

# **Addendum to the NASM *Handbook 2005-2006***

## **Part 2 of 2**

**National Association of Schools of Music**  
**November 2006**

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Revisions to the Code of Ethics and Rules of Practice and Procedure ratified by the NASM Membership and Board of Directors in November 2006 are documented in Part 1 of the *Addendum to the NASM Handbook 2005-2006*.

**The amendments to the NASM *Handbook 2005-2006* outlined below and in Part 1 of this document were ratified by the Membership on Sunday, November 19, 2006.**

The revisions set forth in this document are effective immediately. All institutions and evaluators must follow standards and guidelines reflected in the current *Handbook* and any addenda current at the time of application.

## **STANDARDS FOR ACCREDITATION**

### **I. BASIC CRITERIA FOR MEMBERSHIP**

#### **A. Degree-Granting Institutions**

The National Association of Schools of Music recognizes many types of programs in baccalaureate and graduate degree-granting institutions. The primary purpose of all institutions, whatever types of programs they offer, should be to provide the best possible environment for musical training. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

Membership in the Association signifies accreditation. Baccalaureate and graduate degree-granting institutions shall meet the following basic criteria for membership:

1. The institution shall offer regular classes in such areas as theory, history, and appropriate repertoires of music, as well as instruction in performance.
2. The institution shall maintain a curricular program in musicianship skills at various levels appropriate to the needs of its students.
3. The institution shall offer instruction in and opportunities for ensemble performance.
4. The institution shall offer at least one complete curriculum, e.g., Bachelor of Music Education, Bachelor of Music with a major in piano, Bachelor of Arts with a major in music, et al.
5. Baccalaureate degree-granting institutions shall have graduated at least one senior class and another class shall be in readiness subject to examination.
6. Institutions offering graduate programs must have graduate students in residence or have received Plan Approval from the Commission on Accreditation.
7. All policies regarding the admission and retention of students, as well as those pertaining to the school's evaluation of progress through its educational program, shall be clearly defined in literature published by the institution.
8. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.

9. Faculty members shall be qualified by educational background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
10. The institution shall have facilities and equipment adequate to the needs of its educational program.
11. The institution shall have library space and holdings adequate to the needs of its educational program.
12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering degrees in music and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency.
13. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs, or demonstrate that any cooperative or contracted course-work or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
14. The institution demonstrates commitment to a program of continuous self-evaluation.

## **B. Community and Junior Colleges**

The National Association of Schools of Music recognizes several distinct types of programs in community/junior colleges. These are subsumed under Terminal Degree Programs and Music Major Transfer Programs. The primary purpose of all institutions, whatever types of program they offer, should be to provide the best possible environment for musical training. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

A community/junior college may be granted membership in the Association when its curricula and resources are equivalent to the first two years of a four-year member institution as outlined by NASM.

Community/junior colleges shall meet the following basic criteria for membership:

1. The institution shall be accredited by the appropriate regional agency.
2. The institution shall offer regular classes in such areas as theory, history, and appropriate repertoires of music, as well as instruction in performance.
3. The institution shall offer at least one program of study structured to provide transfer to a baccalaureate program in music.
4. The institution shall maintain a curricular program in musicianship skills at various levels appropriate to the needs of its students.
5. The institution shall offer instruction in and opportunities for ensemble performance.
6. The institution's music program shall have been in operation for at least three consecutive years. One music major transfer class shall have graduated and another shall be in readiness subject to examination.
7. All policies regarding the admission and retention of students, as well as those pertaining to the school's evaluation of progress through its educational program, shall be clearly defined in literature published by the institution.
8. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.
9. Faculty members shall be qualified, by educational background and/or professional experience, for their specific teaching assignments. The institution shall list its faculty in its published literature.
10. The institution shall have facilities and equipment adequate to the needs of its educational program.
11. The institution shall either have library space and holdings adequate for its educational programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.

12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering programs in music and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency, unless such accreditation is not available.
13. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs, or demonstrate that any cooperative or contracted course work or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
14. The institution demonstrates commitment to a program of continued self-evaluation.

### C. Non-Degree-Granting Institutions

The National Association of Schools of Music recognizes two distinct types of programs in non-degree-granting schools of music:

1. Community Education Programs
2. Postsecondary Professional Education and Training Programs

*Community education* refers to non-degree-granting programs of study for children, youth, and adults in the institution's local community. These range from private lessons to large institutionalized programs with specialized professional faculty and administration. "Community Music School," "Preparatory Program," and "Community Division" are among the many titles used to designate such programs.

*Postsecondary professional education and training* refers to non-degree-granting programs of study in a particular field or fields of music. These programs are at the collegiate or graduate level.

The primary purpose of all non-degree-granting programs should be to provide the best possible environment for musical education and training. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

In addition to the offerings of independent, strictly non-degree-granting schools, non-degree-granting music programs may be found in independent, degree-granting schools of music and in multipurpose colleges or universities offering degree and non-degree programs in music.

Regardless of institutional type, the composite institution offering non-degree-granting programs must meet the following basic criteria for membership:

1. The mission must reflect intent to offer music study in an institutional context.
2. The institution shall have a mission statement and one or more comprehensive programs consistent with that mission.
3. The institution shall maintain an enrollment sufficient to support its programs and to provide a sense of musical community.
4. An independent institution shall have been in operation for at least three consecutive years.
5. The institution shall maintain its programs on a regular academic-year basis.
6. Printed materials must accurately reflect the programs and policies of the institution.
7. All policies regarding the admission and retention of students, those pertaining to the school's evaluation of progress through its educational program, and those pertaining to financial support, financial aid, and scholarships shall be clearly defined in literature published by the institution.
8. All tuition, fees, and other charges, all policies pertaining thereto, as well as all financial aid policies, shall be clearly described in the institution's published literature.
9. Faculty members shall be qualified by educational background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
10. The institution shall have facilities and equipment adequate to the needs of its educational program.

11. The institution shall either have library space and holdings adequate for its educational programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.
12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose postsecondary institutions offering programs in music and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency, unless such accreditation is not available.
13. A postsecondary non-degree-granting institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs at the professional, postsecondary level, or demonstrate that any cooperative or contracted course work or educational services at the professional, postsecondary level are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
14. The institution demonstrates commitment to a program of continued self-evaluation.

## **II. PURPOSES AND OPERATIONS**

### **A. Purposes of the Institution and Music Unit**

#### **1. Standards**

- a. Each institution chooses the specific terminology it uses to state its purposes. Although terms such as vision, mission, goals, objectives, and action plans are widely used, specific terminologies and the structures they imply are not required.
- b. There must be one or more statements indicating overall purposes. For independent music institutions, at least one statement must apply to the institution as a whole. For multi-purpose institutions, at least one statement must apply to the institution and at least one statement must apply to the music unit.
- c. In multipurpose institutions, the overall purposes of the music unit must have a viable relationship to the purposes of the institution as a whole.
- d. Specific degrees or other educational programs in music including research institutes, major performance ensembles, and other specific components shall have purposes consistent with the purposes of the entire music program and of the institution as a whole. Standards regarding purposes for specific curricular programs are found in the standards for undergraduate (section IV.), graduate (section X.), and non-degree-granting programs (section XVII.).
- e. Statements regarding overall purposes for music and music study must:
  - (1) indicate that fundamental purposes are educational;
  - (2) encompass and be appropriate to the level(s) of curricular offerings;
  - (3) reflect and remain consistent with specific institutional and programmatic responsibilities and aspirations for music and music study;
  - (4) be compatible with NASM standards;
  - (5) be published and made available in one or more texts appropriate for various constituencies, including the general public;
  - (6) guide and influence decision making, analysis, and planning, including each of these as they shape and fulfill relationships among curricular offerings, operational matters, and resources; and
  - (7) be fundamental in determining the extent to which policies, practices, resources, and curricular and other program components have sufficient conceptual, structural, and operational synergy to achieve stated expectations for music and music study.

## 2. Guidelines, Recommendations, and Comment

- a. There are numerous specific definitions of common terms, but usually:
  - (1) purposes is a generic term referring to statements that when reviewed together, define the special, perhaps unique, function of an institution or program in the larger context of educational and artistic endeavor;
  - (2) vision statements normally define what an entity aspires to be and often, whom it intends to serve;
  - (3) mission statements articulate broad connections between the institution's efforts in music and the world of art and intellect;
  - (4) goals are broad statements of aim, the specific needs toward which efforts are directed, normally less remote and more definitive than mission;
  - (5) objectives are the specific steps for reaching goals, normally measured in time among other indicators; and
  - (6) action plans are specific means for achieving objectives, normally measured in dollars among other indicators.
- b. Areas normally addressed in statements of purposes include, but are not limited to: specific music and music-related fields; students to be served; learning; teaching; creative work and research; service; performance; and the policies and resources needed for effectiveness in these areas.
- c. To guide and influence the work of a music unit, statements of purposes are normally the basis for:
  - (1) creating a common conceptual framework for all participants;
  - (2) making educational and artistic decisions;
  - (3) long range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments; and
  - (4) operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies.
- d. Structural and operational synergy among components may be achieved in part by:
  - (1) stating specific goals for student learning in terms of artistic and academic achievement at levels of detail appropriate to each statement of purpose;
  - (2) making student learning, in terms of artistic and academic achievement, the primary basis for decisions about resource and other operational and evaluative matters; and
  - (3) planning and acting with informed analysis and judgment about the symbiotic relationships among all components of the music unit, including the potential impact of specific decisions on specific components and on the achievement of purposes.
- e. When considering purposes, it is useful for most institutions to consider standards and guidelines on evaluation, planning, and projections (see item II.L.).

## B. Size and Scope

### 1. Standards

- a. Institutions shall maintain sufficient enrollment to support the specific programs offered including:
  - (1) an appropriate number of faculty and other resources;
  - (2) sufficient advanced courses in music appropriate to major areas of study at degree or program levels being offered; and
  - (3) requisite ensemble experience (a) at an advanced level and (b) consistent with major areas of study and degree or program levels.
- b. An institution shall not be considered for Membership unless there is in residence a minimum number of candidates for the curriculum or composite curricula on the basis of which the school is applying for Membership. For four-year colleges and graduate schools, if applicable, the number is 25; for

- community/junior colleges, 20; for institutions offering graduate work only, 15; and for non-degree-granting institutions, 15.
- c. Member institutions with enrollments falling below the minimum requirements for three consecutive years shall be subject to review under “Commission Policies for Institutions Reporting Enrollments Lower Than NASM Minimums.”

## **2. Guidelines**

- a. Institutions are expected to demonstrate a positive and functioning relationship among the size and scope of music programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs.
- b. The study of music requires opportunities for daily interaction with other musicians. In academic settings, this interaction is critical not only in ensemble performance, but also in the development of all types of musical knowledge and skills.
- c. In two- and four-year undergraduate institutions where students declare majors at sophomore or junior levels, students may be counted as music majors if they:
  - (1) have indicated that they are potential music majors; and
  - (2) are taking musicianship and other courses necessary to complete a music major.

## **C. Finances**

### **1. Standards**

- a. Financial resources shall be adequate in terms of:
  - (1) the purposes of the music unit and each of the specific degrees or programs it offers; and
  - (2) the size and scope of the music unit.
- b. Budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient to sustain the programs offered by the music unit from year to year.
- c. Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the music unit and its programs in accordance with applicable NASM standards for the projected period of accreditation.
- d. The institution shall publish all regulations and policies concerning tuition, fees, and other charges, and shall develop a tuition refund policy that is equitable to both the institution and the student.
- e. The institution shall maintain accurate financial records according to legal and ethical standards of recognized accounting practice.
  - (1) For privately supported institutions this means an annual audit with opinion prepared by an independent certified public accountant. Such audit is normally completed within 120 days, and must be completed within 180 days, after the close of each fiscal year.
  - (2) For tax-supported institutions, this means a periodic audit with opinion or a review as mandated by the legislative or executive branch of the government entity supporting the institution.
- f. The audited financial statements of the institution shall reveal sound financial management in support of the educational program.
- g. Evidence of past and potential financial stability and long-range fiscal and financial planning must be demonstrated.

### **2. Guidelines and Recommendations**

- a. Student learning and health and safety are paramount considerations in determining and evaluating financial support.
- b. Fiscal and financial planning, especially for the long-term, should be correlated with current and evolving purposes and content of the music unit and its programs.

## **D. Governance and Administration**

### **1. Standards**

- a. Governance and administrative structures and activities shall:
  - (1) serve and work to fulfill the purposes of the institution and the music unit.
  - (2) assure fundamental educational, artistic, administrative, and financial continuity and stability, and show evidence of long-range planning.
  - (3) include a board of trustees with legal and financial responsibilities and adequate public representation.
  - (4) exhibit relationships among trustees, administration, faculty, staff, and students that demonstrate a primary focus on support of teaching and learning:
    - (a) the trustees are legally constituted to hold the property, assets, and purposes of the institution in trust with responsibility for sustaining the institution and exercising ultimate and general control over its affairs;
    - (b) the administration is empowered by the trustees to operate the institution, provide optimum circumstances for faculty and students to carry out these purposes, and provide effective communications channels both inside and outside the institution;
    - (c) the faculty has a major role in developing the artistic and academic program and in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research; and
    - (d) student views and judgments are sought in those matters in which students have a direct and reasonable interest.
- b. The governance and administrative relationships of each organizational component of the institution, including the process by which they function and interrelate, shall be stated clearly in written form.
  - (1) Administrators, faculty, and staff shall understand their duties and responsibilities and know the individuals to whom they are responsible.
  - (2) The music executive's responsibilities shall be clearly delineated and executive authority shall be commensurate with responsibility.
  - (3) The music unit shall have reasonable and sufficient autonomy commensurate with its purposes.
  - (4) In multidisciplinary institutions, the music unit must have adequate representation to deliberative bodies whose work has an impact on the educational and artistic endeavors and results of the music unit.
- c. The administration of the music unit must provide mechanisms for communication among all components of the unit.
- d. The institution shall provide the music executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

### **2. Guidelines and Recommendations**

- a. Normally, the music executive exercises leadership in program evaluation and planning, encourages faculty development, and promotes among all faculty and staff a spirit of responsibility, understanding, and cooperation.
- b. The music executive should nurture an environment that contributes to the music unit's pursuit of its artistic, intellectual, and educational purposes.
- c. Written descriptions of governance and administrative relationships should be publicly available.

## **E. Faculty and Staff**

### **1. Qualifications**

#### **a. Standards**

- (1) The institution shall maintain faculties and staff whose aggregate individual qualifications enable the music unit and the specific educational programs offered to accomplish their purposes.
- (2) Faculty members (including part-time faculty and graduate teaching assistants, as applicable) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence for the subjects and levels they are teaching.
- (3) All faculty must be able to guide student learning and to communicate personal knowledge and experience effectively.
- (4) Faculty members teaching graduate-level courses must represent the professional standards to which graduate students aspire in specific fields and specializations.
- (5) It is essential that a significant number of faculty members teaching graduate-level courses be active in presenting their work to the public and to peers in their fields as professional composers, performers, scholars, or practitioners.

#### **b. Guidelines, Recommendations, and Comment**

- (1) Standard II.E.1.a. applies to studies, course work, and ensembles offered at the institution or under cooperative arrangements with another educational or performing institution, or in any other third-party arrangement.
- (2) Teachers of performance, composition, and other applied subjects normally are, or have been, deeply involved as practicing artists in the specific disciplines or specializations they are teaching.
- (3) NASM recognizes the availability of doctorates for specialists in performance, composition, and some other applied disciplines. At the same time, the Association recognizes that some highly qualified practitioners may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, education, and expertise at least equivalent to those required for the master's degree in music or another appropriate field.
- (4) Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. Creative work, research, and publication are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of music and music-related fields.

### **2. Number and Distribution**

#### **a. Standards**

- (1) The number and ratio of full- and part-time faculty positions, and their distribution among the specializations must be (a) sufficient to achieve the music unit's purposes, (b) appropriate to the size and scope of the music unit's programs, and (c) consistent with the nature and requirements of specific programs offered.
- (2) The institution must have clear, published definitions of any faculty classifications in use (for example, tenured, graduate assistant, full-time, part-time, adjunct, and visiting).
- (3) An institution shall distinguish in its printed literature between curricular and "workshop" faculty. For these purposes, curricular faculty shall be defined as those employed to teach on a regularly scheduled basis (at least biweekly) throughout an academic program of study.

#### **b. Recommendation**

Multiple faculty involved in any specific area of specialization should represent a diversity of background and experience in their field of expertise.



### **3. Appointment, Evaluation, and Advancement**

#### **a. Standards**

- (1) The institution and music unit must have procedures for appointing, evaluating, and advancing music faculty that promote objectivity and that ensure appropriate connections between personnel decisions and purposes, especially as aspirations and purposes concern teaching, creative work, performance, research, scholarship, and service.
- (2) The institution must have procedures for the regular evaluation of all faculty.
- (3) Creative activity and achievement must be regarded as being equivalent to scholarly efforts and publication in matters of appointment and advancement when the institution has goals and objectives for the preparation of professional composers and performers.

#### **b. Guidelines and Recommendation**

- (1) Effective and fair evaluation of faculty is based on clear and accurate statements regarding responsibilities and expectations made at the time of employment and thereafter.
- (2) Normally, the particular arrangement of elements and perspectives used to determine the quality of faculty work are considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment.
- (3) Normally, music faculty holding appropriate credentials and having full-time appointments are entitled to full faculty status and given treatment comparable to that for faculty members in other disciplines on a given campus with regard to appointment, tenure, increases in salary, and advancements to higher academic rank.
- (4) The creative production and professional work of performers, composers, and other applied faculty should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions.

### **4. Loads**

#### **a. Standards**

- (1) Faculty loads shall be such that faculty members are able to carry out their responsibilities effectively.
- (2) Faculty members shall have adequate time to provide effective instruction, advise and evaluate students, supervise projects, research, and dissertations, continue professional growth, and participate in service activities expected by the institution.

#### **b. Guidelines, Recommendations, and Comment**

- (1) Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution.
- (2) Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by music faculty, and any conversions between clock hours and credit hours.
- (3) Institutions vary significantly in the amount of time they expect faculty to devote to instructional and other responsibilities such as composition and performance, research, and community service. The following statements about two types of instructional responsibilities, therefore, provide indicators, not rules. Classroom instruction in lecture/seminar format is weighted differently from private studio lessons in calculating the teaching component of faculty loads. Normally, the upper limit for a full load for classroom instruction in a lecture/seminar format is approximately 12 semester hours or 18 quarter hours; for private studio instruction, approximately 18 clock hours.
- (4) Music faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution.

- (5) All faculty should have sufficient time for artistic, scholarly, and professional activity in order to maintain excellence and growth in their respective areas of expertise.
- (6) Normally, the teaching loads of those having administrative and/or consultative duties are appropriately reduced.

## **5. Student/Faculty Ratio**

### **a. Standard**

The student/faculty ratio must be consistent with the size, scope, goals, and the specific purposes and requirements of the music programs offered.

## **6. Graduate Teaching Assistants**

### **a. Standard**

The music unit must carefully select, train, supervise, and evaluate graduate teaching assistants whenever they are employed.

### **b. Recommendation**

Mentoring programs for graduate teaching assistants are encouraged.

## **7. Faculty Development**

### **a. Standard**

Institutions and music units must encourage continuing professional development, even if funding is limited.

### **b. Recommendation and Comment**

- (1) Peer mentoring of faculty following their initial appointment is strongly encouraged.
- (2) Sabbatical or other professional leaves; participation in activities that foster exchanges of ideas; cooperative activities and research, scholarship, and course preparation support are encouraged and should be provided for music faculty consistent with support provided to comparable units in the institution.
- (3) Whatever the institution's faculty development policies and mechanisms, the primary initiative for professional growth rests with each faculty member.

## **8. Support Staff**

### **a. Standard**

Support staff shall be provided commensurate with the music unit's purposes, size, and scope, and its degrees and programs.

### **b. Guideline**

Normally, these positions are administered by the music unit.

## **F. Facilities and Equipment, Health and Safety**

### **1. Standards**

- a. The following facilities shall be provided as appropriate to the student learning purposes, and to the size and scope of (1) the music unit and (2) the degrees and programs offered: classrooms; faculty teaching studios and offices; student practice rooms; ensemble rehearsal rooms; auditoriums for concerts; a music library; computer facilities; storage facilities; and administrative offices.

- b. Space allotted to any music unit function must be adequate for the effective conduct of that function.
- c. The following equipment shall be provided as appropriate to the student learning purposes and to the size and scope of (1) the music unit and (2) the degrees and programs offered: grand pianos; upright pianos; pipe and/or electronic organs; electronic instruments and equipment; recording equipment; audio and video playback equipment for libraries, listening rooms, and classrooms; orchestral and band instruments; computers; supplies; and audio-visual aids.
- d. Facilities and equipment shall be adequate to support teaching and learning in all curricular offerings and for all faculty and students engaged in them, and be appropriately specialized for advanced work.
- e. Budget plans and provisions shall be made for adequate maintenance of the physical plant and for adequate acquisition, maintenance, and replacement of equipment.
- f. Acoustical treatments appropriate to music facilities shall be provided.
- g. Music units with goals and objectives in disciplines and specializations that require constant updating of equipment must demonstrate their capacity to remain technologically current.
- h. All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes.

## 2. Guidelines and Recommendations

- a. Normally, the music unit maintains a multi-year plan for the regular maintenance of its facilities and upkeep and replacement of equipment. The plan is developed consistent with purposes, the size and scope of the music unit, programs, and prospective changes.
- b. All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on artistic and academic endeavors.
- c. Institutions should assist students to acquire knowledge from qualified professionals and authoritative medical sources regarding the maintenance of professional health and the prevention of performance injuries.

## G. Library and Learning Resources

**NOTE:** Items G.1. through G.7. apply to degree-granting institutions. Item G.8. applies only to non-degree-granting institutions.

### 1. Overall Requirements

#### a. Standards

- (1) The music unit shall have library, learning, and information resources necessary to fulfill its purposes and appropriate for the size and scope of its operations.
- (2) The institution shall have policies concerned with, but not limited to, the following aspects of library operation:
  - (a) governance and administration;
  - (b) collections and their development;
  - (c) personnel services; and
  - (d) access, facilities, and finances.

#### b. Guidelines, Recommendations, and Comment

- (1) The music library should be considered an integral part of the music program of the institution.
- (2) The policies referred to in item II.G.a.(2) should support both the number and scope of curricular objectives and should be developed in a manner that demonstrates coordination between the library staff and the music faculty.

## **2. Governance and Administration**

### **a. Standard**

The functional position of the music library within the total library structure shall be clearly identified, and the responsibilities and authority of the individual in charge of the music library shall be defined.

### **b. Recommendation**

There should be a close administrative relationship among all libraries within the institution so that music students and faculty may make the best use of library resources.

## **3. Collections**

### **a. Standards**

- (1) The institution must maintain library holdings and/or electronic access to holdings in music of sufficient size and scope to complement the nature and levels of the total instructional program in music, to provide incentive for individual learning, and to support research appropriate for its faculty.
- (2) There shall be evidence that a systematic acquisitions, preservation, and replacement program compatible with appropriate needs has been planned, and that some form of faculty consultation and review is a continuing aspect of this program.
- (3) Materials in all formats required for the study of music—books, periodicals, microforms, audio and video recordings, scores and parts, and electronic access to other databases—shall be the basis of the acquisitions, preservation, and replacement program.

### **b. Recommendation and Comment**

- (1) Whenever possible, cooperative arrangements should be established with information sources outside the institution to augment holdings for student and faculty use.
- (2) The books, scores, and audio and video recordings held by the libraries of municipalities, radio stations, historical societies, and other schools, and access to various electronic databases, can often provide a breadth of coverage far beyond that of the institution.

## **4. Personnel**

### **a. Standard**

The music library shall be staffed by qualified personnel sufficient to meet the various needs of the music unit.

### **b. Recommendation**

Institutions are encouraged to engage specialized personnel whenever feasible to organize and maintain the music holdings.

## **5. Services**

### **a. Standards**

- (1) The institution shall maintain appropriate hours of operation for the library.
- (2) There must be convenient access to the library holdings in music through complete and effective catalogs, indexes, and other appropriate bibliographical tools.
- (3) There must be access to the holdings of other institutions through union catalogs, cooperative network facilities, photoduplication, and interlibrary loan.
- (4) Instruction in the use of the music library shall be provided.

## **6. Facilities**

### **a. Standards**

- (1) The institution shall provide an environment conducive to study.
- (2) The institution shall provide and maintain equipment that allows access to the resources of the library including, but not limited to, audio and video equipment, microfilm units, and computer terminals.

### **b. Guideline**

Normally, facilities are as centralized as possible to provide access to all library holdings devoted to the study of music. For example, scores, recordings, and listening equipment are located in close proximity for effective use in conjunction with one another.

## **7. Finance**

### **a. Standard**

Budgetary support shall be adequate to provide appropriate services, carry out necessary operations, and satisfy stated requirements of the programs offered.

### **b. Recommendations**

- (1) Although fiscal policies may vary among institutions, it is desirable that the allocation for the music library be an explicit element in the institution's library budget. The management of this allocation should be the responsibility of the individual in charge of the music library.
- (2) An organized system of involvement by music faculty and students should exist to advise the librarian in planning short- and long-range fiscal needs most effectively.

## **8. Non-Degree Granting Institutions**

### **a. Standards**

- (1) Adequate library, learning, and information resources must be readily available to support both the music programs offered and the needs of faculty and enrolled students.
- (2) Library materials must be current and relevant to the programs offered.
- (3) Institutions providing access to library facilities off-site must demonstrate that the library used has a collection adequate to support the program, and that policies and procedures for access are appropriate to the needs of the students and faculty.

### **b. Guideline**

Postsecondary non-degree-granting institutions are expected to have library resources and access commensurate with program levels and content.

## **H. Recruitment, Admission-Retention, Record Keeping, and Advisement**

### **1. Standards**

- a. Communications with prospective students and parents must be accurate and presented with integrity.
- b. As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success.
- c. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the music unit, and free of practices that compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution.

- d. Admissions evaluation procedures and advising services must be clearly related to the goals and objectives of the institution's music programs.
- e. Admission to particular programs of music study must be correlated to the institution's ability to provide the requisite course work and experiences at the appropriate level for all students enrolled.
- f. Retention policies must be:
  - (1) appropriate to the purposes of the institution's curricular programs;
  - (2) clearly defined;
  - (3) published for students and faculty; and
  - (4) applied with rigor and fairness.
- g. The institution shall inform a student promptly if it is determined that he or she is not acceptable as a candidate for a degree, certificate, or diploma.
- h. The institution shall maintain accurate, up-to-date records of each student's educational progress, including courses taken, grades, repertory studied, performances associated with degree or program requirements, and the results of other appropriate evaluations.
- i. Institutional members shall maintain documents pertinent to the awarding of graduate degrees, including theses, dissertations, compositions, recital programs, and audio recordings.
- j. Institutions must provide students with written documents and advising that describe all requirements and the rationale for their programs.

## **2. Recommendations**

- a. Students with specific career goals should be engaged in a continuous advisement program related to their area of specialization.
- b. Advisement should reflect concern for the student's goals and should provide assistance with the selection of courses that serve as appropriate preparation for advanced study.
- c. Students should have access to information concerning specialization at the graduate level and available career options in music.

## **I. Published Materials and Web Sites**

### **1. Standards**

- a. Published materials concerning the institution and the music unit shall be clear, accurate, and readily available.
- b. A catalog or similar document(s) shall be published at least biennially and shall cover:
  - (1) purposes;
  - (2) size and scope;
  - (3) curricula;
  - (4) faculty;
  - (5) administrators and trustees;
  - (6) locale;
  - (7) facilities;
  - (8) costs and refund policies;
  - (9) rules and regulations for conduct;
  - (10) all quantitative, qualitative, and time requirements for admission, retention, and completion of programs and degrees and other credentials;
  - (11) academic calendar;
  - (12) grievance and appeals procedures; and

- (13) accreditation status with NASM and other appropriate accrediting agencies.
- c. Members of the Association having degree programs in music education and/or music therapy shall state in their catalogs the registration, certification, and/or licensure to which their curricula will lead.
  - d. Costs; qualitative, quantitative and time requirements; and academic calendars shall have an evident and appropriate relationship to mission, goals, objectives, curriculum, and subject matters taught.
  - e. Program and degree titles shall be consistent with content.
  - f. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential it leads to must be clear.
  - g. Through means consistent with its purposes and resources (1) the institution or (2) the music program, either separately or in conjunction with the institution, shall routinely provide reliable data and information to the public concerning the achievement of its purposes.
  - h. The institution and the music unit shall have readily available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.
  - i. Published materials must clearly distinguish those programs, courses, services, and personnel available every academic year from those available on a less frequent basis.
  - j. Publications shall not list as current any courses not taught for two consecutive years that will not be taught during the third consecutive year.
  - k. Catalogs, advertising, and other promotional materials shall clearly differentiate existing and approved programs from those that are prospective or under consideration.

## **2. Guidelines**

- a. Published materials include Internet Web sites and any other forms of information distribution.
- b. In addition to a standard catalog, music units normally maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of their work among administrators, faculty, students, parents, and other constituencies.

## **J. Community Involvement**

### **1. Standard**

Institutions must publish any formal relationships and policies concerning community involvement.

### **2. Comment**

Institutions vary in the intensity of their community involvement according to their various objectives and types of program offerings. Usually, music units enjoy reciprocal benefits from cooperating with local schools, performing groups, and arts organizations.

## **K. Articulation with Other Schools**

### **1. Standard**

Institutions must publish any articulation agreements with other institutions.

### **2. Guideline**

Baccalaureate degree-granting music units are expected to assume joint responsibility for working cooperatively to facilitate the articulation of community/junior college and senior college programs: for example, the development of validation examinations, state and/or regional articulation committees, and procedures for maintaining current information regarding credit and admission policies. See item III.A.3. regarding transfer of credit.

## **L. Evaluation, Planning, and Projections**

### **1. Standards**

- a. The music unit shall evaluate, plan, and make projections consistent with and supportive of its purposes and its size and scope.
  - (1) Techniques, procedures, resources, time requirements, and specific methodologies used for evaluation, planning, and projections shall be developed by the music unit appropriate to the natures of the music disciplines offered at the institution and with a logical and functioning relationship to overall financial conditions impacting the institution.
  - (2) The music unit shall ensure that appropriately qualified individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project.
  - (3) Each music unit must determine the scope, breadth, and degree of formal systematic attention to the connected activities of evaluation, planning, and projection as it makes decisions pertaining to:
    - (a) purposes;
    - (b) present and future operational conditions;
    - (c) resource allocation and development; and
    - (d) specific programs and services.
  - (4) Reviews and evaluations must demonstrate consideration of the functions of study at all levels (graduate, undergraduate, and certificate or diploma programs) and the purposes, structure, content, and results of each specific program of study.
  - (5) Evaluation, projection, and planning associated with adding, altering or deleting curricula must address multiple, long-term programmatic and resource issues.
  - (6) Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to accomplish the purposes established.
- b. The music unit shall demonstrate that the educational and artistic development of students is first among all evaluative considerations.
  - (1) Regular, systematic attention shall be given to evaluating the learning achievements of individual students.
  - (2) Individual evaluations shall be analyzed and organized to produce an overall picture of the extent to which the educational and artistic purposes of the music unit are being attained.
  - (3) When various levels of programs are offered in the same field of study, differences in expectations about achievement must be specified.
  - (4) The music unit shall be able to demonstrate that students completing programs have achieved the artistic and educational levels and competencies outlined in applicable NASM standards.

### **2. Guidelines, Recommendations, and Comment**

- a. Evaluation, planning, and making projections are a set of connected activities that relate to all aspects of a music unit's work. They include, but go well beyond: numbers of students, personnel, or programs; lists of resource needs; or declarations of aspiration. They address strategies and contextual issues consistent with the purposes, size and scope, program offerings, and responsibilities of the music unit
- b. Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.
- c. Internal evaluation and reporting of evaluation of student achievement normally differentiates among (1) levels of quality and (2) attainments.



- d. Normally, students have regular opportunities to evaluate formally the curricular experiences in which they participate. This is an example of the function indicated in Standard II.L.1.a.(2).
- e. Music units have available a broad range of evaluation techniques such as juries, critiques, course-specific and comprehensive examinations, institutional reviews, peer reviews, and the performance of graduates in various settings. Information gained is used as an integral part of planning and projection efforts. However, the institution and the music unit should ensure and make clear that evaluation, planning, and projection exist to serve the music unit's programs, rather than the reverse. Periodic cost/benefit analyses, in terms of improvements to student learning in music, are strongly encouraged for all music units and externally imposed evaluation systems.
- f. Evaluation, planning, and projection should contribute to a general understanding about the relationships of parts to wholes, both for the music unit and its component programs. They should result in successful management of contingencies, opportunities, and constraints. They should produce realistic short- and long-term decisions. They should ensure a productive relationship between priorities and resource allocations.
- g. Over-reliance on quantitative measures is inconsistent with the pursuit of quality in the arts. The higher the level of achievement, the more this is true.

**M. Operational Standards for All Institutions for which NASM is the Designated Institutional Accreditor**

Additional operational standards that apply to institutions for which NASM is the designated institutional accreditor may be found in Appendix I.A. Such institutions do not have regional or other institutional accreditation; they may be degree- or non-degree-granting; they may be not-for-profit or proprietary.

**N. Operational Standards and Procedures for Proprietary Institutions**

Additional operational standards that apply to proprietary institutions may be found in Appendix I.B.

**O. Operational Standards for Branch Campuses, External Programs**

Additional operational standards that apply to branch campuses, extension programs, and other external programs may be found in Appendix I.C.

**III. MUSIC PROGRAM COMPONENTS**

**NOTE:** Section III. contains general statements regarding music programs that are classified in three ways: (1) standards applicable in all or most institutions; (2) standards applicable if specific types of programs are offered; and (3) policies regarding the application of standards or recommendations for the development of the field through curricular efforts. The classification of each section is indicated in italics. Sections IV. through XVI. provide further and more specific standards for degree granting programs. Sections XVII. through XXI. provide further and more specific standards for non-degree-granting programs.

**A. Credit and Time Requirements** *(always applicable in postsecondary institutions)*

**1. Program Lengths**

- a. Associate degrees require a minimum of 60 semester or 90 quarter credit hours and the equivalent of two academic years.
- b. Baccalaureate degrees require a minimum of 120 semester or 180 quarter hours and the equivalent of four academic years.
- c. Post-baccalaureate degrees require a minimum of 30 semester or 45 quarter hours and the equivalent of one academic year and must meet additional credit and time requirements according to degree level and title.

- d. Postsecondary professionally oriented non-degree-granting programs in degree-granting institutions have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter and purposes of specific programs.
- e. The total time requirement for any postsecondary program must be commensurate with the number of credit or clock hours required to complete the program. Reasonable total time requirements must be formulated and published.
- f. Community or pre-collegiate programs have time requirements commensurate with the subject matter and purposes of specific programs. Except for this item, the standards in section III.A. do not apply to these programs.

## **2. Awarding Credit**

- a. Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NASM standards. Normally, a semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks. Correspondingly, a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for short-term offerings must be computed on the same basis.
- b. In lecture-discussion courses, normally one hour of credit is given for one period of recitation (50 minutes) plus two hours of preparation each week of the term. In laboratory courses, normally one hour of credit is given for two to three 50-minute recitation periods per week. Institutions vary significantly in ways credit is granted for ensemble. Some regard ensembles as laboratory courses, either implicitly or explicitly; others grant credit based on factors such as, but not limited to: the nature and size of the ensemble; whether the ensemble is coached or conducted; the amount of student preparation required; and relationships to other credit requirements in the total curricular program.
- c. It is recommended that one credit hour be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six credits per term allowed for the major subject in music performance. It is understood that the credit is not earned unless the final examination or the equivalent is satisfactorily passed.
- d. When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn one hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a one-hour-per-week course for one term during the regular academic year.

## **3. Transfer of Credit**

- a. Presentation of a satisfactory transcript from a collegiate institution accredited by an agency or association recognized by the U.S. Secretary of Education is one criterion for transferring credit.
- b. In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.
- c. Transfer credit shall be granted for courses taken at another institution only when the course work involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining course work successfully.
- d. Membership in the Association carries with it no obligation to accept, without examination, music credits from other member schools.

#### **4. Published Policies**

The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances (see Section II.I.).

#### **5. Transcript Evidence**

Transcripts of graduates must be consistent with the curricular and other requirements stated in the institution's publications applicable to the degree or credential being awarded. Applicability is defined by the published policies of the institution.

### **B. Time on Task, Curricular Proportions, and Competencies** *(always applicable in postsecondary institutions)*

1. Curricular structures and requirements must provide sufficient time on task to produce the competencies required and expected.
2. Curricular proportions indicated as benchmarks in the standards below represent the amounts of time normally needed to reach the levels of achievement expected for graduation.
3. In calculating curricular structures, the Association uses a four-year degree program of 120 semester hours, or 180 quarter hours, as the basis for determining percentages of various components. For institutions with program requirements beyond 120 semester hours or 180 quarter hours, the combined percentage of the components will exceed 100%. For associate degrees, the basis is 60 semester hours or 90 quarter hours. For initial master's degrees, the basis is 30 semester hours or 45 quarter hours.
4. At the undergraduate level all students in professional programs are normally required to have a minimum of one hour (60 minutes) of individual instruction per week, or a comparable equivalent arrangement of individual and/or small group instruction, in the principal performing area.
5. Professional undergraduate and graduate programs in music are shaped by the realities and expectations in the field to seek the development of competencies at the highest possible levels. At these levels, competencies are far beyond minimum learning expectations and are usually not amenable to evaluation in purely mathematical terms. The higher the level of achievement, the more each work is judged by experts on the terms and expectations it sets for itself.

### **C. Forms of Instruction, Requirements, and Electives** *(always applicable)*

1. Forms of instruction chosen for any specific curricular program must have a logical and functioning relationship to the purposes of that program and to expectations for learning and achievement specified by NASM standards and by the institution. Forms of instruction include, but are not limited to: lecture courses; labs; private, independent, or small group study; ensembles; internships; and so forth.
2. It is the prerogative of the institution to establish course requirements and the extent to which a particular curriculum will contain any opportunities for free electives or electives chosen from a specified set of courses or experiences. For each curriculum, this determination must have a logical and functioning relationship to purposes and expectations for learning and achievement specified by NASM standards and by the institution.

### **D. Individual Program Continuity** *(always applicable)*

Institutions shall not impose new or revised degree or program requirements on continuing students. Enrolled students shall have the option to complete the degree or program requirements in effect at the time of their admission into a degree or program.

### **E. Residence** *(always applicable)*

No degree or other credential shall be granted by a member school of NASM unless the student has fulfilled any established residence policy of the institution applicable to that program.

**F. New Programs** (*always applicable*)

1. Institutions planning to (a) offer new programs or (b) offer a program for the first time, must receive Plan Approval from the Commission on Accreditation or the Commission on Community/Junior College Accreditation, as applicable, before the matriculation of students (see *NASM Handbook*, Rules of Practice and Procedure, Article I, Section 3, and Article VI.).
2. Institutions planning to offer a master's or doctoral degree for the first time should inquire of the National Office for appropriate additional procedures.

**G. Independent Study** (*applicable to programs that contain or are based on independent study*)

**1. Definition**

Each offering institution must publish information that includes its definitions of independent study and its policies for the conduct of independent study on campus or through distance learning. Normally, for academic management purposes, individual applied instruction in music is considered as a category of its own, and not as independent study.

**2. Policies and Resources**

- a. Institutions offering degrees extensively based on independent study must provide the instruction, tutorials, critiques, evaluations, and resources essential to degree programs of that type, and to each specific degree being offered.
- b. At the doctoral level, institutions may not wish to specify course or credit requirements, other than the satisfactory completion of certain examinations, project reviews, or a dissertation.

**3. Student Requirements**

- a. The content and expectations for each independent study course or program or degree must be clearly stated to the student in writing before each independent study begins.
- b. When independent study is used to substitute for a required course, the institution must ensure that the content, scope, depth, and learning expectations of the required course are fulfilled by the independent study.

**4. Degree Requirements**

Each institution determines the extent to which independent study is to be a means for meeting the requirements for each degree that it offers. However, if a degree is based primarily on course requirements that are to be taken in formal classes, normally, independent study is not substituted for more than 20% of such required courses.

**H. Distance Learning** (*applicable to program that are partially or entirely delivered by distance learning*)

**1. Definition**

Distance learning involves programs of study delivered entirely or partially away from regular face-to-face interactions between teachers and students in classrooms, tutorials, laboratories, and rehearsals associated with course work, degrees, and programs on the campus.

**2. Means**

The distance aspect of these programs may be conducted through a variety of means, including teaching and learning through electronic systems.

**3. Standards Applications**

- a. Distance learning programs must meet all NASM operational and curricular standards for programs of their type and content. This means that the functions and competencies required by applicable standards are met even when distance learning mechanisms predominate in the total delivery system.

- b. Programs in which more than 40 percent of their requirements are fulfilled through distance learning will be designated as distance learning programs in the NASM *Directory*.

#### **4. Standards**

##### **a. Purposes and Resources**

- (1) Purposes shall be clear. The institution must demonstrate that such purposes can be delivered through proposed systems of distance learning.
- (2) The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance learning programs.

##### **b. Delivery Systems and Evaluation**

- (1) Delivery systems must be logically matched to the purposes of each program. Delivery systems are defined as the operational interrelationships of such elements as program or course content, interactive technologies, teaching techniques, schedules, patterns of interaction between teacher and student, and evaluation expectations and mechanisms.
- (2) Specific student evaluation points shall be established throughout the time period of each course or program.

##### **c. Technical Prerequisites**

- (1) The institution must determine and publish for each distance learning program or course (a) requirements for technical competence and (b) any technical equipment requirements. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
- (2) The institution shall publish information regarding the availability of academic and technical support services.

##### **d. Program Consistency and Equivalency**

- (1) The institution shall have mechanisms for assuring consistency in the application of policies, procedures, and standards for entering, continuing, and completing the course or program.
- (2) When an identical program, or a program with an identical title, is offered through distance learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program. Mechanisms must be established to assure equal quality among delivery systems.

##### **e. Communication with Students**

Instructions to students, expectations for achievement, and evaluation criteria must be clearly stated and readily available to all involved in a particular distance learning program. Students must be fully informed of means for asking questions and otherwise communicating with instructors and students as required.

#### **I. Disciplines in Combination** (*applicable when an institution offers inter-, multi-, co-disciplinary programs, etc.*)

##### **1. Standards Applicability**

To some extent, every curriculum represents a combination of modes of thought and inquiry, and thus, some combination of disciplinary perspectives. However, when an institution decides to offer any study program or degree which is explicitly designated as a multi- or interdisciplinary combination and in which music is either the primary or home discipline or constitutes over 25% of the total program content, the following standards apply in addition to those applicable to all other music programs.

## 2. Standards

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
  - (1) title or basic identification of the primary focus of the program in terms of fields of study or areas of inquiry, or both;
  - (2) specific content, techniques, and perspectives used to pursue the primary focus, including aspirations and expectations regarding:
    - (a) specific intellectual, disciplinary, or artistic engagement;
    - (b) breadth and depth in various disciplines and specializations;
    - (c) juxtaposition, combination, application, integration, or syntheses of the disciplines involved.
- b. Operations shall reveal coherent achievement of purposes.
- c. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.
- d. Program titles shall be consistent with their curricular content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.
- e. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.
- f. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with III.J.2.a.
- g. Guidance, advising, and mentoring shall be adequate to support the achievement of purposes.
- h. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.

## 3. Music Content

Programs expressing objectives in specific music content are reviewed in terms of that content and the level and type of achievement expected.

### J. Majors in or Based on Electronic Media (*applicable when programs are focused on content addressed in items II.J.2.a. and b. below*)

#### 1. Standards Applicability

In reviewing majors in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard music disciplines discussed elsewhere in the *Handbook*. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply along with the standards for the home specialization. Programs centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance learning and disciplines in combination.

#### 2. Purposes, Options, and Characteristics

Computers and associated electronic media have expanded possibilities for the education of musicians and other artists. Institutions have a large number of options for establishing goals for curricula and course work. Choices include, but are not limited to, the following categories:

##### a. Discipline(s)

Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard music disciplines, computer science, engineering, design, digital media, animation, film/video, languages, the psychology of perception, and many others. Within music, new technologies may develop additional fields.

Programs may seek to use electronic media and technology as a tool to do work in a pre-existing field. Programs may also combine fields in various ways to develop new sets of knowledge and skills for various applications. Institutions may also seek to create new fields, or to address emerging niches in particular job markets.

**b. Technology**

Content goals range from how a technology works, to how to work it, to how to work with it, to how to do work with it, to how to understand it, to how to integrate it. Programs may concentrate on one or more technologies. Technology goals may also include how to build technologies, how technologies evolve, or the impacts of technology.

**c. Problem Solving**

Each program represents a particular set of approaches and expectations for identifying and solving problems. The level, nature, and complexity of the problems to be solved delineate the program's character and the projected accomplishments of its graduates.

**d. Delivery System**

A wide variety of practices work as long as within each program or curriculum delivery systems are consistent with the specific achievements necessary to the success of that program. In addition to traditional formats, team-based teaching, learning, projects, and evaluations are common in electronic media programs.

**e. Specialization**

The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and specializations involving music, various design fields, photography, animation, digital media, film/video, Web/Internet applications, movement and dance, theatre, computer science, multimedia, and pedagogies at various levels are among the most usual areas of focus.

**f. Education in Music**

Each program makes a choice regarding the extent to which it addresses foundation principles and techniques in and of themselves or in some combination with a more specialized purpose.

**g. General Liberal Education**

A determination is made regarding the extent to which elements or composite expectations for education in the humanities, sciences, social sciences, and other arts are included in the program.

**3. Standards**

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
  - (1) titles or basic identification of subject matter, techniques, technologies, disciplines, or issues to be addressed; and
  - (2) specific content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed, including expectations regarding:
    - (a) specific artistic, intellectual, or disciplinary engagement;
    - (b) breadth and depth in disciplinary components; and
    - (c) the development of problem setting and solving capabilities.
- b. Curriculum and other program requirements shall be consistent with goals and objectives.
- c. Program titles shall be consistent with their curriculum content.
- d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and

content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

- e. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
- f. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or several of the seven purposes areas outlined above (see items III.J.2.a. through g.). The level of the competency expected shall be consistent with the level of the degree or program offered.

**K. Non-Degree-Granting Programs for the Community** (*applicable according to provisions of item II.K.1. below*)

**1. Standards Applicability**

Many postsecondary music units offering liberal arts or professional degrees or programs also offer non-degree-granting programs of study for children, youth, and adults in their communities. These range from private lessons with collegiate instructors to large, institutionalized programs with specialized professional faculty and administration. “Community music school,” “preparatory program,” “laboratory school,” and “community division” are among the many titles used to designate such programs when they have a specific published identity.

When a postsecondary institution offers non-degree-granting programs—with a specific published identity and at least one specifically designated administrator—that serve individuals in their communities in a pre-professional or avocational context, the part of the music unit so designated and the programs it offers must meet the following standards in order to protect the institution’s name and its accreditation status as a music unit:

**2. Standards**

- a. Specific purposes correlated with those of the postsecondary music unit and the institution as a whole must be developed and published.
- b. Statements of purpose must clarify priorities among musical achievement and other important goals.
- c. Functional principles in the NASM operational standards (section II. above) shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total music effort, and shall support the achievement of educational results as specified by programmatic purposes.
- d. Titles of programs and terminology must be consistent with content and programmatic focus. For example, use of the term “community” implies open opportunity for all; the term “laboratory,” units or programs involving the majority of intern teachers from pedagogy programs.
- e. A review of each instructional program demonstrates that:
  - (1) Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study;
  - (2) Students are developing an effective work process and a coherent set of ideas and goals appropriate to their level of study;
  - (3) Students are developing a significant body of skills sufficient to produce work consistent with the goals of their programs.
- f. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NASM standards for such programs.



**L. Content, Repertories, and Methods** (*policies that establish a conceptual framework or guidelines for the application of curricular standards*)

1. NASM standards address bodies of knowledge, skills, and professional capacities. At times, the standards require breadth, at other times, depth or specialization. However, the standards do not mandate specific choices of content, repertory, or methods.
2. With regard to specifics, music has a long history, many repertories, multiple connections with cultures, and numerous successful methodologies. Content in and study of these areas is vast and growing. Each music unit is responsible for choosing among these materials and approaches when establishing basic requirements consistent with NASM standards and the expectations of the institution.
3. In making the choices outlined in item III.L.2. above, the institution is responsible for decisions regarding breadth and depth and for setting proportions among them.
4. Choices and emphases, as well as means for developing competencies, reflect institutional and program purposes and specific areas of specialization. The result is differences among programs regarding attention given to specific content, repertories, and methods and to various perspectives through which music may be studied.

**M. Flexibility and Innovation** (*policies that establish a conceptual framework or guidelines for the application of curricular standards*)

1. NASM standards constitute a framework of basic commonalities that provides wide latitude for the creativity of faculty, students, and institutions.
2. There are many ways to achieve excellence. Innovative and carefully planned experimentation is encouraged. Experimentation might lead to programs of study not specifically indicated in sections IV. through XVI. below.
3. Failure to follow the specific approaches indicated or implied by a standard will not necessarily preclude accreditation; however, if deviations exist, the institution must provide an acceptable rationale documenting how functions required by the standard are being fulfilled, or how required competencies are being developed.

**N. Quality** (*policies that establish a conceptual framework or guidelines for the application of curricular standards*)

1. Quality is developed and enabled by combinations of competence, capacity, aspiration, and dedication supported by essential resources. Artistic and academic quality is created primarily through the work of individuals and groups of faculty and students.
2. With regard to quality:
  - a. NASM standards set thresholds that establish basic but demanding requirements for studies in music.
  - b. NASM reviews of institutions and programs analyze, recognize, and promote artistic, intellectual, and programmatic quality and their relationships through and beyond the standards of the Association.
  - c. In addition to the requirements set by the NASM standards, the faculty and administration of individual schools define and implement specific expectations for levels of quality to be reached by students and graduates.
  - d. NASM standards and reviews and sets of institutional expectations primarily delineate characteristics, indicators, and conditions of quality. Ultimately, quality itself is manifested in the work that students and graduates are able to produce.
3. After fundamental competencies have been achieved, judgments about quality are best made by professionals who through education, training, and experience are able to determine high levels of artistic and intellectual achievement. Operational applications of this principle are the prerogative of the institution.

**O. Undergraduate Musicianship Studies** (*an advisory description of the purposes and content associated with the term musicianship*)

**1. Purpose**

Musicianship is the body of knowledge, skills, practices, and insights that enables music-making at any level. To some extent, every musician functions regularly as performer, listener, historian, composer, theorist, and teacher. Completion of an undergraduate program in music indicates acquisition of sufficient musicianship to perform these functions appropriate to the areas of concentration and to communicate effectively across the specializations of musical practice.

For this reason, certain subjects, learning processes, and approaches to creativity are common to all baccalaureate programs in music. The particular format and details of the curricula utilized to achieve such breadth are the responsibility of each institution. Purposes, size, scope, and resources shape the means used to fulfill this responsibility. Specific means will vary from institution to institution.

**2. Content**

Musicianship begins with acquisition of fundamental competencies such as aural and rhythmic skills, the reading of notation, and the use of musical terminologies. Development then proceeds through constant use and expansion of previously acquired skills.

The content of traditional course work in musicianship such as sight-singing, ear-training, harmony, keyboard harmony, counterpoint, orchestration, conducting, and music literature is important. However, this content can be organized and taught in a variety of ways to produce comprehensive musical competence.

Consequently, as the standards for degree programs show, undergraduate musicianship studies develop or provide: (1) conceptual understanding of musical components and processes; (2) continued practice in creating, interpreting, presenting, analyzing, and evaluating music; (3) increased understanding of musical achievements from various analytical, historical, and cultural perspectives; (4) enhanced capacities to integrate musical knowledge and skills; and (5) a set of capabilities for independent work in the music professions.

**P. Responsibilities for Music in General Education** (*policy recommending actions for development of the field through curricular and other efforts*)

Institutions that train professional musicians have responsibilities for addressing issues of music in general education. NASM expects member institutions to make significant commitments to these efforts in both human and material resources.

The following should be pursued as appropriate to institutional objectives, resources, and locale:

**1. Music Education for the General College Student**

The institution should provide non-major students with opportunities to develop awareness and understanding of music as an integral part of the liberal education and the human experience.

**2. The Education and Training of the Professional Musician**

The professional musician should be placed in a learning environment that fosters interest in the development of musical awareness in the general population. Course offerings, experiences, and opportunities should be provided to support such interest.

**3. Faculty and Administrative Involvement**

Program structures should encourage faculty and administrative involvement in the education of non-majors. Policies for promotion and tenure should recognize the significance of faculty attention to music in general education.

**4. The Local Community**

The institution should be involved with the local community on behalf of music.

**5. Media**

Institutions should develop and maintain effective working relationships with the media.

## **6. Arts and Arts Education Policy Development**

Institutions should show concern for the development of arts and arts education policy, and should prepare professional musicians to participate in policy development.

For specific recommendations concerning the programs appropriate for carrying out the objectives of items 1. through 6. above, see the “NASM Guidelines Concerning Music in General Education” (Appendix II.A).

## **IV. UNDERGRADUATE PROGRAMS IN MUSIC**

### **A. Fundamental Purposes and Principles**

#### **1. Purposes**

Each institution is responsible for developing and defining the specific purposes of its overall undergraduate program in music and of each undergraduate degree program it offers.

#### **2. Relationships: Purposes, Content, and Requirements**

- a. For each undergraduate degree program, there must be logical and functioning relationships among purposes, structure, and content. This includes decisions about requirements in general musicianship, areas of music specialization or emphasis, and studies in other disciplines.
- b. For each undergraduate degree program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

### **B. Resources and Music Program Components**

1. Resources must be sufficient to support the purposes, goals, objectives, and content of undergraduate programs and must meet NASM operational requirements in this regard (see section II.).
2. Curricular components of undergraduate programs must meet NASM requirements in section III. above (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
3. The standards applicable to each undergraduate program are comprised of those referenced in items IV.A. and IV.B.1. and 2. above, as well as those outlined for specific programs that follow.

### **C. Degree Structures**

#### **1. Types of Undergraduate Degrees**

##### **a. Designations**

The Association recognizes two generic types of undergraduate degrees in music. To be consistent with general academic practice, these degrees are labeled (1) liberal arts degrees and (2) professional degrees.

##### **b. Purposes**

Each of these degrees has distinct overall purposes reflected structurally in the curricular time accorded to music and to other curricular components.

- (1) The liberal arts degree focuses on music in the context of a broad program of general studies.
- (2) The professional degree focuses on intensive work in music supported by a program in general studies.

##### **c. Time Distributions and Degree Integrity**

- (1) Percentages of total curricular time devoted to specific areas define the purposes, character, title, and academic currency of degree programs. Institutions must establish and apply curricular requirements that maintain the integrity of specific degree types and titles.

- (2) Variation from usual curricular distributions indicated as guidelines throughout sections IV. and V. regarding the structures of liberal arts and professional degrees will not necessarily preclude accreditation, but logical and convincing reasons must be presented that address (a) the development of student competencies required by the standards for each program and (b) consistency of degree titles, goals and objectives, content, and character of each degree program.

## **2. Majors, Minors, Concentrations, and Areas of Emphasis**

**NOTE:** For interpretive information regarding percentages, see item III.B.3.

- a. In order to be designated a “major” in a liberal arts program, music is normally accorded no less than 30% of the total curriculum.
- b. In order to be designated a “major” in a professional program, or as a second or affiliated major in a liberal arts program, a field of specialization must be accorded no less than 25% of the total credits required.
- c. Minors and areas of emphasis require less time in the subject area and are not designated majors. Normally, course work in an area of emphasis occupies at least 10% of the total curriculum; course work in a minor, at least 12%.
- d. The term “concentration” is used by some institutions to designate a major, and by others to designate a minor or area of emphasis.
- e. Institutions must define and publicize the meanings of such terms and use such terms consistently within specific subject matter areas.

## **3. Independent Study**

Programs that include or are based upon independent study must meet applicable requirements in Section III.

## **4. Liberal Arts Degrees**

### **a. Curricular Structure and Title**

Baccalaureate degrees meeting “liberal arts” degree standards normally requiring between 30% and 45% music content are listed as Bachelor of Arts in Music or Bachelor of Science in Music regardless of specific options for emphasis offered by the institution in the context of the liberal arts format. Associate degrees in the liberal arts follow the same norms.

### **b. Content**

The music content shall include performance, musicianship, and elective studies in music. Normally, the orientation is toward a broad coverage of music rather than intensive concentration on a single segment or specialization. The content common to all of these degrees is found below under Section VI.

## **5. Professional Degrees**

### **a. Curricular Structure and Title**

Baccalaureate degrees meeting “professional” degree standards (1) normally requiring at least 65% music content in the case of majors in performance, theory, composition, history/literature, sacred music, and jazz studies, or (2) requiring at least 50% music content in the case of majors in music education, music therapy, and certain other combined degrees are listed as Bachelor of Music, with the specific major areas such as those listed immediately above. Associate degrees with the same objectives follow the same norms.

### **b. Content**

The content common to all these degrees is found below under Section VIII. Normally, the orientation is toward advanced development of general musicianship allied with competence in an area of specialization. The standards appropriate to the specific major areas of study are found below under Section IX.

**c. Combined Music Degrees**

All professional baccalaureate degrees with titles signifying a combined program such as a double major in theory and composition, performance and pedagogy, etc., must satisfy the essential competencies, experiences, and opportunities stated by NASM for majors in each of the areas combined.

**d. Title Protocols**

NASM recognize that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting “professional” music degree standards, the degree is listed as Bachelor of Arts or Bachelor of Science along with a specific major as outlined in item IX. below, which helps to distinguish it from the liberal arts oriented Bachelor of Arts or Bachelor of Science in Music.

**6. Baccalaureate Curricula Leading to Degrees in Music with Studies in Other Specific Fields**

NASM recognizes a variety of curricular patterns for providing students with opportunities for intensive studies in music and other fields. The following standards and guidelines regarding titles and content provide maximum flexibility for institutions while maintaining national consistency with respect to academic credentials. NASM encourages institutions with the appropriate resources to be creative in the development of multidisciplinary curricula with artistic, intellectual, pragmatic, and professional objectives. At the same time, NASM particularly discourages the proliferation of degree titles and encourages the standard usage described below.

**a. Liberal Arts Degrees**

Programs must meet all NASM standards for the liberal arts degree in music (see section VII.) and, in addition, provide one or more of the following opportunities for:

**(1) Elective Study**

*Choosing one or more courses in another field on an elective or individual honors basis.*

The course or courses in this field are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. The *NASM Directory* lists such programs as a Bachelor of Arts in Music or Bachelor of Science in Music.

The institution may not advertise a curricular program in the second field in conjunction with a music degree of this type.

**(2) Specific Emphasis or Minor**

*Choosing a pre-determined set of courses in another field associated with the development of specified knowledge and skills where the curricular requirements constitute an area of emphasis or minor within the curriculum.*

The goals may be general knowledge of or specific concentration on a second area of study. The *NASM Directory* lists such programs as Bachelor of Arts in Music or Bachelor of Science in Music.

The institution may advertise the second field as an area of emphasis or as a minor, as long all published materials about the program are consistent with its content.

**(3) Music Industry Emphasis or Minor or Major**

For standards and other requirements, see Appendix I.F. in the *NASM Handbook 2007-2008*.

**(4) Double Major in Music and Another Field**

*Choosing a double major in music and another field that meets institutional requirements for graduation with both majors.*

The *NASM Directory* lists such programs as Bachelor of Arts in Music/[other field] or Bachelor of Science in Music/[other field].

The institution may advertise that it offers a double major in music and the other field.

## **b. Professional Degrees**

Programs meet NASM standards for all professional undergraduate degrees in music. This means that graduates are expected to develop all the competencies outlined in Section VIII. of the *NASM Handbook*. In addition, programs provide one or more of the following opportunities for:

### **(1) Elective Study**

*Choosing one or more courses in another field on an elective basis.*

The course or courses are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. The *NASM Directory* lists such programs as Bachelor of Music in Performance, Bachelor of Music in Composition, and so forth.

The institution may not advertise a curricular program in the second field.

### **(2) Specific Emphasis or Minor**

*Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies in an outside field (for example, music industry [see Appendix I.F. in the NASM Handbook 2007-2008], arts administration, music marketing [see Appendix I.F. in the NASM Handbook 2007-2008], sound recording technology [see Appendix I.G. in the NASM Handbook 2007-2008]).*

When music studies occupy at least 50% of the total curriculum, the *NASM Directory* lists such programs as Bachelor of Music: Emphasis in [title of 15% area].

The institution may advertise a program with that title when all published materials about the program are consistent with its content.

### **(3) Elective Studies in Specific Outside Field**

*Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies focused on the development of general competence in a second discipline.*

Business, engineering, communications, digital media are examples of such disciplines. When music studies occupy at least 50% of the total curriculum, the *NASM Directory* lists such programs as Bachelor of Music with Elective Studies in [title of 15% area].

The institution may advertise a program with that title as long as all published materials about the program are consistent with its content.

### **(4) Double Major in Music and Another Field**

*Choosing a double major that meets institutional requirements for the professional undergraduate degree in music and the professional or liberal arts undergraduate degree in another field.*

The *NASM Directory* lists such programs as Bachelor of Music/Bachelor of Arts in [other field] or some similar designation based on degree titles used by the institution.

For such degrees, the institution may not advertise a curricular emphasis in a discipline or area of study unless there is a published set of requirements in the field designated as an emphasis that occupy 10-15% of the total program.

### **(5) The Bachelor of Musical Arts Degree**

The title "Bachelor of Musical Arts" may be used if:

- (a) studies in music comprise a minimum of 50% of the total program;
- (b) students are expected to meet competencies common to all professional baccalaureate degrees in music as outlined in Section VIII. of these Standards;
- (c) the program offers opportunities for at least 15% of the total program to involve studies in a field outside of music or in a course of studies designed to develop a particular discrete competence; and
- (d) the program features an interdisciplinary or multidisciplinary approach developed for each student on the basis of a counseling process developed and operated specifically to support the Bachelor of Musical Arts degree.

**7. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media**

Programs in these categories must meet applicable requirements in Section III.

**8. Two-Year Degree-Granting Programs**

Two-year degree-granting programs in music must meet applicable requirements in Section VI. below.

**V. ADMISSION TO UNDERGRADUATE STUDY**

**A. Admission Criteria**

Institutions are responsible for establishing specific admission requirements for their undergraduate programs in music. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversities of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual degree programs.

**B. High School Diploma**

The admission policy at the undergraduate level should be clearly stated with respect to students entering from high schools. Admission standards for music degrees should compare favorably with those of the college or university as a whole.

**C. Open Admission**

See item V.D.1. below.

**D. Musical Aptitudes and Achievements**

**1. Auditions and Evaluations**

At some point prior to confirmation of degree candidacy, member institutions must require auditions, examinations, or other evaluations consistent with the purpose of the degree as part of the admission decision. Member institutions are urged to require such auditions and evaluations prior to matriculation. *Please note: some institutions have open admission policies. In such cases, auditions and evaluations must occur no later than the end of the first half of the degree program.*

**2. Musicianship**

The musical background required for admission to curricula leading to an undergraduate degree in music must include the ability to relate musical sound to notation and terminology both quickly and accurately enough to undertake basic musicianship studies in the freshman year.

**3. Performance, Composition, and Scholarship**

A level of achievement in musical performance is normally a factor in determining eligibility for entrance to all undergraduate degree programs. It must be a factor for entrance into professional degree programs and a significant factor for students seeking professional degree study in performance. Institutions admitting students to professional degree study in composition and scholarly subjects normally review evidence of creative or scholarly work during the admission procedure.

**4. Professional Undergraduate Degrees**

Admission procedures for professional undergraduate degrees in music should develop evidence that the candidate possesses exceptional talent, the potential to develop high-level musicianship, artistic sensibilities, and a strong sense of commitment.

### **E. Standard Published Examinations**

The use of standard published examinations in the admission process is the prerogative of the institution. Any utilization should reflect the goals and objectives of the undergraduate program in general and specific undergraduate programs in particular.

### **F. Admission to Advanced Standing**

Students who are able to pass examinations in music demonstrating competence beyond that required for entrance may be exempted from one or more college-level courses in the subject or subjects covered by the examinations, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.

### **G. Admission by Transfer of Credits**

For standards covering the granting of course credits to transfer students, see above under Section III.A.3.

## **VI. TWO-YEAR DEGREE-GRANTING PROGRAMS**

### **A. Purposes and Protocols**

#### **1. Purposes**

Two-year degree-granting programs in music are normally offered within the following general contexts:

- a. general enrichment programs for the general college student;
- b. degrees, certificates, or curricular offerings having an occupational emphasis and not intended to prepare for transfer;
- c. curricular offerings providing instruction in music as an element of liberal education, without the intention of training for music occupations;
- d. degrees or other curricular programs intended to prepare students for continuing study toward liberal arts or professional baccalaureate degrees in music.

#### **2. Standards Applicability**

- a. Associate degree programs offering music courses as a major in a two-year program of liberal studies not intended for transfer should use as guidelines the standards for four-year institutions offering liberal arts degrees in section VI.C. below.
- b. Associate degree or other programs offering music courses in a two-year program of occupational studies not intended for transfer should follow standards in Section V.D. below.
- c. Associate degree programs offering music courses in a curriculum intended to lead, by transfer, to baccalaureate degree programs should follow the standards and guidelines for the music major transfer program found in Section VI.B. below.

#### **3. Commission Responsibility**

Two-year programs operated by community/junior colleges will be reviewed by the Commission on Community/Junior College Accreditation. Two-year degree-granting programs operated by four-year undergraduate institutions or graduate institutions will be reviewed by the Commission on Accreditation.

### **B. Standards for the Music Major Transfer Program**

#### **1. Curricular Purpose**

Institutions offering the music major transfer program shall maintain curricular requirements equivalent to the first two years of a four-year baccalaureate program. In this regard, the following shall serve as standards for community/junior colleges. Institutions offering programs intended to transfer to a professional baccalaureate



degree must use the “Common Body of Knowledge and Skills” under Section VIII.B. and the appropriate major under Section IX. below as guidelines.

## **2. Basic Musicianship**

- a. Basic musicianship is developed in studies which prepare the student to function in a variety of musical roles, both primary and supportive. All music major transfer programs shall therefore provide the following throughout the two-year period:
  - (1) Programs for developing skills and basic understanding of musical properties such as rhythm, melody, harmony, timbre, texture, and form. Schools that offer specialized professional programs must ensure that students have opportunities to develop a comprehensive grasp of the interrelationships of these elements as they form a basis for listening, composing, and performing.
  - (2) Repeated opportunities for enacting in a variety of ways the roles of listener, performer, composer, and scholar, by responding to, interpreting, creating, analyzing, and evaluating music.
  - (3) A repertory for study that includes various cultures and historical periods.
- b. The competencies suggested by these components might be developed in traditional courses such as sight-singing, ear training, harmony, keyboard harmony, composition, or music literature, or in studies combining concepts and skills in varying degrees of integration.

## **3. Performance**

- a. Students shall be required to study performance privately or in classes throughout the two-year period. The studies are intended to develop the highest level of performance on the major instrument and also to develop keyboard competencies. Essential experiences and goals are the following:
  - (1) The development of technical skills adequate to meet the needs of artistic self-expression.
  - (2) Performance of a cross-section of music from the various styles represented in the complete repertory of the particular performance medium.
  - (3) The ability to read at sight.
  - (4) Growth in artistry, technical skills, collaborative competence, and knowledge of repertory through regular ensemble experiences.
- b. Students shall be required to participate in at least one chamber or large ensemble each semester throughout the two-year period.

## **4. Basic Analysis**

Students shall be provided opportunities to develop basic analytical knowledge and skills including an understanding of music in both its cultural and historical contexts. This may be achieved in a multidisciplinary setting or in courses with a music emphasis. Students should be able to place compositions into historical and stylistic perspective.

## **5. Music Education**

Students expecting to transfer to baccalaureate degree programs in music education shall be provided opportunities to gain background understanding and skills that support upper-division completion of competencies with instruments and the voice essential to the teaching specialization (see Section IX.). Normally, two-year institutions offer at least one introductory course in music education.

## **6. General Studies**

The liberal arts component of a student’s program shall be selected according to the requirements of each state for the specific colleges to which students will transfer, taking into consideration the NASM guidelines and recommendations for general studies listed under the standards for the various baccalaureate degrees in music.

Studies in foreign language are essential for students whose major area is voice or music history and literature.

## **C. Standards for Two-Year Vocational Programs**

### **1. General Standards**

The awarding of a diploma for a two-year vocational degree implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

All such programs must meet applicable operational standards. In addition:

- a. A specific, coherent set of purposes shall be developed and published that include, but are not limited to,
  - (1) title or basic identification of subject matter, techniques, or issues to be addressed;
  - (2) specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
    - (a) artistic, intellectual, or disciplinary engagement; and
    - (b) breadth and depth in disciplinary components.
- b. Operational assessments shall reveal consistent achievement of goals and objectives.
- c. Title shall be consistent with content. Published materials shall be clear about the level and length of any degree program.
- d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content of the degree.
- e. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
- f. There must be clear descriptions of what students are expected to know and be able to do upon completion consistent with item VI.C.1.a., and effective mechanisms for assessing student competencies against these expectations.
- g. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.
- h. The institution and music unit shall maintain and publish clear, valid information about any vocational connections or career or job placement agreements claimed by the institution.

### **2. Program Standards**

- a. A review of each two-year vocational degree program must demonstrate that:
  - (1) Students are achieving a measurable degree of advancement toward fulfillment of specified and stated program purposes including mastery the content and in at least one of the sets of traditional or innovative techniques that are appropriate to their craft or field of study;
  - (2) Students are developing an effective work process and a coherent set of ideas and goals, which are embodied in their work;
  - (3) Students are developing a significant body of skills, sufficient for evaluation, and a level of artistry and/or technical proficiency and/or analytical competence observable in work sufficient to enter the vocational field;
  - (4) Institutional performance with respect to operational and general curricular standards in Sections II. and III. above supports achievements of the general and program standards of Sections VI.C.1. and 2.
- b. To attain these objectives, it is assumed that work at the introductory level will be followed by increasingly advanced work.

## **VII. THE LIBERAL ARTS DEGREE WITH A MAJOR IN MUSIC**

### **A. Titles**

The titles Bachelor of Arts in Music and Bachelor of Science in Music are used to designate the study of music in a liberal arts framework.

## **B. Purposes**

1. Liberal arts degree programs with a major in music are normally offered within one of the following general contexts:
  - a. The degree focus is breadth of general studies in the arts and humanities, the natural and physical sciences, and the social sciences. Music study is also general; there is little or no specialization.  
Degree titles: Bachelor of Arts in Music, Bachelor of Science in Music.
  - b. The degree focus is breadth of general studies combined with studies in musicianship and an area of emphasis in music such as performance, theory, music history and literature, music industry, and so forth.  
Degree titles: Bachelor of Arts in Music, Bachelor of Science in Music (institutional catalogs and other materials note the area of emphasis).
2. Liberal arts degree titles—Bachelor of Arts in Music or Bachelor of Science in Music—may be used for professional degree content. Typical examples are:
  - a. Degrees offered by institutions chartered to offer the Bachelor of Arts or Bachelor of Science that prepare students for state licensure or certification as specialist music teachers. These programs are reviewed using the standards in sections VIII. and IX.I.; the standards in section VII. are not applicable. Although these degrees may reflect strong liberal arts objectives, they lead to a professional result.  
Degree titles: Bachelor of Arts in Music Education, Bachelor of Science in Music Education.
  - b. Degrees offered by institutions chartered only to offer the Bachelor of Arts or Bachelor of Science intended to be consistent with the purposes and specialization-focused curricula of professional degrees. These programs are reviewed using standards VIII. and IX. according to the area of specialization. The standards in section VII. are not applicable.  
Degree titles: Bachelor of Arts, Bachelor of Science, with a specific major as outlined in section IX.

## **C. Curricular Structure**

### **1. Standard**

Curricular structure, content, and time requirements shall enable students to develop a range of knowledge, skills, and competencies expected of those holding a liberal arts degree in music.

### **2. Guidelines**

- a. Curricula to accomplish this purpose normally adhere to the following structural guidelines: Requirements in general studies and general electives comprise 55-70% of the total program; musicianship, 20-25%; performance and music electives, 10-20%. Studies in musicianship, performance, and music electives normally total between 30% and 45% of the total curriculum.
- b. When undergraduate liberal arts programs in music include a significant elective component, the institution should ensure that the overall pattern of elective choices exhibited by graduating students maintains the curricular emphasis on general studies consistent with NASM standards and with philosophies and policies that define the liberal arts degree in the institution.

## **D. Essential Content and Competencies**

### **1. General Education**

#### **a. Competencies**

Specific competency expectations are determined by the institution. Normally, students graduating with liberal arts degrees have:

- (1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.

- (2) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
- (3) An ability to address culture and history from a variety of perspectives.
- (4) Understanding of, and experience in thinking about, moral and ethical problems.
- (5) The ability to respect, understand, and evaluate work in a variety of disciplines.
- (6) The capacity to explain and defend views effectively and rationally.
- (7) Understanding of and experience in one or more art forms other than music.

**b. Operational Guidelines**

These competencies are usually developed through studies in English composition and literature; foreign languages; history, social studies, and philosophy; visual and performing arts; natural science and mathematics. Precollegiate study, regular testing and counseling, and flexibility in course requirements are elements in achieving these competencies.

**2. Musicianship**

**a. Competencies**

Students holding undergraduate liberal arts degrees must have:

- (1) The ability to hear, identify, and work conceptually with the elements of music—rhythm, melody, harmony, structure, timbre, texture, and so forth.
- (2) An understanding of and the ability to read and realize musical notation.
- (3) An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
- (4) An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
- (5) The ability to develop and defend musical judgments.

**b. Operational Guidelines**

There is no one division of content, courses, and credits appropriate to every institution. These competencies should be pursued through making, listening to, and studying music.

**3. Performance and Music Electives**

**a. Competencies**

Students holding undergraduate liberal arts degrees must develop:

- (1) Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed.
- (2) An understanding of procedures for realizing a variety of musical styles.
- (3) Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed.

**b. Operational Guidelines**

- (1) Instruction in a performing medium, participation in large and small ensembles, experience in solo performance, and opportunities to choose music electives are the means for developing these competencies.
- (2) Institutions have various policies concerning the granting of credit for performance studies in liberal arts curricula, including the relegation of performance to extracurricular activity. Such policies are taken into account when curricular proportions are considered.

- (3) Normally, opportunities are provided for advanced undergraduate study in various music specializations consistent with the liberal arts character of the degree.

#### **4. Levels**

- a. The institution shall make clear the levels of competency necessary to graduate for areas stipulated in items VII.D.2. and 3. above.
- b. The levels specified must be consistent with expectations for an undergraduate liberal arts major in music.

### **VIII. ALL PROFESSIONAL BACCALAUREATE DEGREES IN MUSIC AND ALL UNDERGRADUATE DEGREES LEADING TO TEACHER CERTIFICATION**

#### **A. Principles and Policies**

##### **1. Title**

The term Bachelor of Music is the most usual designation for the professional undergraduate degree in music. In certain circumstances, other titles may be used if degree structure and content is equivalent to that required for the Bachelor of Music degree (see item VII.B.2.).

##### **2. Purpose**

Students enrolled in professional undergraduate degrees in music are expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the musician. To fulfill various professional responsibilities, the musician must exhibit not only technical competence, but also broad knowledge of music and music literature, the ability to integrate musical knowledge and skills, sensitivity to musical styles, and an insight into the role of music in intellectual and cultural life.

##### **3. Competency Acquisition**

- a. Students gain competency in areas of study, specializations, or emphases. See section IX. for descriptions of typical program offerings.
- b. Irrespective of their area of specialization, students must acquire the common body of knowledge and skills in Section VIII.B. below that constitutes a basic foundation for work and continuing growth as a music professional. While the designation of emphases and balances among these competencies appropriate for the particular degree programs are a prerogative of the institution, each institution has the responsibility to ensure basic competence in all areas of the common body of knowledge and skills below, and to assure that graduation requirements outlined below are met.
- c. Students are also expected to develop knowledge and skills obtained through studies associated with subjects and issues beyond music as described in item VIII.A.6. below.

##### **4. Levels**

- a. The institution shall make clear the levels of competency necessary to graduate for each area of the common body of knowledge and skills in Section VIII.B. below, as well as for specific specializations in Section IX. below.
- b. The levels specified must be consistent with professional-entry expectations.

##### **5. Means**

- a. Institutions are responsible for providing sufficient lessons, classes, ensembles, requirements and opportunities to experience repertory, and other such experiences to develop the common body of knowledge and skills listed below and to ensure that students meet graduation requirements associated with their specializations. Studies in the area of specialization must continue throughout the published normal period of the degree program. All programs must meet the operational curricular standards presented in the NASM *Handbook* that are applicable to all programs of their type.

- b. Institutions are also responsible for defining how development of essential competencies will be assigned among various curricular offerings and for determining student evaluation procedures. These standards do not require a course for each competency. Institutions are encouraged to be creative in developing courses and other formal experiences that engage and integrate several or all of the requisite competencies.

## **6. General Studies**

### **a. Competencies**

Specific competency expectations are defined by the institution. Normally, students holding a professional undergraduate degree in music are expected to have:

- (1) The ability to think, speak, and write clearly and effectively.
- (2) An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.
- (3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.
- (4) Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.
- (5) The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.

### **b. Operational Guidelines**

- (1) Some music courses, if conceived and taught in relation to other realms of human experience, may be appropriately included in the category of general studies. Some music history or music literature or ethnomusicology courses, or courses in acoustics or aesthetics, may meet this criterion.
- (2) Many areas of inquiry from general education are directly supportive of various specializations in music. Language study is essential to the student majoring in voice performance or music history, computer science may be important to the music major concentrating in music theory or composition, biology and human physiology have direct application for the student in music therapy, courses in anthropology may compliment work in ethnomusicology, and various types of historical studies apply directly to such music specializations as music history or sacred music.

## **7. Electives**

Ideally, elective areas of study in undergraduate professional programs comprise 10% to 15% of the total curriculum; however, as indicated in item III.C.2. above, such decisions are the prerogative of the institution.

## **B. Common Body of Knowledge and Skills**

### **1. Performance**

Students must acquire:

- a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
- c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration

- d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.
- e. Keyboard competency.
- f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

Normally, performance study and ensemble experience continue throughout the baccalaureate program.

## **2. Musicianship Skills and Analysis**

Students must acquire:

- a. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.
- b. Sufficient understanding of capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.
- c. The ability to place music in historical, cultural, and stylistic contexts.

## **3. Composition and Improvisation**

Students must acquire rudimentary capacity to create derivative or original music both extemporaneously and in written form; for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.

## **4. History and Repertory**

Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization (see item III.L.).

## **5. Technology**

Students must acquire the ability to use technologies current to their area of specialization.

## **6. Synthesis**

While synthesis is a lifetime process, by the end of undergraduate study students are able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition and improvisation; history and repertory; and technology.

## **C. Results**

Upon completion of any specific professional undergraduate degree program:

- 1. Students must demonstrate achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals which are evident in their work. A senior project or presentation in the major area is required in many concentrations, and strongly recommended for all others.
- 2. Students are expected to have the ability to form and defend values judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and lay persons related to the practice of the major field.

## **D. Recommendations**

Students engaged in professional undergraduate degrees in music should have opportunities to:

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.
2. Acquire the skills necessary to assist in the development and advancement of their careers.
3. Develop teaching skills, particularly as related to their major area of study.
4. Continue to develop improvisational skills whether as an aspect of composition, musicianship, or performance studies.
5. Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.
6. Explore areas of individual interest related to music in general or to the major. Examples are: music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.
7. Explore multidisciplinary issues that include music.
8. Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion (see item III.G.).

## **IX. SPECIFIC PROFESSIONAL BACCALAUREATE DEGREES IN MUSIC**

### **A. Bachelor of Music in Performance**

#### **1. Curricular Structure**

##### **a. All Programs**

##### **(1) Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in performance as indicated below and in section VIII. above.

##### **(2) Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major area of performance, including ensemble participation, pedagogy courses, independent study, and recitals, should comprise 25% to 35% of the total program; supportive courses in music, 25% to 35%; general studies, 25% to 35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See section III.C. regarding forms of instruction, requirements, and electives.

##### **b. Pedagogy, Accompanying, Collaborative Keyboard**

Although course work in pedagogy and collaborative functions such as accompanying and chamber music is common in the degree Bachelor of Music in Performance, some institutions delay until the graduate level the offering of degree programs in these specialties. The Bachelor of Music in Accompanying or Pedagogy or Collaborative Keyboard is justified only if the institution is adequately staffed and equipped to offer a significant number of specialized courses in the major, including performance studies in the primary instrument. Normally, these occupy at least 25% of the curriculum. Standards for the Bachelor of Music in Pedagogy are found in Section VIII.G. below. Bachelor of Music programs in performance with less course work in pedagogy than required in Section VIII.G., or with less than 25% course work in the accompanying or collaborative keyboard major, but more than a small number of survey courses in these fields, may designate pedagogy or accompanying or collaborative keyboard as an area of emphasis.



### **c. Early Music**

All performance degrees include attention to styles and performance practices. Some programs emphasize certain genres or historical periods. Use of the titles Bachelor of Music in Early Music or Bachelor of Music in Historical Performance or the equivalent is justified only if the institution is adequately staffed and equipped to offer a significant number of specialized courses in the major, adequate library and instrument resources, and solo and ensemble performance experiences in the field of specialization. Normally, specialized courses provide at least 25% of the curriculum. Programs with less than 25% course work in the area of historically informed performance, but more than a small number of survey courses in these fields, may designate Early Music, Historical Performance, or the equivalent as an area of emphasis.

## **2. Specific Guidelines for General Studies**

Historical and analytical studies in the arts and studies in foreign languages are recommended for all performers.

## **3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):

- a. Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy. For majors in Early Music, Historical Performance, or the equivalent, the ability to apply aural, improvisational, and language skills, knowledge of styles and performance practices, and general historical and cultural knowledge as required by the focus of the major is essential.
- b. For performance majors in voice, the study and use of foreign languages and diction are essential.
- c. Solo and ensemble performance in a variety of formal and informal settings. A senior recital is essential, and a junior recital is recommended.

## **B. Bachelor of Music in Music Theory**

### **1. Curricular Structure**

#### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music theory as indicated below and in section VIII. above.

#### **b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major theory area (including the basic musicianship studies) should comprise 25% to 35% of the total degree program; supportive courses in music, 25% to 35%; general studies, 25% to 35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See section III.C. regarding forms of instruction, requirements, and electives.

## **2. Specific Recommendations for General Studies**

Study in such areas as computer science, acoustics, and aesthetics is strongly recommended.

## **3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):

- a. Advanced capabilities in musical analysis including the ability to produce and discuss analytical work from an independent perspective. This includes the ability to compare and evaluate the results of various analytical procedures.

- b. An understanding of the relationships between theory and composition. This includes original and imitative work in composition and a basic understanding of the relationships among musical structure, aesthetic effect, and cultural context.
- c. Ability to use the tools of theoretical work including keyboard skills, spoken and written language, research techniques, and applicable technologies.
- d. An opportunity for independent study that culminates in a senior project or thesis is strongly recommended.

## **C. Bachelor of Music in Composition**

### **1. Curricular Structure**

#### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in composition as indicated below and in section VIII. above.

#### **b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in music composition and basic musicianship should comprise 25% to 35% of the total degree program; supportive courses in music, 25% to 35%; general studies, 25% to 35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See section III.C. regarding forms of instruction, requirements, and electives.

### **2. Specific Recommendations for General Studies**

Study in such areas as computer science, acoustics, and media is strongly recommended.

### **3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):

- a. Achievement of the highest possible level of skill in the use of basic concepts, tools, techniques, and procedures to develop a composition from concept to finished product. This involves the competency to work with both electronic and acoustic media; work with a variety of forms, styles, and notations; and apply principles of scoring appropriate to particular compositions.
- b. Fluency in the use of tools needed by composers. This includes keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies.
- c. Opportunities to hear fully realized performances of the student's original compositions. Public presentation and critical assessment is an essential experience.

## **D. Bachelor of Music in Music History and Literature**

Many institutions delay until the graduate level the offering of degrees in historical musicology or ethnomusicology, reserving the B.M. degree for acquiring the musical skills of analysis and performance, together with intensive participation in listening to and performing a comprehensive repertory of music. When an institution is adequately staffed to offer a variety of courses covering periods, genres, cultural sources, and the music of representative composers, or alternatively, can offer "honors seminars" and closely supervised individual studies at the junior-senior levels for students who have been carefully selected for this kind of program, the offering of the B.M. degree with a major in music history and literature is justified.

## **1. Curricular Structure**

### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music history or literature as indicated below and in section VIII. above.

### **b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the music history and literature area should comprise 25% to 35% of the total program; supportive courses in music (including performance and basic musicianship studies), 25% to 35%; general studies, 25% to 35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See section III.C. regarding forms of instruction, requirements, and electives.

## **2. Specific Recommendations for General Studies**

Students majoring in music history and literature must prepare themselves in both music and the liberal arts, especially if they plan to undertake graduate study in historical musicology or ethnomusicology. Studies recommended would include those from such areas as social, political, cultural, and intellectual history; various national literatures; cultural anthropology; psychology; aesthetics; histories of the visual arts and theatre; and studies in interrelationships among the arts; acoustics, mathematics, and computer science; comparative religion and liturgies.

## **3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):

- a. The ability to work intellectually with relationships between music and music literature within cultural/historical contexts. Knowledge of a variety of cultures, various historical periods, and the ability to produce and defend scholarly work are essential.
- b. An understanding of evolving relationships among musical structure, music history, and performance practices, and the influence of such evolutions on musical and cultural change.
- c. Ability to use effectively the tools of scholarship including keyboard skills, spoken and written language, research techniques, advanced musical analysis, and applicable technologies. Reading skill in foreign languages is essential.
- d. An opportunity for independent study that culminates in a senior project or thesis is strongly recommended.

## **E. Bachelor of Music in Sacred Music**

### **1. Curricular Structure**

#### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in sacred music as indicated below and in section VIII. above.

#### **b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major area, including performance, should comprise 25% to 35% of the total program; supportive courses in music (including basic musicianship studies), 25% to 35%; general studies, 25% to 35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See section III.C. regarding forms of instruction, requirements, and electives.

## 2. Specific Recommendations for General Studies

Studies in philosophy, comparative religion and liturgies, religious history, and other branches of historical inquiry are particularly appropriate.

## 3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all degree programs):

- a. Comprehensive capabilities in the elements of sacred music, including the ability to perform, improvise, and conduct at the highest possible level(s) as appropriate to the area of specialization; achievement in a secondary area of performance (keyboard or voice).
- b. An understanding of musical religious practice including orders of worship, hymnology, administrative structures and procedures, and the relationships between sacred music and the music of general culture.
- c. An understanding of the interrelationship of sacred music with other art forms.
- d. At least one public demonstration of performance abilities, and practicum opportunities within or beyond the institution that lead to demonstrations of competency to work in the field of sacred music. While these functions may be fulfilled in a variety of ways, a senior recital and an internship or similar formal experience are strongly recommended.

## F. Bachelor of Music in Jazz Studies

Jazz and jazz studies are part of the larger musical heritage, and thus are normally included in undergraduate music studies in one or more areas such as general musicianship, repertory, music history, and theoretical studies. Jazz may be emphasized in degree programs such as those in performance, composition, music education, and music history.

The Bachelor of Music in Jazz Studies, however, is intended to produce a comprehensive professional competence in jazz. When an institution is adequately staffed and equipped to offer specialized courses to prepare students for careers in fields requiring combinations of jazz performance, composition, and arranging skills, the offering of the B.M. degree with a major in jazz studies is justified.

Baccalaureate degrees in performance, composition, and music education with a jazz emphasis should be structured according to the standards outlined for those degrees. In these circumstances, the standards for Bachelor of Music in Jazz Studies shall be used as guidelines as appropriate to the specific major emphasis of the curriculum.

### 1. Curricular Structure

#### a. Standard

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in jazz studies as indicated below and in section VIII. above.

#### b. Guidelines

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major area, including performance studies, ensemble participation, studies in composition, arranging, and improvisation, independent study, field experiences, and recitals, should comprise 30% to 40% of the total program; supportive courses in music, including basic musicianship studies, 20% to 30%; general studies, 20% to 30%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See section III.C. regarding forms of instruction, requirements, and electives.

### 2. Specific Guidelines for General Studies

Studies in electronic media, African-American studies, and the business aspects of music are particularly appropriate for the jazz musician.

3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):
  - a. Comprehensive capabilities in various jazz idioms, including the ability to perform, improvise, compose, arrange, and score; and knowledge of jazz history and literature, including the cultural sources and influences of jazz.
  - b. Ability to work as a performer and composer/arranger with a variety of jazz and studio music idioms in various settings and with various sizes and types of ensembles, including the ability to produce the appropriate expressive style of the music being created or presented. Independent studies, internships, field work, and similar experiences are strongly encouraged.
  - c. Opportunities to hear fully realized performances of the student's original compositions and/or arrangements; public presentation is an essential experience.
  - d. Solo and ensemble experiences in a variety of settings. A senior recital is essential and a junior recital is recommended.

## G. Bachelor of Music in Pedagogy

The Bachelor of Music in Pedagogy may be justified only if an institution is adequately staffed and equipped to offer a significant number of specialized courses and internship opportunities in pedagogy.

Bachelor of Music programs in performance with less work in pedagogy than stipulated by these standards, but more than that normally expected for the performance degree, may designate pedagogy as an "area of emphasis."

### 1. Curricular Structure

#### a. Standard

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in pedagogy as indicated below and in section VIII. above.

#### b. Guidelines

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major area of performance, including ensemble participation throughout the program, independent study, and electives, should comprise 20% to 30% of the total program; supportive courses in music, 20% to 30%; courses in pedagogy, including comparative methodology and internships, 15% to 20%; general studies, 25% to 35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See section III.C. regarding forms of instruction, requirements, and electives.

### 2. Specific Guidelines for General Studies

Study in such areas as psychology, learning theory, and business is strongly recommended.

### 3. Essential Competencies, Experiences, and Opportunities

 (in addition to those stated for all degree programs):

- a. Ability to organize and conduct instruction in the major performing medium, including performance at the highest possible level and understanding of the interrelationships between performance and teaching; knowledge of applicable solo, ensemble, and pedagogical literature; and the ability to apply a complete set of musicianship skills to the teaching process; and knowledge of applicable technologies, particularly with respect to group instruction.
- b. Knowledge of pedagogical methods and materials related to individual and group instruction in a principal performing medium and opportunities to observe and apply these in a variety of teaching situations. This includes an understanding of human growth and development and understanding of the principles of learning as they relate to music teaching and performance. It also includes the ability to

- assess aptitudes, backgrounds, interests, and achievements of individuals and groups of students, and to create and evaluate specific programs of study based on these assessments.
- c. Opportunities for teaching in an organized internship program. Such programs shall be under the general supervision of the pedagogy faculty and shall involve a specific program of regular consultation between students and supervising teachers. At least two semesters or three quarters of supervised teaching are an essential experience.
  - d. Solo and ensemble performance experience in a variety of formal and informal settings. A senior recital is essential, and a junior recital is recommended.

## **H. Baccalaureate Degree in Music Therapy**

NASM accredits music therapy degree programs. Some of the titles for degree programs in music therapy are: Bachelor of Music in Music Therapy, Bachelor of Arts in Music Therapy, Bachelor of Science in Music Therapy, Bachelor of Music Education, and Bachelor of Music Therapy.

### **1. Curricular Structure**

#### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music therapy as indicated below and in section VIII. above.

#### **b. Guidelines**

Curricula to accomplish this purpose normally adhere to the following structural guidelines: studies in music should occupy 45% to 50% of the total degree program; studies in music therapy and clinical foundations, approximately 30%; general studies, 20% to 25%. See section III.C. regarding forms of instruction, requirements, and electives.

### **2. Specific Recommendations for General Studies**

Studies in such areas as oral and written communication, social sciences, and the arts are strongly recommended.

### **3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):

- a. Advanced keyboard skills, including the ability to play at sight, accompany, transpose, and improvise.
- b. Ability to sight-sing and take aural dictation.
- c. Skills in voice, especially as related to group singing. Ability to communicate using a basic repertory of traditional, folk, and popular songs.
- d. Guitar skills sufficient to accompany self and ensembles. Ability to perform a basic repertory of traditional, folk, and popular songs in several keys, with or without printed music.
- e. Knowledge of and performance ability on percussion and other instruments sufficient to facilitate rhythm-based musical experiences for individuals and groups.
- f. Conducting skills adequate to the therapist's needs in providing repertory and leadership to small and large vocal/instrumental ensembles.
- g. Composition and arranging skills sufficient to compose songs with simple accompaniment; and to arrange, transpose, and simplify music compositions for small vocal and non-symphonic instrumental ensembles.
- h. Movement skills to direct and move expressively in structured rhythmic and improvisatory movement experiences.

- i. Knowledge of the basic principles of normal human development, exceptionality and psychopathology, principles of therapy, and the therapeutic relationship.
- j. Knowledge of the basic foundations and principles of music therapy, including history and philosophy; the psychological, physiological, and sociological bases for the use of music as therapy; music therapy methods, techniques and materials with their appropriate applications to various client populations.
- k. Knowledge of various client populations; client assessment; treatment planning; therapy implementation and evaluation; clinical documentation—both oral and written; and termination/discharge planning.
- l. Knowledge of professional standards of clinical practice; professional role and ethics; interdisciplinary collaboration in designing and implementing treatment programs; supervision and administration.
- m. Knowledge of research methods to be able to interpret information, demonstrate basic knowledge of historical, quantitative, and qualitative research, and to apply research findings to clinical practice in music therapy.

#### **4. Operational Requirements**

- a. Professional courses in the theory and practice of music therapy must be taught by instructors who hold an appropriate professional credential in music therapy and who have sufficient clinical experience in music therapy.
- b. Clinical training shall be provided with a representative range of client populations in a variety of settings under qualified supervision. This clinical training shall include both pre-internship and internship experiences, which shall be designed, like academic components of the program, to enable students to acquire specific entry-level competencies. The internship is normally required prior to the granting of a baccalaureate degree in music therapy. Although NASM recognizes that some institutions make provision for this as a post-baccalaureate experience, music therapy students must be advised that clinical experience is required to be eligible for board certification in the field.
- c. Institutions are expected to state in their published materials the specific certification eligibility to which their curricula will lead.

#### **I. Baccalaureate Degree in Music Education**

Some of the titles for degree programs designed for teacher education in music are the following: Bachelor of Music Education, Bachelor of Music in Music Education, Bachelor of Science in Music Education, and Bachelor of Arts in Music Education.

##### **1. Curricular Structure**

###### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music education [as indicated below and in section VIII. above].

###### **b. Guidelines**

- (1) Curricula to accomplish this purpose normally adhere to the following structural guidelines: studies in music, including basic musicianship and performance normally comprise at least 50% of the total program; general studies, 30% to 35%; and professional education, 15% to 20%.
- (2) Music education methods courses, such as elementary and secondary methods and supplementary instruments, which are primarily music in content, may be counted under the music component.
- (3) Professional education is defined as those courses normally offered by the education unit that deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc.
- (4) Although student teachers must be supervised by qualified music personnel from the institution and coordinating schools, student teaching is counted as professional education.

## 2. Program Content

In addition to the common core of musicianship and general studies, the musician electing a career in school-based teaching must develop competencies in professional education and in specific areas of musicianship. Professional education components should be dealt with in a practical context, relating the learning of educational principles to the student's day-by-day work in music. Students must be provided opportunities for various types of observation and teaching.

Within the curricular guidelines above, attention should be given to breadth in general studies, to attitudes relating to human, personal considerations, and to social, economic, and cultural components that give individual communities their identity.

## 3. Desirable Attributes, Essential Competencies, and Professional Procedures

### a. Desirable Attributes

The prospective music teacher should have:

- (1) Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.
- (2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.
- (3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.
- (4) The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.
- (5) The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.
- (6) The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.
- (7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The following competencies and procedures provide means for developing these attributes:

### b. Music Competencies

The profession of school music teacher now encompasses a wide range of traditional, emerging, and experimental purposes, approaches, content, and methods. Each institution makes choices about what, among many possibilities, it will offer prospective specialist music teachers. Institutions may offer a comprehensive curriculum involving two or more specializations and/or focus on one or more particular specializations. The following standards provide a framework for developing and evaluating a wide variety of teacher preparation program goals and achievements. Items b.(1), (2), (3), and (4) apply to all programs that prepare prospective music teachers. Items c.(1), (2), (3), and (4) apply to specializations singly or in combination as determined by the focus and content of specific program offerings determined by each institution.

In addition to those basic competencies outlined in Sections VI. and VIII. above, the following apply to the preparation of music teachers:

#### (1) Conducting and Musical Leadership

The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style,



performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.

**(2) Arranging**

The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.

**(3) Functional Performance**

In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.

**(4) Analysis/History/Literature**

The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.

**c. Specialization Competencies**

Institutions and other educational authorities make decisions about the extent to which music teachers will be prepared in one or more specializations. The following competencies apply singly or in combination consistent with the specialization objectives of each teacher preparation program in music.

**(1) General Music**

Listed below are essential competencies and experiences for the general music teaching specialization:

- (a) Musicianship, vocal, and pedagogical skills sufficient to teach general music;
- (b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music;
- (c) The ability to lead performance-based instruction;
- (d) Laboratory and field experiences in teaching general music.

**(2) Vocal/Choral Music**

Listed below are essential competencies and experiences for the vocal/choral teaching specialization:

- (a) Vocal and pedagogical skill sufficient to teach effective use of the voice;
- (b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music;
- (c) Experiences in solo vocal performance, as well as in both large and small choral ensembles;
- (d) Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
- (e) Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

### **(3) Instrumental Music**

Listed below are essential competencies and experiences for the instrumental music teaching specialization:

- (a) Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
- (b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music;
- (c) Experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
- (d) Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

### **(4) Specific Music Fields or Combinations**

Listed below are essential competencies and experiences for music teaching specialization(s) focused on either one or a combination of areas such as composition, electronic and computer music, ethnic music, guitar, small ensembles, jazz, keyboard, orchestral music, music history and theory, music in combination with other disciplines, music technologies, and popular music; or combinations of one or more of these types of content with aspects of the general, vocal/choral, or instrumental specializations:

- (a) Knowledge and skill in the selected area(s) of specialization sufficient to teach beginning and intermediate students effectively;
- (b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for the area(s) of specialization;
- (c) In-depth experiences with the creative and/or performance and/or scholarly aspects of the selected area of specialization as required by the nature and content of that specialization;
- (d) The ability to use instruments, equipment, and technologies associated with the area(s) of specialization;
- (e) Laboratory experience in teaching beginning students in the area(s) of specialization, individually, in small groups, and in larger classes.

### **d. Teaching Competencies**

The musician-teacher must be able to lead students to competency, apply music knowledge and skills in teaching situations, and integrate music instruction into the process of P-12 education. Essential competencies are:

- (1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
- (2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.
- (3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
- (4) Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.
- (5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
- (6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

### **e. Professional Procedures**

In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

- (1) Program purposes and requirements must be clear to prospective students, the profession, potential employers of graduates, and the public.  
A program may focus on an area of specialization as listed above in items c.(1), (2), (3), and (4). A program may focus on the traditional vocal / choral / general / instrumental combination. A program may have a unique focus or purpose that combines two or more of the many possible specializations as listed in item c.(4). Whatever choices are made about purpose and focus, degree titles and descriptions must be consistent with curricular content and requirements. The following information must be clearly stated for each music teacher preparation program offered by an institution:
  - (a) the specific area(s) included in a comprehensive or specialization-focused program;
  - (b) the subject matters to be addressed in the program and in supportive areas;
  - (c) expectations regarding breadth and depth of study and engagement;
  - (d) expectations for the development of artistic, intellectual, and pedagogical competencies, and specifically, what students must know and be able to do in order to graduate from the program;
  - (e) the relationship of program purposes, content, and graduation expectations to licensure requirements.
- (2) Music education methods courses should be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.
- (3) Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution.
- (4) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.
- (5) Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis.

## **J. Five-Year Program in Music Education**

### **1. 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.

## **2. Post-Baccalaureate Studies**

The requirement or encouragement of periodic collegiate study by teachers in service is established practice in many states and localities. In recent years, certain states have moved to withhold final certification until completion of an additional year's study (30 semester credits). The inherent purpose is to remedy shortcomings and develop new specialization interests discovered on the job.

Such requirements may be satisfied by pursuit of a master's degree for which the individual is qualified; or a more structured course of study may be developed which might properly include subjects at either the graduate or the undergraduate level. The latter plan calls for one or more courses in the following fields as prescribed by the local institution:

- a. Music theory
- b. Music history and music literature
- c. Musicology or ethnomusicology
- d. Principal performing field
- e. Secondary performing field(s)
- f. Philosophy, organization, or supervision of music education
- g. Related academic fields
- h. Related areas in professional education

## **X. GRADUATE PROGRAMS IN MUSIC**

### **A. Fundamental Purposes and Principles**

#### **1. Purposes**

Each institution is responsible for developing and defining the specific purposes of its overall graduate program in music and of each graduate degree program it offers.

#### **2. Relationships: Purposes, Content, and Requirements**

- a. For each graduate program offered, logical and functioning relationships among the purposes, structure, and content. For each program, this includes decisions about:
  - (1) specialization(s);
  - (2) the relationships between the specialization(s) and music or other music-related disciplines, other fields of study, and music or other professions;
  - (3) requirements in such areas as composition and performance, research, scholarship, preparation for teaching in terms of (a) the specialization, (b) support for the specializations, and (c) breadth of competence.
- b. For each graduate program, the curricular structure and the requirements for admission, continuation and graduation must be consistent with program purposes and content.

#### **3. Major Field(s) and Supportive Studies**

Each graduate student is expected to gain in-depth knowledge and competence in one or more fields of specialization. Graduate programs include requirements and opportunities for studies that support the chosen specialization(s).

#### **4. Creative Work, Inquiry, Research, and Scholarship**

- a. Professional work in music specializations is produced through creative endeavor, inquiry, and investigation. Each type of work and each individual work exhibits specific intent, content, methodology, and product. Individual or group decisions about these four elements shape the ways that creativity, inquiry, and investigation are used to produce work in various artistic, scholarly, pedagogical, or other specializations. Competency to practice in one or more fields of specialization includes the ability to

conduct the types of creative work, inquiry, and investigation normally associated with the specialization(s) chosen.

- b. These types include, but are not limited to:
  - (1) Work in composition, performance, or production that results in contributions to the body of knowledge and practice in music.
  - (2) The development and application or incorporation of various types of inquiry and investigation, including formal research or scholarship the musician wishes to use in the composition, performance, or production of a work of music.
  - (3) Research and scholarship as defined and practiced by professional humanists, scientists, and social scientists. In musicology and ethnomusicology, music theory, music specialization, and other academic specializations, this includes, but is not limited to, such areas as music history, analysis, and criticism; the relationship of music to inquiry in the humanities, the sciences, and the social sciences; the influences of music in and on larger social, cultural, educational, economic, and technological contexts; and the nature and application of music thinking and pedagogy.
  - (4) The development, compilation, and application or incorporation of inquiry results, including those produced by formal research and scholarship, in decisions about pedagogy and teaching, applications of music therapy, and policy-making in various contexts.

## 5. Types of Degree Programs

Different specializations and different degree programs reflect specific goals with respect to relationships among fields of practice and approaches to inquiry, investigation, and to research and scholarship as presented above, whether broadly or narrowly defined. The basic degree frameworks are described below.

### a. Practice-Oriented Degrees

These degrees focus on the preparation of artists, pedagogues, therapists, or other music professionals.

Degree titles reflect level of study and content, and normally include Master of Music, Master of Arts, Master of Science, Doctor of Musical Arts, Doctor of Music, and Doctor of Education.

### b. Research-Oriented Degrees

These degrees focus on the preparation of scholars and researchers.

Degree titles reflect level of study and content and normally include Master of Arts, Master of Science, Master of Music, and Doctor of Philosophy.

### c. Degrees Combining Research and Practice Orientations

These degrees focus on the simultaneous development of the ability to produce advanced research findings, often using the practices and protocols of the humanities, sciences, or social sciences, and the ability to utilize, combine, or integrate these findings with practice of the artistic, pedagogical, therapeutic, or other music-related professions.

Degree titles reflect level of study and content and are consistent with the character and requirements of the degree rubric chosen.

## 6. Breadth of Competence

### a. Components

Breadth of competence is characterized by the ability to work in one or more fields of music with a broad range of knowledge, skills, and perspectives. As examples, breadth of competence includes the capacities to be engaged musically, artistically, intellectually, and operationally beyond the major specialization or field, connect music to other fields and issues, and apply appropriate techniques and technologies to work in and about music. The ability to speak and write cogently is critical for all professional musicians.

**b. Opportunities and Relationships**

Graduate programs in music should provide opportunities for individual students to enlarge their breadth of competence. This includes opportunities for deepening understanding of the relationships among musical specializations such as performance, historical and theoretical analysis, composition, pedagogy, musicology, and ethnomusicology. The development of breadth of competence normally includes studies beyond the undergraduate level.

**7. Preparation for the Professions**

**a. Career Development**

Many of those who earn graduate degrees in music will be engaged for several decades in a variety of music and music-related professions. Students should be encouraged to acquire the career development and entrepreneurial techniques necessary to advance themselves according to their area of specialization and their own career objectives.

**b. Teaching**

Most of those who are in graduate degrees in music are or will be engaged in music teaching of some type during the course of their professional careers. Institutions are therefore strongly encouraged to give attention to the preparation of graduate students as teachers. Whenever possible, experiences should include teaching music to both music majors and non-music majors. Graduate students, particularly at the doctoral level, should have opportunities for direct teaching experiences appropriate to their major and minor areas under the supervision of master teachers. As appropriate to primary and secondary areas of concentration and to individual career objectives, preparation for teaching should include an introduction to the pedagogy of subject matter considered fundamental to curricula for undergraduate music majors, including composition and improvisation, music theory and history, music from a breadth of cultures, technology, and performance.

**B. Resources and Music Program Components**

1. Resources must be sufficient to support the purposes, goals, objectives, and content of graduate programs and must meet NASM operational requirements in this regard (see section II.). The relationships between the establishment of objectives and the development of program structure and resources are crucial to success. The process of establishing and maintaining these relationships should be characterized by the same rigorous pursuit of creative development and analytical excellence that are functions of graduate study itself.
2. Curricular components of graduate programs must meet NASM requirements in section III. above (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
3. The standards applicable to each graduate program are comprised of those referenced in items X.B.1. and 2. above, as well as those outlined for specific programs that follow.

**4. Community**

An institution's overall graduate program in music requires a traditional and/or virtual community of students and faculty to permit the formal and informal sharing of experience, ideas, and knowledge.

**5. Experiences**

Graduate education requires the provision of certain kinds of experiences that go beyond those typically provided in undergraduate programs. These include opportunities for active participation in small seminars and tutorials, extensive informal contact with faculty, and consultation during preparation of a final project over an extended period of time.

## **C. General Degree Requirements and Procedures**

### **1. Credits**

- a. At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only.
- b. A single course that carries both an undergraduate and a graduate designation is not considered a course intended for graduate students only.
- c. A course may enroll an undergraduate student and maintain its status as being intended for graduate students only if, in the context of that course, the undergraduate student is expected to meet the same standards, do the same work, and otherwise perform as a graduate student.
- d. To obtain graduate credit, students enrolled in a single course that carries a separate undergraduate and graduate designation or number must complete specific published requirements that are at a graduate level. Distinctions between undergraduate and graduate expectations must be delineated for such courses.
- e. Only courses taken after undergraduate courses that are prerequisite to a given graduate program may receive graduate degree credit in that program.

### **2. Residence**

Residence policies are determined by the institution. Normally, a period of continuous concentrated study within the graduate community is required. Programs based on distance learning, or with a significant distance-learning component, must fulfill the function of community by providing experiences that produce interaction among graduate students and faculty.

### **3. Language Proficiencies and/or Other Required Skills**

Specific requirements are determined by the institution based on the objectives of the program.

### **4. Course Work**

Institutions determine course work requirements for each graduate program. Requirements for the master's degree are usually stated in terms of specific credits. At levels above the master's, institutions may not wish to specify course or credit requirements, other than the satisfactory completion of certain examinations, recitals, compositions, or a dissertation. Whatever the structure of these requirements, there should be a logical relationship between studies and experiences that develop knowledge and skills, and those that evaluate progress.

### **5. Independent Study**

Programs that include or are based upon independent study must meet applicable requirements in section III.

### **6. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media**

Program in these categories must meet applicable requirements in section III.

### **7. Evaluations**

#### **a. Comprehensive Reviews**

Comprehensive reviews cover the major field of study, particularly as defined by the degree title, and any other associated or required fields specified by the institution. At the completion of course work or during the development of proficiencies, the function of comprehensive review is achieved through mechanisms such as written or oral comprehensive examinations, seminars providing summary evaluation, or a cumulative series of reviews. At the master's level, successful completion of this review is a requirement for graduation. At the doctoral level, successful completion of this review qualifies the student for degree candidacy.

**b. Final Examination**

At the doctoral level, the final examination may be given after all other degree requirements have been met, including the final project. This examination may be in defense of a dissertation; it may be concerned with the major performing medium and its repertory; or it may be concerned with compositions submitted for the degree.

**8. Final Project**

For degree programs in which a final project is required, the final project is undertaken in the area(s) of specialization. At the doctoral level, it is expected to be comparable to high-level work presented to the public by professionals in the field.

**XI. ADMISSION TO GRADUATE STUDY**

**A. Admission Policies**

Institutions are responsible for establishing specific admission requirements for graduate study in music. These policies must be consistent with the purposes and goals of the institution's specific graduate programs. Admission standards must be sufficiently high to predict success in graduate study. Within the parameters set by the institution, admission policies should be flexible to permit acceptance of students specifically interested in pursuing one or more of the several functions of graduate study in depth. The diversity of previous education, background, and interests of applicants should be considered in assessments of potential.

**B. Completion of Previous Degree Programs**

Completion of an appropriate undergraduate program or the equivalent is required for graduate study in music. Each institution determines the pre-requisites for each graduate program it offers. Admission to doctoral programs may require completion of a master's degree, although a master's degree program or the formal awarding of the master's degree need not be a prerequisite.

**C. Evaluation of Creative, Scholarly, or Professional Work**

Admission to graduate study shall be based on critical examination of the academic record; the content of courses taken; and original compositions, papers, a performance audition and/or professional experience as appropriate.

**D. Institutional Entrance Examinations**

**1. Basic Music Competencies**

All students admitted to graduate study in music shall demonstrate at least baccalaureate-level competence in those areas considered common to all undergraduate study in music as outlined in sections VII. or VIII. above.

**2. Basic Language Competencies**

All students admitted to graduate degree study in music shall demonstrate sufficient knowledge and skill in English to pursue the required studies.

**3. Audition and Examination Design**

Member institutions shall require entrance auditions and examinations appropriate to the goals and objectives of the graduate program as a whole and each graduate program, as applicable. These should be designed to test for present attainments at the entering level, rather than to demonstrate achievement at a more advanced graduate level. Students admitted with deficiencies should be required to remove them early in their programs.



#### **4. Faculty Involvement**

The competency levels examined, whether in general or for specific programs, should be determined by general agreement among the graduate faculty. Faculty consensus concerning the policies and procedures in this regard is considered essential since such examinations may be used as placement and/or entrance criteria.

#### **E. Standard Published Examinations**

The use of standard published examinations in the admission process is a prerogative of the institution. Any utilization should reflect the objectives of the graduate program.

### **XII. MASTER'S DEGREES**

#### **A. Standards Common to All Master's Degrees**

##### **1. General Requirements**

Master's degree programs must meet the standards for all graduate degrees as outlined in Sections X. and XI. above.

##### **2. Major Field or Specialization, Supportive Studies in Music, Studies in Other Fields**

Each graduate student is engaged in concentrated, advanced post-baccalaureate study in a major field or specialization, and in studies beyond the major that support the major either directly or by developing breadth of competence.

##### **3. Specific Requirements**

Published materials about any master's degree program indicate:

- a. Fields, specializations, issues, or problems to be addressed and the content, techniques, and disciplinary perspectives students are expected to use to address them.
- b. Expectations for the development of depth and breadth in required subjects or areas of study.
- c. Levels of knowledge and skill expected upon graduation, including the levels of artistic, intellectual, and disciplinary engagement with subject matter and projects.

##### **4. Curricular Structure**

- a. **Major Field or Specialization:** Normally occupies up to two-thirds or at least one-third of the total degree requirements. Specialization may be defined to include multiple aspects of music.
- b. **Supportive Studies in Music:** Normally occupy up to one-half or at least one-third of the total degree requirements.
- c. **Studies in Other Fields or Electives:** May or may not be required or available. However, the norms stated in items XII.A.4.a. and b. above indicate that up to one-third of the total degree requirements may be used for this purpose.

##### **5. Credits**

At least 30 semester hours or 45 quarter hours are required for master's degrees.

##### **6. Comprehensive Review**

A comprehensive review is required (see Section X.C.7.(a) above.) The format is the prerogative of the institution.

## **7. Experimental or Unique Programs**

The requirements below address the most typical master's degree formats. Experimental or unique programs will be reviewed using applicable standards for master's degrees as guidelines for determining the extent to which the program is a master's degree in music and is meeting its published goals for student achievement.

### **B. Degree Formats and Titles**

#### **1. Specific Master's Degrees**

These degrees focus on the development of professional competence in a music specialization or in a music-related field. The degree awarded is Master of Music, Master of Arts, or Master of Science with the specialization indicated, e.g., Master of Music in Performance.

#### **2. General Master's Degrees**

These degrees provide a graduate-level overview of the field of music. The degree awarded is Master of Arts in Music or Master of Science in Music.

#### **3. Master's Degrees in Teaching**

These degrees normally provide P-12 teacher preparation curricula following completing of a baccalaureate degree with a major in another subject; however, these degrees have different purposes at different institutions. Degrees with titles such as Master of Arts in Teaching, Master of Science in Teaching, and Master of Music in Teaching will be considered and listed by NASM as master's degrees in music only when their requirements and degree structures are consistent with specific or general master's degree formats. When the primary purpose is completion of undergraduate requirements for teacher certification, the program will be reviewed by the Commission on Accreditation, but not listed in the *Directory* of the Association.

#### **4. Extended Master's Degrees**

Degrees with the titles Master of Fine Arts and Master of Musical Arts normally require at least 60 semester hours, are structured as specific master's degrees, and require at least fifty per cent of the total credits in the major field of specialization. The Master of Fine Arts in Music may connote multi-disciplinary arts study when music is the basis for such study and comprises at least fifty per cent of the total curriculum.

## **XIII. THE GENERAL MASTER'S DEGREE**

A program requiring a variety of studies in the field of music normally occupies at least two-thirds of the total curriculum. Requirements must include studies in performance, music history or ethnomusicology, and music theory. Final project requirements are the prerogative of the institution. Graduates demonstrate a comprehensive knowledge of the field of music.

## **XIV. SPECIFIC MASTER'S DEGREES**

### **A. All Specific Master's Degrees**

In addition to applicable requirements for all graduate programs and for all master's degree programs, students in all specific master's degrees:

1. Develop advanced capacities to work independently and make effective artistic and intellectual judgments and professional decisions in the area of specialization.
2. Demonstrate professional competence in the area of specialization before peers and faculty.
3. Produce a final project or some equivalent reviewed by more than one faculty member. Normally, a faculty committee monitors progress and certifies completion of degree requirements.

## **B. Practice-Oriented Degrees**

### **1. The Master's Degree in Accompanying, Chamber Music, Collaborative Keyboard**

- a. Students demonstrate advanced competencies in vocal and/or instrumental collaboration. Studies in these areas comprise as much as two-thirds or at least one-third of the curriculum.
- b. Students gain knowledge and skills in one or more fields of music outside the major such as theory, history, musicology, ethnomusicology, and performance. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the curriculum.
- c. All students gain knowledge of repertory and historical performance practices.
- d. Students that emphasize vocal coaching must develop language diction competencies.
- e. Students that emphasize instrumental collaboration must develop special competencies in chamber music.
- f. As a culminating demonstration of professional capability in the major field, the student must present at least one full-length public performance.

### **2. The Master's Degree in Composition**

- a. Students demonstrate advanced competencies in composition. Studies in this area comprise as much as two-thirds or at least one-third of the total curriculum.
- b. Students gain knowledge and skills in one or more fields of music outside the major such as history and literature, theory and analysis, musicology and ethnomusicology, performance, and pedagogy. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the total curriculum.
- c. Students must be afforded regular opportunities to hear their works performed.
- d. As a culminating demonstration of professional capability in the major field, the student must submit at least one original composition appropriate as a final project.

### **3. The Master's Degree in Conducting**

- a. Students demonstrate advanced competencies in conducting. Conducting, analytical studies, and score reading comprise as much as two-thirds or at least one-third of the total curriculum.
- b. Students gain knowledge and skills in one or more fields of music outside the major such as orchestration, history and literature, musicology and ethnomusicology, performance, and composition. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the total curriculum.
- c. Choral conducting majors must be proficient in vocal pedagogy and in English, German, Italian and Latin diction. They must have general phonetic knowledge and skills that can be related to other languages. They should have language competencies sufficient to understand texts in the repertory.
- d. Students must be afforded the opportunity for regular conducting experience under faculty supervision and with an appropriate ensemble.
- e. As a culminating demonstration of professional capability in the major field, the student must conduct a public performance.

*Please Note: For additional standards and guidelines for programs in orchestral conducting, see Appendix I.D.*

### **4. The Master's Degree in Jazz Studies**

- a. Students demonstrate advanced competencies in such areas as jazz performance, improvisation, composition, and arranging. Studies in these areas comprise as much as two-thirds or at least one-third of the total curriculum.

- b. Students gain knowledge and skills in one or more fields of music outside the major such as history and literature, theory and analysis, musicology and ethnomusicology, and recording and studio techniques. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the total curriculum.
- c. As a culminating demonstration of professional capability in the major field, the student must present either a public performance or submit at least one original composition as a thesis.

#### **5. The Master's Degree in Pedagogy**

- a. Students demonstrate advanced competencies in pedagogy of a specific performance area and its repertory. Studies in these areas comprise as much as two-thirds or at least one-third of the curriculum.
- b. Students gain knowledge and skills in one or more fields of music outside the major such as theory, history, musicology, ethnomusicology, and performance. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the curriculum.
- c. As a culminating demonstration of professional capability in the major field, the student must present a final project, research paper, and/or recital.

#### **6. The Master's Degree in Performance**

- a. Students demonstrate advanced competencies in performance. Studies in this area comprise as much as two-thirds or at least one-third of the total curriculum.
- b. Students gain knowledge and skills in one or more fields of music outside the major such as theory and analysis, history and literature, musicology and ethnomusicology, and pedagogy. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the total curriculum.
- c. Voice majors are expected to be proficient in English, German, French, and Italian diction and to have general phonetic knowledge and skills that can be applied to other languages. They should have language competencies sufficient to understand texts in the repertory.
- d. Early music or historical performance majors shall develop advanced knowledge of music history and performance practice.
- e. As a culminating demonstration of professional capability in the major field, the student must present a public performance, which may serve as the thesis. Normally, the performance includes at least 60 minutes of recital in which the performer is a soloist.

#### **7. The Master's Degree in Opera Performance**

*The master's degree in opera performance is distinct from the master's degree in voice performance.*

- a. Students demonstrate advanced competencies in the integration of musical, theatrical, and diction skills required in opera performance. Studies in these areas comprise at least one-third of the curriculum.
- b. Students gain knowledge and skills in voice and in one or more fields of music outside the major such as sight-singing and repertory. Such supportive studies in music that broaden and deepen musical competence constitute at least one-third of the curriculum,
- c. Students must develop advanced theatre skills and advanced competence in English, Italian, French, and German diction. They should have language competencies sufficient to understand texts in the repertory.
- d. Students acquire fundamental, graduate-level analytical perspectives in both music theory and music history.
- e. As a culminating demonstration of professional capability in the major field, the student shall perform a significant role in at least one fully staged production with orchestra.

*Please Note: For additional standards and guidelines for opera/musical theatre programs, see Appendix I.C.*

## **8. The Master's Degree in Sacred Music**

- a. Students demonstrate advanced competencies in sacred music, including areas such as conducting, literature, and repertory; hymnology and worship practices; and supervised apprenticeship. Studies in these areas comprise as much as two-thirds or at least one-third of the total curriculum.
- b. Students gain knowledge and skills in one or more fields of music outside the major such as organ and/or voice, choral ensemble, music education, pedagogy, theory and analysis, and musicology and ethnomusicology. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the total curriculum,
- c. As a culminating demonstration of professional capability in the major field, the student must present a public recital or a comparable musical presentation as a demonstration of competence in performance.

## **C. Research-Oriented Degrees**

### **1. Master's Degrees in Music History and Literature, Musicology, or Ethnomusicology**

- a. Students demonstrate advanced competencies in music history and literature and/or musicology and/or ethnomusicology. Studies in these areas comprise as much as two-thirds or at least one-third of the total curriculum.
- b. Students gain knowledge and skills in one or more fields of music outside the major such as theory and analysis, pedagogy, and performance, including participation in ensembles appropriate to the major emphasis. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the curriculum.
- c. In addition to the General Requirements for Admission to Graduate Study (see Section X., above) prospective students must have a reading ability in at least one foreign language.
- d. As a culminating demonstration of professional capability in the major field, the student must submit a final project that demonstrates advanced competence in research and writing in music history, musicology, or ethnomusicology. The final project may be a thesis, a series of special papers, or a written work of equivalent scope and depth.

### **2. The Master's Degree in Music Theory**

- a. Students demonstrate advanced competencies in music theory. Studies in this area comprise as much as two-thirds or at least one-third of the total curriculum.
- b. Students gain knowledge and skills in one or more fields of music outside the major such as history and literature, composition, musicology and ethnomusicology, performance, and pedagogy. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the total curriculum.
- c. As a culminating demonstration of professional capability in the major field, the student must submit a final project that demonstrates advanced competence in theoretical research and writing.

## **D. Degrees Combining Practice and Research Orientations**

### **1. The Master's Degree in Theory-Composition**

- a. When the degree objectives are a double major in theory and composition, the development of advanced competencies in theory and in composition each comprise at least one-third of the curriculum. See sections XIV.B.2. and XIV.C.2. above for content.
- b. When the degree objectives are an emphasis in one field, studies in that field comprise at least one-third of the total curriculum, and studies in both fields comprise at least one-half of the curriculum. See sections XIV.B.2. and XIV.C.2. above for content.
- c. Supportive studies in music, such as history and literature, performance, pedagogy, and musicology and ethnomusicology comprise at least one-third of the total curriculum.

- d. As a culminating demonstration of professional capability in the major field, the student must submit a theoretical document and/or an original composition.

## **2. Research and Practice Combinations**

- a. Students demonstrate advanced competencies to develop research studies and utilize findings in fields of artistic or pedagogical practice.
- b. Essential competencies are, advanced knowledge and skills in one or more research methodologies, the ability to conceptualize problems generically, and the ability to connect research to creative work and problem solving in a field of practice.
- c. Requirements for work in various disciplines must be correlated to the specific goals and objectives of standardized or individual degree programs.
- d. As a culminating demonstration of master's level capability in relating or integrating research and practice, the student must complete a final project consistent with the goals of the program.

## **3. Unique Combinations and Formats**

Master's degree programs may be developed to address specific combinations of artistic and intellectual goals that result in combinations of fields, content, and processes. Such programs define the breadth, depth and scope of the area(s) in which competencies will be developed at the master's level. This definition is the basis for program structure, curricular requirements, and the nature of the culminating demonstration of master's level capability in the field(s) of study.

## **E. The Master's Degree in Music Education**

1. Students demonstrate advanced competencies in music education. Studies in this area comprise as much as two-thirds or at least one-third of the total curriculum.
2. Students gain knowledge and skills in one or more fields of music outside the major such as performance, conducting, theory and analysis, and history and literature. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the total curriculum. To ensure breadth of competence, it is strongly recommended that institutions require at least one advanced course in music history, musicology, or ethnomusicology; one in performance; and one in music theory analysis.
3. Students develop graduate-level perspectives on contemporary issues and problems in music education. This may include a review of curriculum developments, teaching methodology, innovations, and multidisciplinary concepts in advanced seminars or by other means.
4. Some institutions make distinctions between practice-oriented and research-oriented programs. If an institution makes a distinction:
  - a. A practice-oriented program emphasizes the extension of specialized performance and pedagogy competencies for music teachers. Institutions making such a designation should require at least one-half of the curriculum to be in performance and/or pedagogy. A final project in performance and/or pedagogy is recommended.
  - b. A research-oriented program emphasizes theoretical studies and research projects in music education. If an institution uses such a designation, at least one-half of the curriculum should be required in music education research and the associated research areas. Normally, a research project or thesis is required.

## **F. The Master's Degree in Music Therapy**

1. The master's degree shall impart further breadth and depth to entry-level competencies such as knowledge and skills mastery in music foundations, clinical foundations, and music therapy.
2. The master's degree shall also impart basic competence in one or more of the following areas:
  - a. advanced topics—for example, music therapy theory development, quantitative and qualitative research, supervision, college teaching, administration;

- b. advanced clinical specializations—for example:
  - (1) a particular method such as music psychotherapy, music medicine, wellness and prevention; or
  - (2) a particular clinical approach such as developmental, behavioral, or psychodynamic; or
  - (3) a particular client population such as children with disabilities, developmentally disabled, geriatric; or
  - (4) an area of practice requiring training beyond the entry level.
- 3. Other studies in music related to the objectives of the degree comprise at least one-third of the curriculum. These studies may include course work in diverse areas—for example: performance, ethnomusicology, advanced musicianship, and analysis. The remainder of the curriculum consists of supportive studies which bear directly on the specific educational objectives of the degree program and which facilitate successful completion of the final project.
- 4. A final thesis project, clinical project, or demonstration project is required.
- 5. Students entering the master's degree without the bachelor's degree in music therapy and/or the MT-BC credential must take a minimum of 30 to 36 graduate semester hours' credit toward advanced competence in addition to and beyond any courses needed to demonstrate entry-level competencies.
- 6. Master's degree programs in music therapy may carry the title Master of Arts in Music Therapy, Master of Science in Music Therapy, Master of Music in Music Therapy, or Master of Music Therapy. Degree programs titled Master of Music Therapy require that at least one-half of the course work be in music therapy studies.

## **XV. SPECIALIST PROGRAMS**

The title "Specialist in Music" or "Specialist in Education" is also used to indicate advanced graduate study. To be consistent with standard academic practice, this program should require at least thirty semester hours beyond the Master of Arts, Master of Science, Master of Music, or Master of Music Education degrees, and should be structured to provide intensive study focused primarily on the area of specialization.

## **XVI. DOCTORAL DEGREES IN MUSIC**

### **A. Purpose**

Doctoral degrees in music are intended for those planning to work at the most advanced academic and professional levels of musical endeavor. Students admitted to doctoral study are expected to achieve competencies that enable them to function consistent with their specializations as musicians, as scholars, and as teachers who can communicate effectively both orally and in written form.

The artist diploma may be more appropriate than the doctoral degree for the student seeking total concentration in performance or composition at the post-master's level.

### **B. Time, Previous Degree Relationships, Commonalities.**

1. Doctoral programs require the equivalent of at least three years' full-time graduate work beyond the baccalaureate. The Master of Music, Master of Arts, or Master of Science degree may comprise part of this study; however, completion of a master's degree program or the awarding of a master's degree need not be a prerequisite for admission to doctoral study.
2. Programs leading to the doctorate utilize similar frameworks; the specifics of each framework and the policies and procedures associated with it are determined by each institution.

### **C. Qualifying Prerequisites**

Whatever their area of specialization, candidates for the doctorate in music shall demonstrate the following as a prerequisite to qualifying for the degree:

1. Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline;

2. Significant advanced, professional-level accomplishment in performance, composition, scholarship, or conducting;
3. A knowledge of the techniques of music theory sufficient to perform advanced analysis;
4. A knowledge of representative literature and composers of each major period of music history;
5. A knowledge of general bibliographical resources in music;
6. Considerable depth of knowledge in some aspect of music, such as an historical period, an aspect of theory, performance practice, or compositional styles;
7. Sufficient writing and speaking skills to communicate clearly and effectively to members of the scholarly community and the wider community, and especially in teaching situations;
8. Research skills appropriate to the area of study as determined by the institution, such as computer programming, including Web-design language(s), statistics, foreign languages, non-traditional notation systems, and so forth.

## **D. Types of Degrees**

### **1. Research-Oriented Degrees**

At the doctoral level, the basic orientation is scholarly or research activity that makes an original contribution to the chosen field. Advanced scholarship and research are intensely disciplined efforts; intuition and creativity are important in the gathering, processing, and interpretation of information.

The program most appropriately culminates in the awarding of the degree, Doctor of Philosophy. It is recognized that some institutions offer research-oriented degrees with other titles.

### **2. Practice-Oriented Degrees**

At the doctoral level, the basic orientation is the highest level of professional practice emphasizing the creation or performance of musical works and the application and transmission of knowledge about musical works, or pedagogy, or the practice of music education in the elementary and secondary schools. Creation, performance, and teaching are highly disciplined efforts; inquiry and investigation, and often research and scholarship, are components of performance practice.

The program most appropriately culminates in the awarding of the degree, Doctor of Musical Arts or Doctor of Music.

### **3. Degrees with Unique Orientations**

Doctoral programs may be developed that address various combinations of goals and objectives for research and practice in music and in the combination of music with other fields.

The content of such degrees must be consistent with the degree rubric and any other designations used in their titles.

### **4. Specializations**

#### **a. The Doctorate in Composition**

The doctoral degree program in composition stresses creative activity emphasizing the development of a personal aesthetic expressible in sound. Competencies also include a broad knowledge of historical and contemporary compositional practices, music theory, history and criticism, and creative approaches to relationships of these to the compositional process.

#### **b. The Doctorate in Conducting**

The doctoral degree program in conducting emphasizes the development of the full range of capabilities for leading ensembles at the highest musical levels. Conductors are able to conceptualize and realize artistic aspirations for the performances of musical works. Competencies include advanced knowledge and skills in musicianship, theoretical and historical analysis, repertory, rehearsal technique, performance practices, and languages.



Students must have the opportunity regularly to conduct rehearsals and performances under faculty supervision in settings that replicate collegiate-level and/or professional preparation and presentation.

*Please Note: For additional standards and guidelines for programs in orchestral conducting, see Appendix I.D.*

**c. The Doctorate in Jazz Studies**

Doctoral degree programs in jazz studies emphasize the integration of performance, improvisation, composition, and arranging at the highest professional levels. Competencies also include a broad knowledge of jazz repertory, history, and practice; music theory; and technologies.

Students must have the opportunity to perform and hear their works performed.

**d. Doctorates in Music Education**

The doctoral degree program in music education emphasizes the preparation of music administrators, teachers, and researchers who are able to think abstractly, generalize knowledge, carry on research and apply research results to their own areas of specialization, and communicate effectively both orally and in written form. The program involves the scholarly study of the philosophical and psychological foundations of music education and the processes of teaching and learning music. Additional studies are recommended in such areas as performance, aesthetics, ethnomusicology, history of the other arts, education, anthropology, and sociology.

**e. Doctorates in Musicology and Ethnomusicology**

The doctoral degree program in musicology or ethnomusicology emphasizes the scholarly study of music and its relationship with other fields. Additional studies are recommended in such areas as aesthetics, social and political history, art history, anthropology, and psychology. Competencies include an understanding of the theories and methodologies of musicology and/or ethnomusicology; bibliography, research, and analytic techniques; reading ability in appropriate foreign languages; and writing skills.

**f. The Doctorate in Pedagogy**

The doctoral degree program in pedagogy emphasizes the preparation of music teachers and researchers who conduct inquiries and develop methodologies and repertoires for music study. Programs normally include, comparative methodologies, research in music and music education, performance, and educational evaluation. Additional studies are recommended in such areas as psychology, sociology, aesthetics, and music history.

Programs with dual objectives in performance and pedagogy must require demonstration of a high level of professional competency in performance as a requirement for graduation.

**g. The Doctorate in Performance**

**(1) Instrumental or Vocal Performance**

The doctoral degree program in performance emphasizes presentation in a specific performing medium. Performance competence is at the highest professional level with historical and theoretical knowledge supportive of the development of individualized interpretations. Competencies also include a broad knowledge of repertory and literature. Additional studies in pedagogy are recommended.

**(2) Accompanying, Chamber Music, Collaborative Piano**

The doctoral degree program in accompanying, chamber music, or collaborative piano emphasizes the preparation of musicians who specialize in small ensemble performance. Performance competence should be at the highest professional level. Theoretical and historical knowledge is highly developed to support the preparation of performances. Competencies also include a comprehensive knowledge of repertory and literature in the area of specialization.

**(3) Early Music**

The doctoral degree program in early music emphasizes the preparation of musicians who specialize in historic performance, including on period instruments. Performance competence should be at the highest professional level. Historical knowledge, especially performance practices, and analytical

skills in music theory are highly developed. Competencies also include a comprehensive knowledge of repertory and literature in the area of specialization.

**h. The Doctorate in Sacred Music**

The doctoral program in sacred music emphasizes the various applications of music and musical studies to religious settings and/or religious thought. Programs vary in their specific objectives and normally include studies to enhance musical and historical perspective, especially with regard to the development of religion and church music practices.

**i. The Doctorate in Music Theory**

The doctoral degree program in music theory emphasizes studies in the organization, language, and grammar of music. Competencies also include a broad knowledge of music history, aesthetics, acoustics, technological means of research, and the ability to clarify issues of musical structure.

**XVII. NON-DEGREE-GRANTING PROGRAMS IN MUSIC**

**A. Basic Program Types**

The National Association of Schools of Music recognizes two distinct types of non-degree-granting programs:

- 1. Community or Precollegiate Education** – non-degree-granting programs of study for children, youth, and adults, often in the institution’s local community. These range from private lessons to large institutionalized programs with specialized professional faculty and administration. “Community Music School,” “Preparatory Program,” “Community Division,” “Magnet School,” and “Performing and Visual Arts School,” are among the many titles used to designate such programs.

NASM will process applications for Membership from independent schools in this category, including boarding or day schools offering general education, only if the school is accredited by the Accrediting Commission for Community and Precollegiate Arts Schools (see NASM Bylaws, Article I).

- 2. Postsecondary Professional Education and Training** – non-degree-granting programs of study in a particular field or fields of music. These programs are at the collegiate or graduate level.

**B. Fundamental Purposes and Principles**

**1. Purposes**

Each institution is responsible for developing and defining the specific purposes of its overall non-degree-granting program in music and of each non-degree-granting program it offers.

**2. Relationships: Purposes, Content, and Requirements**

- For each non-degree-granting program, there must be logical and functioning relationships among purposes, structure, and content, and levels of competency or proficiency expected for continuation or completion.
- For each non-degree-granting program, the program or curricular structure and any requirements for admission, continuation, or completion must be consistent with program purposes and content.
- Titles of programs must be consistent with their content

**C. Certificates and Diploma Programs**

The awarding of a certificate, diploma, or equivalent implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

**D. Independent Study**

Programs that include or are based upon independent study must meet applicable requirements in Section III. General Curricular Standards and Policies.

**E. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media**

Programs in these categories must meet applicable requirements in Section III. General Curricular Standards and Policies.

**F. Resources**

1. Resources must be sufficient to support the purposes, goals, objectives, and content of non-degree-granting programs and must meet NASM operational requirements in this regard (see section II.).
2. Curricular components of non-degree-granting programs must meet NASM requirements in section III. above (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
3. The standards applicable to each non-degree-granting program are comprised of those referenced in items XVI.F.1. and 2. above, as well as those outlined for specific programs that follow.

**XVIII. ADMISSION TO PROFESSIONAL POSTSECONDARY NON-DEGREE-GRANTING PROGRAMS IN MUSIC**

**A. Admission Criteria**

Institutions are responsible for establishing specific admission policies or requirements for their non-degree-granting programs in music. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversities of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual programs.

**B. High School Diploma**

1. The admission policy must be clearly stated with respect to students entering from high schools.
2. Applicants to postsecondary certificate or diploma programs at non-degree-granting institutions must have a high school diploma or its recognized equivalent. Students who are currently attending high school or who have not received their high school diploma or equivalent may attend classes in certificate or diploma programs, but are considered special students and are not candidates for the certificate or diploma. Special students who subsequently complete high school or who pass the G.E.D. examination, or a nationally recognized equivalent, may apply for advanced standing or similar statuses in the postsecondary certificate or diploma program, according to the policies of the institution.

**C. Music Aptitudes and Achievements**

**1. Auditions and Evaluations**

Member institutions must require auditions or other evaluations as part of the admission decision to any professional certificate or diploma requiring more than 30 semester hours or the equivalent, or to any program for which students are eligible for governmentally funded or guaranteed loans or grants.

**2. Professional Certificates or Diplomas**

Admission procedures for professional certificates or diplomas in music should develop evidence that the candidate possesses the requisite talent, the potential to develop high-level competencies as a practitioner, artistic sensibilities, and a strong sense of commitment.

#### **D. Admission to Advanced Standing**

Students who are able to pass examinations in music demonstrating competence beyond that required for entrance may be exempted from one or more courses in the subject or subjects covered by the examinations, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.

#### **XIX. SPECIFIC PROFESSIONAL POSTSECONDARY NON-DEGREE-GRANTING PROGRAMS**

*The following standards apply to each professional postsecondary non-degree-granting program.*

##### **A. Specific coherent sets of purposes shall be developed and published that include, but are not limited to:**

1. title or basic information regarding subject matter, techniques, or issues to be addressed;
2. the level and length of the program; and
3. specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
  - a. specific artistic, intellectual, or disciplinary engagement; and
  - b. breadth and depth in component disciplines and specializations.

##### **B. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content.**

##### **C. There must be clear descriptions of what students are expected to know and be able to do upon completion consistent with XVIII.A. above, and effective mechanisms for assessing student competencies against these expectations. For programs with specific emphases or concentrations such as performance, musicianship skills, theory, history, etc., students shall be expected to develop the same competencies in the area(s) of specific emphasis or concentration as those required for degree programs at the level of the program.**

These expectations must include, but are not limited to:

1. achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes including mastery in the content and in at least one of the sets of traditional or innovative techniques appropriate to their craft or field of study;
2. developing an effective work process and a coherent set of ideas and goals which are embodied in their work; and
3. developing a significant body of knowledge and skills sufficient for evaluation and a level of artistry and/or technical proficiency and/or scholarly competence observable in work acceptable for public exhibition or publication.

##### **D. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.**

##### **E. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.**

#### **XX. COMMUNITY EDUCATION AND PRECOLLEGIATE NON-DEGREE-GRANTING PROGRAMS**

##### **A. Enrollment or Admission**

Institutions are responsible for establishing enrollment or admission policies for the community and precollegiate programs in music consistent with the nature and expectations of program offerings.

##### **B. Specific Community or Precollegiate Programs**

A review of each institutional offering must demonstrate that:

1. Students are achieving a measurable degree of advancement toward the fulfillment of program purposes;
2. Students are appropriately engaged and/or are developing an effective work process; and

3. Students are acquiring a body of knowledge and skills sufficient for evaluation and a level of competence acceptable for presentation within and/or beyond the school;

To attain these objectives, it is assumed that work at the introductory/foundation level will be followed by increasingly advanced work.

### **C. Pre-Professional Certificate Programs**

#### **1. General Standards and Guidelines**

- a. The pre-professional certificate program is a formal course of studies offered by the institution to provide training on the secondary level to develop musical competence at least equivalent to the entrance requirements of NASM member institutions offering professional baccalaureate degrees in music. NASM discourages the use of pre-professional certificate programs to produce an atmosphere of competition that detracts from a common sense of musical community within the institution.
- b. While policies and procedures concerning admission to the pre-professional certificate program will vary among institutions, essential components of the process are:
  - (1) a determination of student potential for advanced music study; and
  - (2) a thorough explanation of the requirements of the certificate program.
- c. Through an appropriate and structures advising process, the matters listed above and information concerning future study and professional opportunities should be discussed with students and parents throughout the duration of the program.

#### **2. Essential Competencies, Experiences, and Opportunities**

##### **a. Performance**

- (1) Achievement of the highest possible level of performance. It is assumed that study in the major performing medium will continue throughout the entire certificate program.
- (2) Solo and ensemble experience in a variety of formal and informal settings.
- (3) Opportunities for study in secondary performance areas. In most cases, keyboard study is appropriate and should be encouraged.

##### **b. Basic Musicianship**

- (1) Students develop fundamental musicianship, including basic understanding of musical properties such as rhythm, melody, harmony, timbre, texture, and form; abilities to respond to, interpret, create, analyze, and evaluate music; and sight-reading and aural skills.
- (2) Students develop a general knowledge of music history through performance, listening, and discussion to enable them to place compositions in historic and stylistic perspective.
- (3) Evidence of achievement in basic musicianship must be determined through formal examination procedures.

##### **c. Final Project**

A final project before certification is essential. Although most students will choose to perform a public recital in fulfillment of this requirement, students who show exceptional promise and inclination toward composition or music history may undertake other appropriate projects in lieu of the recital.

### **D. Other Elementary/Secondary Certificate Programs**

1. The awarding of a certificate implies the successful attainment of certain competencies at the elementary and/or secondary level either through course work or individual study.
2. Certificate programs usually provide a curriculum of performance studies combined with other studies in music. Certificates indicating a level of achievement, such as Junior, Intermediate, Senior, and College

Preparatory Certificates, are examples of this type. In certain instances, however, a course of study that has a specific emphasis may be appropriate. Examples are Certificates in Basic Musicianship or Performance.

3. It is essential that the institution provide a clear statement of the entrance requirements, objectives, level of the program, and completion requirements for all types of certificate programs offered. This information shall be available to students and parents, and opportunities for counseling and discussion in this regard shall be provided.
4. All certificate programs shall contain opportunities for continuing development in basic musicianship and appreciation.

## **Appendix I.C.**

### **Branch Campuses, External Programs**

#### **1. Standards**

- a. The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status.
- b. Branch campuses must have and advertise the same name as the main campus, and must be identified in the catalog or catalog supplement and in other publications of the main campus.
- c. It is not necessary for the branch to offer all of the programs that are offered at the main campus; however, the catalog of the main campus must clearly identify the programs offered only at the branch campus.
- d. Extension programs may be affiliated with either the main campus or branch campus, and, as appropriate, must be identified in the catalog of either the main or the branch campus.
- e. The institution must ensure that all branch campus, extension, or similar activities:
  - (1) are considered integral parts of the institution as a whole;
  - (2) maintain the same academic standards as courses and programs offered on the main campus; and
  - (3) receive sufficient support for instructional and other needs.
- f. Students involved in branch or extension programs must have convenient access to all necessary learning resources.
- g. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources.
- h. If programs or courses use special instructional delivery systems such as computers, television, videotape, or audiotape, appropriate opportunities must be provided for students to question and discuss course content with faculty.
- i. The nature and purpose of any use of the institution's name must be clearly and accurately stated and published.
- j. Institutions must keep NASM informed of discussions and actions leading to the establishment of branch campuses or extensions or to any expanded affiliative uses of the institution's name when music programs for majors or professionals are involved.
- k. Accreditation in music does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus.

#### **2. Guidelines**

- a. Various terminologies are used to describe affiliated entities and activities. The terminology used in item 1. above designates functions and organizational structures. NASM policies and standards are applied according to these functions and organizational structures, irrespective of the terminology used to designate them.
- b. A branch campus is normally considered a separate institution within the same corporate structure as the main campus.
- c. A branch normally offers a complete program leading to an academic credential or provides community education services, and has a significant amount of local responsibility for administrative control and academic affairs.
- d. The branch may publish its own catalog.
- e. An extension ordinarily does not offer a complete program of study leading to an academic credential. Extension activities may include courses in programs offered for credit off-campus or through continuing education, evening, or weekend divisions.
- f. In extension and similar services, on-campus faculty have a substantive role in the design and implementation of programs.

***Reletter remaining sections in Appendix I.***

## **Appendix I.F. Studies in Music, Business, Music Industry**

### **Section I: AACSB and NASM Statement on Degree Programs Combining Studies in Music and Business**

#### **I. Introduction**

Combinations of knowledge and skills in music, administration, management, and other business-oriented content are important for practice in many fields. There are multiple pathways into each of these fields, including formal and informal education, work experience, and individually directed development.

This statement by AACSB and NASM provides a framework for the NASM standards and guidelines below and address programs leading to baccalaureate degrees that meet needs in what are generally known as the business aspects of music industry and the arts. The framework includes a brief statement regarding studies at the graduate level.

#### **II. Accreditation**

##### **A. Organizations**

###### **1. Music**

The National Association of Schools of Music (NASM) is the nationally recognized accrediting agency for all postsecondary music programs in the United States. NASM was founded in 1924.

###### **2. Business**

AACSB International – The Association to Advance Collegiate Schools of Business (AACSB) is the nationally recognized accrediting agency for degree programs in business administration. AACSB was founded in 1916.

###### **3. Commonalities**

For their respective fields, NASM and AACSB:

- a. Develop criteria and standards for degrees and other credentials, and for the various specializations associated with those degrees.
- b. Promote excellence and continuous improvement in education at the undergraduate and graduate levels.
- c. Link the review process to each school's stated mission and objectives.
- d. Ensure performance consistent with the school's mission and AACSB or NASM standards through self-evaluation, and peer review.
- e. Endorse and support diverse paths to achieving high quality education and provide guidance for continuous improvement in educational programs.

###### **4. AACSB and NASM Relationship**

NASM and AACSB have cooperated since 1976 in the development and evolution of statements regarding programs that combine studies in their respective specialized fields. Practitioners and educators have been consulted in the development of these statements. AACSB and NASM agree that this present statement reflects accurately certain policies, standards, and expectations of each organization consistent with its respective area of accreditation responsibility.

##### **B. Basic Requirements for Undergraduate Degrees in Music and in Business Administration**

###### **1. NASM**

###### **a. Official Standards Statements**

NASM standards for all undergraduate degrees in music and music related fields are outlined in the *NASM Handbook*.



**b. Liberal Arts and Professional Music Degrees**

There is a clear distinction between the breadth and depth of music competencies expected for each of the two types of degrees.

The professional degree, normally titled Bachelor of Music, requires in-depth development across a range of musical subjects. See page 70, section V. under Standards for Undergraduate Degrees. The liberal arts degree, normally titled Bachelor of Arts or Bachelor of Science, provides more curricular flexibility and more time for requirements and electives in areas other than music. See page 71, section VI. under Standards for Undergraduate Degrees. The choice has implications for admission requirements and graduation expectations in music.

**c. Review Criterion**

The Bachelor of Music degree, the Bachelor of Arts in Music, and the Bachelor of Science in Music are reviewed for accreditation by NASM. Other baccalaureate degrees in music and music-related fields with more than 25% course content in music are eligible to be reviewed for accreditation by NASM and are reviewed by NASM if their purpose is to prepare music professionals or if music is the primary or home discipline. See NASM Rule of Practice and Procedure, Article I, Section 3.

**2. AACSB**

**a. Official Standards Statements**

AACSB standards for Business Administration are outlined in “Eligibility Procedures and Accreditation Standards for Business Education.”

**b. Undergraduate Degrees**

For degrees in Business Administration, AACSB requires that the school specifies learning goals and demonstrates achievement of learning goals for key general, management-specific, and/or appropriate discipline-specific knowledge and skills that its students achieve in each undergraduate program. See AACSB Standard 16.

**c. Preparation for Undergraduate Study**

Postsecondary study for a business administration degree does not require previous preparation and demonstration of skills in business prior to matriculation.

**d. Review Criterion**

The Bachelor of Business Administration and other baccalaureate degrees with more than 25% business courses are subject to accreditation by AACSB as specified in “Eligibility Procedures and Accreditation Standards for Business Education.”

**C. Policies and Positions of AACSB and NASM**

**1. Program Clarity**

Statements in institutional literature concerning the purposes of degree programs shall be accurate. Degree titles, program descriptions, and content shall in the aggregate both identify and be consistent with the purposes of each program.

**2. Accreditation Clarity**

Statements and institutional literature concerning the accreditation of any program shall be accurate and clear to the public. Accreditation by either AACSB or NASM shall not be construed to signify accreditation by both parties, nor shall regional or other institutional accreditation be construed as having provided professional review of degree programs in business or in music.

**3. Cooperation**

NASM and AACSB encourage cooperation between the business unit and the music unit appropriate to the nature and purposes of any degree program combining studies in the two fields. When the two units share a responsibility in the organization and management of programs, cooperation in the development, operation, and evaluation of the program is essential.

#### **4. AACSB and NASM Statement on Graduate Programs**

- a. Specialized graduate programs in music industry or one of its many components may be offered at the graduate level by music units. Normally, these programs do not have the same purposes, and thus are not equivalent to the Master of Business Administration.
- b. Individuals preparing for management careers in music-related fields may consider the Master of Business Administration or the Master of Arts in Arts Administration after completing a baccalaureate program in music, with or without a minor in business, or a baccalaureate program in business, preferably with a minor in music. Graduate programs with business courses comprising 50% or more of the total course work will be subject to accreditation review by AACSB.
- c. AACSB and NASM recognize that specialized music or music industry studies may be appropriate in the curricula of master's or other graduate degrees in business administration.

### **Section II: Standards and Guidelines for Undergraduate Programs Combining Studies in Music, Business, Music Industry**

*Please Note: The standards below are supplements to, not substitutes for, the standards in previous sections of the Handbook. See sections II and III for operational and program component requirements, and subsequent sections according to degree(s) and program(s) offered.*

#### **I. Purposes, Principles, Definitions**

##### **A. Purposes**

###### **1. Definition**

Each institution is responsible for developing and defining the purpose for each program it offers that combines studies in music and business, or music industry.

###### **2. Relationships: Purposes, Content, and Requirements**

- a. Each institution is responsible for developing logical and functioning relationships among the purposes, structure, and content of each program offered.
- b. For each program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

##### **B. Principles and Expectations**

###### **1. Curricular Requirements and Competency Development**

There are many philosophies and approaches to setting curricular requirements for degrees that combine studies in music, business, music industry. Given the natures of these fields, it is important to preserve conditions that support diverse approaches. However, there is a clear correlation between the amount of curricular time devoted to a certain subject or area and the breadth and depth of competence that can be expected in that subject or area when a program of study is completed.

###### **2. Time on Task, Curricular Proportions**

- a. Curricular structures and requirements associated with specific degree programs must provide sufficient time on task to produce the competencies projected and expected.
- b. Curricular proportions indicated as benchmarks in the standards below, represent the amounts of time normally needed to reach the levels of achievement expected for graduation.

###### **3. Internships and Practical Training**

Consistent with the intensity of the career preparation objectives for specific degree programs, degree requirements should include workshops, guest lectures, attendance at conferences and seminars, and internships or other work experiences.

###### **4. Involvement of Professionals, Companies, and Organizations**

Institutions are expected to establish the strongest feasible relationships with professionals, companies, and organizations associated with the specific objectives of each program. This may include the involvement of outside personnel as full- or part-time faculty, guest lectures, and organizational field trips.

## C. Terminology

### 1. Music Industry

Usually in the for-profit sector, but at times in the not-for-profit sector, music industry connotes the comprehensive set of business areas and specific enterprises associated with the development, promotion, and sale of services and products in music and entertainment including management and specialized services in the various music and entertainment industries. The terms music industry, music business, and music management are used regularly.

### 2. Administration or Management in the Music Industry

Administration or management indicates a responsibility for leadership, direction, or decisions over an entire enterprise or a component part of an enterprise. Administration or management skills imply overall strategic planning, the setting of objectives, and the marshalling of resources to meet objectives. Examples of administration or management careers in the music industry as defined above are publisher, record producer, personal manager, agent, and musical instrument manufacturer.

### 3. Specialized Business and Technical Services in the Music Industry

These services are usually of a business or technical nature that are required in the production and delivery of music. Examples of business services with those relating to the accounting, financing, marketing, and distribution of music related products such as performing rights, auditor, and sales representative.

Examples of technical services are those relating to the production of a music related product such as tour support.

## II. Program Types and Curricular Structures for Degrees in Music Combining Studies in Music, Business, Music Industry

### A. Basic Distinctions

#### 1. Majors and Minors, Concentrations, and Areas of Emphasis

- a. Designating a subject as a major normally indicates that the curriculum requires the equivalent of at least one full undergraduate year of studies in that subject, or 25% of a 120 semester hour curriculum. Majors in specific areas of study may require more curricular time.
- b. Minors and areas of emphasis require less time in the subject area and are not designated majors. Normally, course work in an area of emphasis occupies at least 10% of the total curriculum. Minors or areas of emphasis in specific areas of study may require 15% or more.
- c. The term 'concentration' is used by some institutions to designate a major, and by others to designate a minor or area of emphasis.
- d. Institutions must define and publicize the meanings of such terms and use such terms consistently within specific subject matter areas.

#### 2. General and Specialized Programs

Some programs that combine studies in music with studies in business and/or music industry are structured to develop a comprehensive set of basic competencies applicable to business in general or the music industry. Other programs seek to focus on one or two specific aspects or specializations within a field.

#### 3. Content

There are clear distinctions among music content, business content, and music industry content. Content in these areas may be connected or integrated in various ways. However, a clear distinction among these areas of content is essential when defining purposes, assigning degree titles, or developing public information about a program.

#### 4. Basic Curricular Structures

##### a. Liberal Arts Degrees

- (1) NASM recognizes the Bachelor of Arts and Bachelor of Science as titles appropriate for liberal arts degrees in music.

- (2) Studies in music must comprise at least 30% of the total program. Students are expected to meet the competencies common to all undergraduate degrees in music, including specific expectations in musicianship, repertory, and performance. For further standards regarding liberal arts degrees with a major in music, see section VII. of the main body of the NASM *Handbook*.

**b. Professional Degrees**

- (1) NASM recognizes the Bachelor of Music as the professional degree in music. When music is the sole focus, studies in music normally comprise at least 65% of the total program.
- (2) When the Bachelor of Music degree is structured to include a formal program of studies in a specified field—associated with music or an outside field—studies in music must comprise at least 50% of the total program and the associated or outside field at least 15%.  
An associated field has direct relationship with music, for example: music industry, music marketing, music business, music theatre, music technology, music education, etc.  
An outside field may be related to music, but is not based in music content or practice, for example: economics, accounting, law, computer science, psychology, electrical engineering, etc.
- (3) Graduates are expected to demonstrate competencies in the common body of knowledge and skills expected of all who hold a professional undergraduate degree in music, including, but not limited to, performance, aural skills and analysis, composition and improvisation, repertory and history, and technology. For further standards regarding professional baccalaureate degrees in music, see section VIII. of the main body of the NASM *Handbook*.

**5. Music Content and Curriculum Structure**

- a. For the purposes of these standards, music content is defined as studies or experiences that develop knowledge and skills in music. Words used to describe this content at basic levels normally include musicianship, performance, composition and improvisation, and history and repertoires.
- b. Each type of degree in music—liberal arts (see item 4.a. above) or professional (see item 4.b. above)—and the details of graduation requirements for degree programs at specific institutions together define levels of competence expected of students in specific areas across a range of musical knowledge and skills.
- c. These levels of competence in musical content may be achieved through many different arrangements of course work, course titles, course numbers and disciplinary designation, required projects and experiences, and so forth. These arrangements are means to addressing content and achieving competence; they are not the content or the competencies themselves.
- d. The percentages indicated in these standards represent the time it normally takes to gain the breadth and depth of knowledge and skills required in a specific area of study for a specific type of degree. The percentages are benchmark indicators of time-on-task needed to acquire competencies in areas of content; they are not the content or the competencies themselves.
- e. In organizing or reviewing the structure of specific degree programs, the first overall question is the extent to which the requisite levels of competencies can be achieved given the curricular requirements of the program as developed and ordered by the institution. The second overall question is the extent to which the distribution of credits in various disciplinary areas is consistent with the degree type—liberal arts or professional. These questions are posed with regard to the portions of the curriculum assigned to the discipline of music as well as to areas with which music studies may be combined such as business and music industry.

**6. Preparation for Undergraduate Study**

Postsecondary study for a professional undergraduate degree in music usually requires prior preparation and demonstration of skill in one or more of the above areas, especially performance, prior to matriculation.

## **B. Liberal Arts Degrees**

Programs must meet all NASM standards for the liberal arts degree in music and, in addition, provide one or more of the following opportunities for:

### **1. Elective-Based Programs**

*Choosing one or more courses in business and/or music industry on an elective or individual honors basis.*

The course or courses in these areas are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. NASM standards associated with such programs are found in the main body of the *Handbook* under sections referring to liberal arts degrees. The *NASM Directory* lists such programs as a Bachelor of Arts in Music or Bachelor of Science in Music.

The institution may not advertise such a curricular program in business or music industry.

### **2. Specific Emphasis or Minor**

*Choosing a pre-determined set of courses in business and/or music industry associated with the development of specified knowledge and skills where the curricular requirements constitute an area of emphasis or minor within the curriculum.*

The goals may be general knowledge of or specific concentration on an area of the music industry. NASM standards for such programs are found in section V. of this Appendix below. The *NASM Directory* lists such programs as Bachelor of Arts in Music or Bachelor of Science in Music.

The institution may advertise music industry or business as an area of emphasis or as a minor, as long as all published materials about the program are consistent with its content.

### **3. Music Industry Emphasis or Minor**

*Choosing a pre-determined set of courses in both music industry and business that begin development of a comprehensive basic understanding of the music industry where the curricular requirements constitute an area of emphasis or a minor within the curriculum.*

NASM standards associated with such programs are found in section V. of this Appendix below. The *NASM Directory* lists such programs as a Bachelor of Arts in Music or Bachelor of Science in Music.

The institution may advertise music industry as an area of emphasis or as a minor as long as all published materials about the program are consistent with its content.

### **4. Major in Music Industry**

*Choosing a major in music industry where the institution has a pre-determined set of required courses in music industry that occupy at least 25% of the total of a 120 semester hour curriculum and where supportive basic courses in business area also required.*

NASM standards for such programs are found in section VI. below. The *NASM Directory* lists such programs as Bachelor of Arts in Music Industry or Bachelor of Science in Music Industry.

The institution may advertise that it offers a degree in music industry.

### **5. Double Major in Music and in Business**

*Choosing a double major in music and business that meets institutional requirements for graduation with both majors.*

The student may or may not be required to take courses in music industry. NASM standards associated with such programs are found in section V. of this Appendix below. The *NASM Directory* lists such programs as Bachelor of Arts in Music/Business or Bachelor of Science in Music/Business.

The institution may advertise that it offers a double major in music and business.

## C. Professional Degrees

Programs must meet NASM standards for all professional undergraduate degrees in music. In addition, programs provide one or more of the following opportunities for:

### 1. Elective-Based Programs

*Choosing one or more courses in business and/or music industry on an elective basis.*

The course or courses are not ordered into curricular requirements for a minor or area of emphasis, but chosen from among courses available at the institution. NASM standards associated with such programs are found in the main body of the *Handbook* under sections referring to professional undergraduate degrees. The NASM *Directory* lists such programs as Bachelor of Music in Performance, Bachelor of Music in Composition, and so forth.

The institution may not advertise such a curricular program in business or music industry.

### 2. Emphasis in Specific Music Industry Field

*Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies in an associated field concerned with the music industry, for example: music industry, music promotion, music copyrights and licensing, music marketing, etc.).*

When music studies occupy at least 50% of the total curriculum, the NASM *Directory* lists such programs as Bachelor of Music: Emphasis in [title of 15% area]. NASM standards associated with such programs are found in section V. of this Appendix below.

The institution may advertise a program with that title as long as all published materials about program are consistent with its content.

### 3. Elective Studies in Specific Outside Field

*Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies focused on the development of general competence in a second discipline. Business, economics, and marketing are examples of such a discipline.*

When music studies occupy at least 50% of the total curriculum, the NASM *Directory* lists such programs as Bachelor of Music with Elective Studies in Business. NASM standards associated with such programs are found in section V. of this Appendix below.

The institution may advertise a program with that title as long as all published materials about the program are consistent with its content. The institution may not advertise a major program in business or in music business, but it may offer or require students in the program to take one or more courses in the business aspects of music.

### 4. Double Major in Music and in Business or in Music Industry

*Choosing a double major that meets institutional requirements for the professional undergraduate degree in music and the professional or liberal arts undergraduate degree in business.*

Normally, such a program requires four-and-one-half to five full academic years. The NASM *Directory* lists such programs as Bachelor of Music/Bachelor of Arts in Business, Bachelor of Music/Bachelor of Science in Music Industry, or some similar designation based on degree titles used by the institution. NASM standards associated with the Bachelor of Music degree are found in the main body of the *Handbook*. NASM standards associated with the Bachelor of Science in Music Industry are found in section VI. of this Appendix below.

The institution may advertise that it offers a double major in music and business or music and music industry. For such degrees, the institution may not advertise a curricular emphasis in music industry unless there is a published set of requirements in the field designated as an emphasis that occupy 10-15% of the total program.

### **III. Operational Requirements**

#### **A. Purposes and Resources**

The specialized goals and objectives of each degree program combining studies in music, business, music industry shall be carefully developed and articulated after in depth evaluation of the specific resources available to the institution for perpetual support of all aspects of the program.

#### **B. Practitioner Consultation**

Any area of specialization or emphasis should be developed in consultation with professional practitioners in that area of specialization.

#### **C. Published Materials**

1. Catalog statements and other promotional materials about any program shall present an accurate, detailed description of the program including specific goals and objectives, requirements, and applicable institutional resources.
2. Any mention of career opportunities available upon completion of the program must be based on documentable facts and provide a realistic set of information.
3. When listed in the catalog or other publications or on the Web, adjunct faculty shall be listed as such.

#### **D. Advising**

Advising programs should provide students with a realistic assessment of job opportunities and professional requirements as appropriate to the nature of a student's program, individual aptitude, professional interest, and academic progress.

#### **E. Faculty**

Faculty members assigned to specialized courses in music industry should have had practical field experience in the areas covered by the course.

### **IV. Undergraduate Programs in Music Industry**

#### **A. Scope of the Music Industry**

There are many sectors of the music industry. These include, but are not limited to artist promotion and management, musical instruments and products, performance, publishing, recorded music, relationships with other aspects of the entertainment industry, copyrights, and intellectual property including licenses and patents. These sectors have many relationships with each other. The music industry requires managers and specialists in many areas of work.

#### **B. A Common Body of Knowledge and Skills in Music Industry and Business**

Students with career aspirations in the music industry face a wide variety of choices concerning the structure of education and training they will use to prepare them for their careers. These include degree programs (majors, minors, areas of emphasis), individual study, mentorship, and apprenticeship programs in the industry.

While there is no specific structure, format, or schedule of education, training, and experience that will be effective in every case, the student comprehensively prepared to embark upon a professional career possesses a body of knowledge and skills in music industry and business, and is able to demonstrate the ability to integrate and synthesize among the following competencies. It is understood that programs of study may or may not have such comprehensive preparation as their objective (see item IV.C. below)

##### **1. Music Industry**

- a. Understanding of the overall function and structure of the music industry.
- b. Functional knowledge of music products marketing, promotion, and merchandising.
- c. Basic understanding of copyright law, publishing, contracts, and licensing.
- d. Functional knowledge of artist management, concert promotion, and production.

- e. Understanding of administrative structures and practices associated with music organizations.
- f. Functional knowledge of computer and technological applications in the music industry.
- g. Acquaintance with approaches and means to professional development, including job-seeking strategies, and interview techniques.
- h. Understanding of entrepreneurship and history of the music industry.

**2. Business**

- a. Principles of economics.
- b. Functional knowledge of accounting.
- c. Basic understandings of management, marketing, and business law.

**C. Developing the Common Body of Knowledge and Skills in Undergraduate Degree Programs in Music**

- 1. Undergraduate academic programs that combine studies in music, business, and music industry have different goals and objectives with respect to competency development in various aspects of the common body of knowledge and skills, and in the extent to which all or a portion of competencies contained in the common body of knowledge and skills are addressed.
- 2. Many institutions will be able to provide course work and experiences that address one or several of these competencies. Many fewer institutions will have development of the entire comprehensive body of knowledge and skills as an objective of their undergraduate program(s).
- 3. Portions of the common body of knowledge and skills can be addressed in degree formats outlined in sections II. B. and C. above.
- 4. The common body of knowledge and skills can be addressed in its entirety in the program outlined below under the rubrics Bachelor of Arts in Music Industry or Bachelor of Science in Music Industry, or in a double major Bachelor of Music/Bachelor of Arts or Bachelor of Science in Music Industry.

**V. Standards for Specific Undergraduate Music Degree Programs Combining Studies in Music, Business, Music Industry**

*The following standards apply to each program. For specific formats regarding majors, minors, and areas of emphasis: liberal arts degrees – see section II.B. of this Appendix; professional degrees – section II.C. of this Appendix. Standards for a liberal arts degree with a comprehensive major in music industry are found in section VI. of this Appendix below. For specific purposes associated with this degree (comprehensive major), see section VI.A. below. For liberal arts degrees with a major or emphasis in music industry having other purposes, use only the standards in section V.*

- A. Specific coherent sets of purposes shall be developed and published concerning studies in business and/or music industry that include, but are not limited to:
  - 1. sector(s) of the music industry, subject matter, technique(s), or issue(s) to be addressed;
  - 2. content, methods, and perspectives used to consider sector(s) of the music industry, subject matter, technique(s), or issue(s);
  - 3. expectations regarding breadth and depth of study and competency development;
  - 4. aspirations for specific artistic, intellectual, industry, or disciplinary engagement;
  - 5. internships and other experiential requirements as applicable; and
  - 6. the level and length of the program.
- B. The program shall meet all requirements for competency development in music consistent with its purposes and structure as either a liberal arts or professional degree in music. NASM standards regarding the liberal arts and professional degree in music are found in the main body of the *Handbook*.



- C. Applicable prerequisites for courses, curricula, or required experiences shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content.
- D. There must be clear descriptions of what students are expected to know and be able to do in music and business and/or music industry upon completion. There must be effective mechanisms for assessing student competencies against expectations that include, but are not limited to:
  - 1. achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes;
  - 2. developing an effective work process and a coherent set of ideas and goals which are embodied in their work; and
  - 3. developing a significant body of knowledge and skills consistent with the purposes of the program and sufficient for evaluation, and a level of artistry and/or technical proficiency and/or business or scholarly competence observable in work acceptable for public exhibition, publication, or use in one or more sectors of the music industry.
- E. Evaluation mechanisms and any internships or experiential requirements shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.

## **VI. Standards for a Liberal Arts Degree with a Comprehensive Major in Music Industry**

- A. Purposes** *(Please note: Liberal arts degrees with majors or emphases in music industry having purposes other than those listed in VI.A. are reviewed using the standards in section V. above and not the standards in section VI.)*
  - 1. This degree program provides a broad range of fundamental collegiate-level studies in music and in music industry.
  - 2. The curriculum is intended to develop:
    - a. Competencies in music consistent with expectations for holders of the liberal arts-oriented degrees, Bachelor of Arts in Music or Bachelor of Science in Music.
    - b. Basic knowledge of the music industry, its component disciplines and enterprises.
    - c. Basic understanding in a select number of business subjects.
    - d. Basic competencies in the liberal arts associated with holders of the degrees, Bachelor of Arts or Bachelor of Science.
  - 3. This degree program is not a professional undergraduate degree in music or in business, nor is it a liberal arts degree with a major in business. Such degree programs require significantly more study in music or in business, respectively.
  - 4. This degree program is appropriate for undergraduates who seek a basic, comprehensive knowledge and skills foundation for work and growth in the music industry through a collegiate experience that includes the completion of a music degree. Completion carries no guarantee of career entry or future advancement in the music industry.
- B. Institutional Responsibilities**
  - 1. To graduate, students must demonstrate that they have acquired the body of knowledge and skills outlined below under “Essential Competencies.”
  - 2. Emphases and balances among these competencies in specific degree programs are the prerogative of the institution as long as each competency is required.

3. For each competency, institutions shall make clear the levels of achievement necessary to graduate. The levels shall be sufficiently high to enable a graduate to function effectively at an entry level in the music industry.
4. The institution and the music unit are responsible for determining how development of essential competencies will be assigned among various curricular offerings and for determining student evaluation procedures. The standards do not require a course for each competency. The institution and the music unit are encouraged to be creative in developing courses and other formal experiences that engage and integrate several or all of the requisite competencies.

### **C. Curricular Structure**

1. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a liberal-arts baccalaureate degree in music industry as outlined below.
2. Curricula to accomplish this purpose normally assign time according to the following guidelines:  
Studies in music comprise at least 30% of the total program; studies in music industry and business, 30% to 40%; and general studies and electives, 25% to 40%. The designation “major in music industry” or the equivalent shall be used only if specific studies in music industry comprise at least 25% of the total program.

### **D. Essential Competencies**

#### **1. Music**

Students must demonstrate that they have:

- a. The ability to hear, identify, and work conceptually and analytically with the elements of music—rhythm, melody, harmony, and structure.
- b. A basic understanding of compositional processes, aesthetic properties of style, and ways these shape and are shaped by artistic and cultural forces.
- c. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources, including, but not limited to, jazz, popular, classical, and world music forms.
- d. The ability to develop and defend musical judgments.
- e. A functional proficiency in at least one area of instrumental or vocal performance.

#### **2. Music Industry**

Students must demonstrate that they have:

- a. An overview understanding of the music industry, including the functions and organizational structures of its basic component sectors, and the relationships of these sectors to each other.
- b. A working knowledge of the multiple ways the music industry and its sectors use principles and techniques of marketing, promotion, management, and merchandizing, including the development, manufacturing, distribution, and retailing of musical products.
- c. A basic knowledge of the fundamental principles, issues, and systems associated with creative and intellectual property, including but not limited to copyright, publishing, contracts, licensing, patents, and trademarks.
- d. A functional knowledge of artist and concert management, including but not limited to promotion and production.
- e. An overview understanding of organizational structures, practices, and standard issues associated with music organizations.
- f. A basic understanding of how computers and information technologies influence the business environment, e-commerce, and the decisions of various sectors of the music industry.

- g. A basic knowledge of the major information and data sources that support or influence decision-making in the music industry and in business more generally.

### **3. Business**

Students must demonstrate that they have:

- a. An understanding of the fundamental principles of micro- and macro-economics sufficient to apply them to basic economic analysis, evaluation, and decision-making.
- b. A functional knowledge of accounting, including financial and managerial accounting.
- c. A basic understanding of principles, techniques, and common practices in business law, management, business ethics, and marketing, including but not limited to consumer behavior, market research, publicity, and public relations.
- d. A basic understanding of international business practices.

### **4. Essential Experiences**

#### **a. Ensemble Performance**

Ensemble participation is required, normally for at least four semesters or six quarters. Participation in a variety of ensembles is recommended.

#### **b. Team Participation**

There shall be one or more opportunities to (1) work on and (2) manage a team in a music industry-related project.

#### **c. Work in the Field**

There shall be an organized internship program under the supervision of music industry faculty that involves regular consultation between the student and a supervising faculty member.

### **5. General Studies**

Students develop competencies determined by the institution, including but not limited to:

- a. The ability to communicate clearly, including the ability to analyze information critically and organize it in effective presentations.
- b. Mathematical skills sufficient to understand and undertake basic operations such as economic analysis, accounting, and marketing studies.
- c. Basic historical and cultural knowledge and perspective, preferably including one or more art forms other than music.
- d. Basic knowledge in one or more of the social sciences.
- e. Research skills sufficient to locate, correlate, and apply information and data to specific projects.

### **6. Synthesis**

While synthesis is a lifetime process, by the end of undergraduate study students should be:

- a. Integrating knowledge and skills in music, music industry, business, and general studies to address issues, projects, and problems in the music industry.
- b. Making independent, logical evaluations and judgments associated with the work of one or more sectors of the music industry.
- c. Developing the capacity to pose, analyze, and solve problems with an understanding of the interrelationships and interdependencies of various interests in and influences on the music industry.
- d. Seeking to develop their knowledge and skills in various aspects of the music industry and business more generally through study and personal experience.