to Conducting		6
Choral and Instrumental Conducting		6
Master's Thesis		15
Comprehensive Review		1
Total Major Area		<u>91</u> units = A

Other Studies in Music

Music Support Courses	History/Theory/Lit	36
Eurythmics 1		3
Eurythmics 2		3

Total Other Studies in Music 42 units = B

Electives

Total Electives

18 units = C

Master of Music in Music Education Pathway 2
Students entering with Bachelor of Music Education or equivalent e.g. B.S.ME

Major Area	Other Studies In Music	Non-music Electives	Total Number of Units
61/3=20	42/3=14	18/3=6	105/3=35 Total Units
66 %	46%	20 %	116 Total %

**M.M. and M.M.E. degrees with semester hour units should use 30 as the denominator.*

**List course numbers, titles, and unit allotments
under each applicable category.
(See example below)**

Major Area

Foundations of Pedagogy in Music Education	9
Research Methods in Music Education Intro to Research Design	9
Diverse Populations in Inclusive Settings	9
Computer Technology in Music Education*	9
Psychology of Music	9
Master's Thesis	15
Comprehensive Review	1
Total Major Area	<u>61</u> units = A

Other Studies in Music

Music Support Courses	History/Theory/Lit	36
Eurythmics 1		3
Eurythmics 2		3
Total Other Studies in Music		<u>42</u> units = B

Electives

Total Electives 18 units = C

Master of Music in Music Education Pathway 3

Bachelor of Music Education (or equivalent) and Professional Teaching Licensure in Music

Major Area	Other Studies In Music	Electives	Total Number of Units
61/3=15	39/3=13	0	105/3=35 Total Units
66 %	43%	0 %	109 Total %

**M.M. and M.M.E. degrees with semester hour units should use 30 as the denominator.*

**List course numbers, titles, and unit allotments
under each applicable category.
(See example below)**

Major Area

Foundations of Pedagogy in Music Education	9
Research Methods in Music Education Intro to Research Design	9
Diverse Populations in Inclusive Settings	9
Computer Technology in Music Education*	9
Psychology of Music	9
Master's Thesis	15
Comprehensive Review	1
Total Major Area	<u>61</u> units = A

Other Studies in Music

Music Support Courses	History/Theory/Lit	36
Eurythmics 1		3
Total Other Studies in Music		<u>39</u> units = B

Electives

Total Electives	<u>0</u> units = C
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**Master of Music in Music Education + CERTIFICATION OF MUSIC EDUCATION
Students entering with Bachelor of Music or equivalent who want Pre-K to 12 Licensure**

Major Area	Other Studies In Music	Certification Courses	Total Number of Units
91/3	42/3=14	36/3 = 12	135/3=45 Total Units

101%	46%	40%	186 Total %
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**M.M. and M.M.E. degrees with semester hour units should use 30 as the denominator.*

**M.M. and M.M.E. degrees with quarter hour units should use 45 as the denominator.*

**M.F.A. and M.M.A. degrees with semester hour units should use 60 as the denominator.*

**M.F.A. and M.M.A. degrees with quarter hour units should use 90 as the denominator.*

**List course numbers, titles, and unit allotments
under each applicable category.
(See example below)**

Major Area

Foundations of Pedagogy in Music Education	Philosophy/Theory	9
Research Methods in Music Education Intro to Research Design		9
Diverse Populations in Inclusive Settings		9
Computer Technology in Music Education*		9
Psychology of Music		9
Elementary Guided Teaching (practice/observation)		3
Music in the Elementary Schools		6
Secondary Guided Teaching(practice/observation)		3
Music in the Secondary Schools		6
Introduction to Conducting		6
Choral and Instrumental Conducting		6
Master's Thesis		15
Comprehensive Review		1
Total Major Area		<u>91</u> units = A

Additional Certification Courses

Vocal Methods	3
Brass Methods	3
Woodwind Methods	3
String Methods	3
Guitar Methods	3
Percussion Methods	3
Keyboard Music Education Methods V	3
Keyboard Music Education Methods VI	3
 CLINICAL EXPERIENCE	
Practice Teaching Seminar Elementary/Secondary	12

Total Major Area 36 units = A

Other Studies in Music

Music Support Courses	History/Theory/Lit	36
Eurythmics 1		3

Eurythmics 2

3

Total Other Studies in Music

42 units = B

Electives

Total Electives

0 units = C

NOTE: The Certification of Music Education is also available to any Master's of Music student as long as they have a Bachelor of Music or equivalent. T

APPENDIX 2: Student Trends

MUSIC EDUCATION CURRENT STUDENTS 23/24 = 18
UNDERGRADUATE MUSIC EDUCATION CERTIFICATION/MINOR* = 13
Grace Alai*: Practice Teaching/ State Assessments complete Abigail Cunningham - Senior Voice Tsering Sherpa - Senior Clarinet Isabel Valasek - Senior Voice Chloe Didier - Senior Voice Liam Dale - Senior Trumpet Brooklyn Spear - Sophomore Voice Winston Perry - Sophomore Voice Gray O'Hara (Sydney) - Sophomore Clarinet Liam Neely - Sophomore Electronic Music Camille Bove - Sophomore Bassoon Elly Schade - Sophomore Cello Gemma Washington - First year Double Bass
GRADUATE = 5
Master of Music in Music Education + Certification of Music Education
Jonathan Kim - Clarinet, '24 Anne Epperly - Flute, '25
Master of Music in Performance + Certification of Music Education
Katherine Huzszca - Cello, '24
Master of Music in Music Education
Yiran Zhao - Guzheng, '24 Anothony Molinaro - Dalcroze/Eurhythmics, '24 T

Student Enrollment Trends: 2013 - 2023		
ME Programs: 73	Graduates: 35	Graduate Teachers:38
Certification of Music Education Undergraduate: 30 Teachers*: 17 Advanced Degree*:5 *not comprehensive	Elaina Bianchini, '17 Armin Mariano, '17 Raven McMillion, '17 Karina Parker, '17 Jacob Fulkerson, '18 Brooke King, '18 William Torres, '20 Kiara Benjamin, '21 Veronica Lopez, '19 MA Matthew Zweibel '22 AD Matthew Rygelski '23 MMP Haley Rasmussen '23 AMS Madeline Pasarkis '23 AMS	Dan Blumenfeld, '13 HST Elise Henkelman, '13 Katie Russell, '13 PPS Volkwein's T PPS Johanna Soderlund, '13 T Sean Burke, '13 T Richard Wood, '14 Adam Janssen, '15 T Sage Po, '15 T Emily Carr, '17 T Andrew Hook, '18 Teacher PPS Jacqueline Tardanico, '19 T Kristina Costello, '20 T Samantha Locraft, '20 T Jacqueline Tardanico, '19 T Jacob Berger, '22 T Joshua Fried, '22 T Tucker Helms, '22 T
Certification of Music Education Graduate: 11	Dora Lukacevic, '20 AD Michael Fleming, '21 AD	Ayriole Frost, '13 T Levi Dean, '14 T Professor

<p>Teachers: 9 Advanced Degree: 2</p>		<p>Bekah Motta Dunlap, '15 T Stephanie Hegedus, '16 T Alison Dettmer, '18 T Christopher Corbett, '19 T PPS Hajung Lim, '15 T AD Elizabeth Thompson, '17 Music Professor Chatham University Claire Zavolta, '19 teacher</p>
<p>Master of MME: 28 Teachers: 9</p>	<p>Yimei Fu, '14 Jieun Hwang, '14 Anqi Zhao, '14 Yizuan Chen, '16 Zhong Sheng, '16 Lijia Zhang, '16l Qing Tang, '17 Jingyi Hong, '18 Jingyan Han, '19 Jieying Zhang, '19 Qinyu Xiong, '20* Liya Lin, '20 AD - M Bo Yang, '21AD - PHD Yangwenxiu Li, '23</p>	<p>John Rooks, '14 - T Jorge Padron, '14 - T Matthew Belliston, '16 - T Hongmeng Situ, '16 - T Allison Craig, '16 - HST (North Hills HS) Marena Grondziowski, '18 - MST Kelsey Bosley, '22 HST John Hill, '22 HST Bradley Sanders, '23 HST</p>
<p>Master of MME + Cert: 4 Teachers: 3</p>	<p>Marisa Rodriguez, '15</p>	<p>Molly Stater, '17 - PrT Shayla Grady '21 EST Patrick Hyzy, '22 HST</p>

APPENDIX 3: Contact Information

Current Students:

Name	Given Name	Additional Name	Family Name	Group Membership	E-mail 1 - Value
Anthony Molinaro	Anthony		Molinaro	Current Music Education Division Students ::: * myContacts	amolina1@andrew.cmu.edu
Brooklyn Spear	Brooklyn		Spear	Current Music Education Division Students ::: * myContacts	bspear@andrew.cmu.edu
Camille Bove	Camille		Bove	Current Music Education Division Students ::: * myContacts	cabove@andrew.cmu.edu
Ellery Schade	Ellery		Schade	Current Music Education Division Students ::: * myContacts	eschade@andrew.cmu.edu
Gemma Washington	Gemma		Washington	Current Music Education Division Students ::: * myContacts	gwashing@andrew.cmu.edu
Grace Alai	Grace		Alai	Current Music Education Division Students ::: * myContacts	galai@andrew.cmu.edu
Grey O'Hara	Grey		O'Hara	Current Music Education Division Students ::: * myContacts	sydnevo@andrew.cmu.edu
Ji Heon Kim	Ji Heon		Kim	Current Music Education Division Students ::: * myContacts	jiheonki@andrew.cmu.edu
John Perry	John		Perry	Current Music Education Division Students ::: * myContacts	johnperr@andrew.cmu.edu
Katherine Huszcza	Katherine		Huszcza	Current Music Education Division Students ::: * myContacts	khuszcza@andrew.cmu.edu
Liam Dale	Liam		Dale	Current Music Education Division Students ::: * myContacts	ldale@andrew.cmu.edu
Liam Neely	Liam		Neely	Current Music Education Division Students ::: * myContacts	lsn@andrew.cmu.edu
Matthew Rygelski	Matthew		Rygelski	Current Music Education Division Students ::: * myContacts	mrygelsk@andrew.cmu.edu
Tsering Sherpa	Tsering		Sherpa	Current Music Education Division Students ::: * myContacts	tsherpa@andrew.cmu.edu
Yangwenxiu Li	Yangwenxiu		Li	Current Music Education Division Students ::: * myContacts	yangwenl@andrew.cmu.edu
Yiran Zhao	Yiran		Zhao	Current Music Education Division Students ::: * myContacts	yiranzh2@andrew.cmu.edu

Recent Graduates

Name	Given Name	Additional Name	Family Name	Group Membership	E-mail 1 - Type	E-mail 1 - Value
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Bo Yang	Bo		Yang	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	byang2@alumni.cmu.edu
Bradley Sanders	Bradley		Sanders	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	bradleysanders76@gmail.com
Brian Lee	Brian		Lee	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	blee3@pghschools.org
Christopher Corbett	Christopher		Corbett	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	14corbettc@gmail.com
CLAIRE ZAVOLTA	CLAIRE		ZAVOLTA	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	66.czavolta@nhaschools.com
Dora Lukacevic	Dora			Music Education Alum 19/20 - 22/23 ::: * myContacts	*	dlukacevic.7@gmail.com
Hajung Lim	Hajung		Lim	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	haiunglimmusic@gmail.com
Haley Rasmussen	Haley		Rasmussen	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	harasmus@andrew.cmu.edu
Jacob Berger				Music Education Alum 19/20 - 22/23 ::: * myContacts	*	jacobberger444@gmail.com
Jacqueline Tardanico	Jacqueline		Tardanico	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	jtardani@alumni.cmu.edu
John Hill	John		Hill	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	j.abehill3@gmail.com
Joshua Fried	Joshua		Fried	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	joshuagreggfried@gmail.com
K Bosley	K		Bosley	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	kelseybosley@gmail.com
Kristina Costello	Kristina		Costello	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	kristina.m.costello@gmail.com
Liya Lin	Liya		Lin	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	liyali@alumni.cmu.edu
Matthew Rygelski	Matthew		Rygelski	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	bflatnblue@gmail.com
Patrick Hyzy	Patrick		Hyzy	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	pjhmusic423@gmail.com

Samantha Locraft	Samantha		Locraft	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	samanthalocraft@gmail.com
Tucker Helms	Tucker		Helms	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	tuckerhelms7522@gmail.com
Veronica Lopez	Veronica		Lopez	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	vlopezviola@gmail.com
Yangwenxiu Li	Yangwenxiu		Li	Music Education Alum 19/20 - 22/23 ::: * myContacts	*	yangwenl@andrew.cmu.edu