

Addendum to the Handbook 2007-2008 – Second Edition

National Association of Schools of Music
December 2008

These amendments to the NASM Handbook 2007-2008 – Second Edition were ratified by the Membership on Sunday, November 23, 2008.

The revisions set forth in this addendum are effective immediately, and are incorporated into the forthcoming 2009-2010 edition of the *Handbook*. All institutions and evaluators must follow standards and guidelines reflected in the current *Handbook* and any addenda current at the time of application.

BYLAWS

NASM Handbook 2007-2008, Second Edition – page 14

**Article V. Elections and Appointments
Section 3. Terms of Office**

Amend this section as follows:

The elected officials of the Association shall serve for three-year terms. Terms begin following the close of each Annual Meeting. The President and Vice President of the Association and the Chair and Associate Chair of the Commission on Accreditation may not succeed themselves. The Treasurer, Secretary, and non-degree granting representative to the Board of Directors may serve a maximum of two consecutive terms. After a lapse of one three-year term, an officer may be re-elected to the same office.

STANDARDS FOR ACCREDITATION

NASM Handbook 2007-2008, Second Edition – page 43

**Section I. Basic Criteria for Membership
A. Degree-Granting Programs**

Amend this section as follows:

6. Institutions offering one or more graduate programs as their only degree programs shall have graduated at least two students from at least one graduate program that meets all applicable standards, and shows evidence of continuing enrolment. If institutions offer undergraduate and graduate programs, graduate programs must have graduate students matriculated or in residence, or have received Plan Approval from the Commission on Accreditation.

B. Community and Junior Colleges

Amend this section as follows:

5. The institution's music program shall have been in operation for at least three consecutive years. One music major class shall have graduated and another shall be in readiness subject to examination.

NASM Handbook 2007-2008, Second Edition – page 105

Section XIV. Specific Master's Degrees

B. Practice-Oriented Degrees

3. The Master's Degree in Conducting

Amend this section as follows:

- a. Students demonstrate advanced competencies in conducting. Conducting, analytical studies, score reading, and rehearsal techniques 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. Unless a high level of proficiency is determined by examination, advanced studies in ear training should continue throughout the degree program.
- c. Choral conducting majors must be proficient in vocal pedagogy and in English, German, French, 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. *No changes.*
- e. As a culminating demonstration of professional capability in the major field, the student must conduct a concert-length public performance or the equivalent.

NASM Handbook 2007-2008, Second Edition – page 106

Section XIV. Specific Master's Degrees

B. Practice-Oriented Degrees

7. The Master's Degree in Opera Performance

Amend this section as follows:

- a. Students demonstrate advanced competencies in voice and opera performance, including integration of the vocal, musical, theatrical, and diction skills required. Studies in these areas comprise as much as two-thirds and 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 and analysis, history and literature, and sight-singing. 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.
- d. Students must develop advanced competence in English, Italian, French, and German diction, and general phonetic knowledge and skills that can be applied to other languages. They should have language competencies sufficient to understand texts in the repertory.
- e. *No changes.*

Section XVI. Doctoral Degrees in Music

C. Qualifying Prerequisites.

Strike the end of this paragraph and amend as follows:

8. Research skills appropriate to the area of study as determined by the institution. At their discretion, institutions may add other prerequisites in areas such as, but not limited to teaching, management, and policy.

Appendix I.B. Standards and Guidelines for Opera and Musical Theatre Programs

NASM Handbook 2007-2008, Second Edition-pages 131-132

Section 1. The Common Body of Knowledge and Skills for Career Entry

Amend the first sentence of the first paragraph as follows:

Individuals with career aspirations in opera or musical theatre face a wide...

Amend the first sentence of the second paragraph as follows:

While there is no specific structure, format, or schedule of education and training that will be effective...

A. Performance Skills

Amend the first sentence of the fourth paragraph as follows:

4. Theatre skills, acting competence, script analysis, stage movement and related physical skills such as mime, stage combat and fencing, modern dance, ballet, and period stylized dance.

B. Professional Development

Re-title this subsection as above, and amend the second paragraph as follows:

2. **Business.** Basic understanding of such elements as self promotion, knowledge of the structures and practices of performing organizations, portfolio development, management, unions, contracts, tax structures, and professional ethics.

NASM Handbook 2007-2008, Second Edition-pages 132-133

Section 2. Developing the Common Body of Knowledge and Skills in Academic Programs.

D. Coordination Among the Music, Theatre, and Movement Components.

Amend the first sentence of the second paragraph as follows:

In multipurpose institutions where training in music, acting, and movement is provided by one or more units, or where there is an interdisciplinary structure for the degree program, arrangements for coordination must be evident in the development, operation, and evaluation of the program.

E. Performance

Amend the beginning of the first sentence of the first paragraph as follows:

In an educational setting with professional training objectives, it is essential...

Amend the beginning of the final sentence of the first paragraph as follows:

At the most advanced levels, institutions must...

F. Involvement of Professional Companies

Insert the following sentence at the end of this section:

In areas where local professional companies are not in existence or relationships are not feasible, long-term plans should be made for the utilization of professional guest artists to supplement regular musical theatre instruction.

NASM Handbook 2007-2008, Second Edition-page 134

Section 4. Standards for the Professional Baccalaureate Degree in Voice with an Emphasis in Pre-Professional Studies in Opera

B. Specific Competencies for General Studies.

Strike current language and replace with the following:

Overviews of history and psychology are useful in opera performance.

C. Essential Competencies, Experiences, and Opportunities

Add new item 5:

5. The study and use of foreign language and diction are essential.

Re-number existing item 5. as item 6.

NASM Handbook 2007-2008, Second Edition-pages 135-136

Section 5. Standards for the Professional Baccalaureate Degree in Musical Theatre

A. Musical Theatre Degrees with a Music Emphasis

2. Specific Guidelines for General Studies.

Amend as follows:

Studies in the career-related business aspects of musical theatre are strongly recommended.

3. Essential Competencies, Experiences, and Opportunities

Amend item c. as follows:

c. Thorough development in basic theatrical skills such as acting, mime, and stage combat.

B. Musical Theatre Degrees with a Theatre Emphasis

2. Specific Guidelines for General Studies.

Amend as follows:

Studies in the career-related business aspects of musical theatre are strongly recommended.

3. Essential Competencies, Experiences, and Opportunities

Amend item b. as follows:

- b. Thorough development in basic theatrical and movement skills such as mime, stage combat, and dance as appropriate to musical theatre.

(Please note this editorial change: Section 4.A. of this Appendix will be duplicated in its entirety [and as edited here] in Section IX. of the NASM Handbook, Standards for Accreditation. Section 4.B. of this Appendix will be duplicated in its entirety [and as edited here] in Section X. of the NAST Handbook, Standards for Accreditation.)

A. Interdisciplinary Degree in Musical Theatre

2. Specific Guidelines for General Studies.

Amend as follows:

Studies in the career-related business aspects of musical theatre are strongly recommended.

3. Essential Competencies, Experiences, and Opportunities

Amend item c. as follows:

- c. Thorough development in basic theatrical skills such as acting, mime, and stage combat.

NASM Handbook 2007-2008, Second Edition-pages 137-138

Section 7. Standards for Graduate Degrees in Opera or Musical Theatre Performance

A. Master's Degrees

Amend the first paragraph in this section as follows:

Master's degrees in opera are considered specific master's degrees in music and follow the general standards for such degrees articulated by NASM. These standards require that studies in the major comprise as much as two-thirds, or at least one-third of the curriculum. The remainder is course work in supportive areas.

B. The Master of Fine Arts or Master of Musical Arts in Opera Performance

3. Curricular Requirements

b. Performance Requirements

Amend the first sentence in the first paragraph in this section as follows:

Students must present at least two concert-length public performances.

Appendix I.C. Standards and Guidelines for the Education and Training of Conductors: Choral, Orchestral, Wind

NASM Handbook 2007-2008, Second Edition – pages 139-143

These standards and guidelines are applicable to programs with specific published objectives for training professional choral, orchestral, or wind conductors, and may be useful to institutions offering studies in conducting in other contexts.

Section 1. The Common Body of Knowledge and Skills for Career Entry

Musicians with career aspirations as choral, orchestral, or wind conductors face a wide variety of choices concerning the structure of training to prepare them for their careers. Among these are degree programs, private study, conducting workshops, and apprentice programs with professional ensembles.

While there is no specific structure, format, or schedule of education and training that will be effective in every case, the conductor ready to embark upon a professional career, which may include a variety of conducting responsibilities with various ensembles in different settings, must possess a body of knowledge and skills. This intellectual and technical capability may be gained in a variety of ways; however, the practicing professional demonstrates an assimilation and integration of the following:

A. Musical Skills

1. **Musicianship.** Advanced aural skills to deal with complex problems of intonation, balance, and color, and advanced skills in sight-reading and transposition, especially as applied to the preparation of scores for performance.
2. **Instrumental Competence.** Orchestral and wind conductors must have mastery of at least one instrument, and detailed knowledge of all instruments used in orchestral or wind performance. Functional keyboard skills are essential for all conductors; and knowledge of string techniques is essential for orchestral conductors. Knowledge of instruments sufficient to conduct rehearsals and performances with instrumentalists is essential for choral conductors.
3. **Vocal Competence.** Choral conductors must have mastery of vocal performance and detailed knowledge of vocal technique and pedagogy. Functional knowledge of choral singing and vocal production is essential for instrumental conductors.
4. **Analysis.** Advanced skills in musical analysis based on competence in counterpoint, harmony, composition, orchestration, and the ability to integrate analytical knowledge and skills in the development of artistic interpretations and the preparation of scores for performance.
5. **Repertory.** Comprehensive knowledge of the choral, orchestral, and/or wind repertory, including concert music, operas, and oratorios, and a detailed knowledge of scores forming the basic literature of each historical performance period or ensemble type.

B. Conducting Skills

1. **Baton Technique.** The ability to maintain continuity of rhythm, line, structure, and interpretive integrity in the overall performance of a work while, at the same time, being able to evoke and control response by gesture at all levels of musical detail.

2. **Rehearsal Technique.** The ability to fuse analytic knowledge of the structure of a work and an artistic conception developed from that knowledge to sonic realization in minimal rehearsal time. This skill should be evident with all sizes of ensembles, from the coaching of soloists in chamber music to rehearsals with full orchestral, wind, and/or choral forces.

C. Background Knowledge

1. Comprehensive knowledge of the history of music and of its relationship to the broader context of the history of civilization.
2. For choral and orchestral conductors, language and diction skills sufficient to coach singers in French, German, Italian, English, and Latin, as well as general phonetic knowledge that can be related to other languages are essential. For orchestral conductors, skills sufficient to conduct rehearsals in modern European languages are desirable.
3. Functional knowledge of the business of ensemble life and sufficient interpersonal skills to deal effectively with musicians and such other elements as managements, unions, contracts, professional ethics, audiences, repertory, teaching institutions, and public relations.
4. Audition and interview techniques.

Section 2. Developing the Common Body of Knowledge and Skills in Academic Programs

Academic institutions provide a wide variety of resources to assist the young conductor in developing the common body of knowledge and skills. Many institutions will be able to provide curricula and resources appropriate for students at the beginning of their studies. However, relatively few institutions can provide a comprehensive program expected to produce a professional ready for career entry. Most schools will be on the spectrum between these two extremes.

Recognizing the wide variety of degree types and program objectives that address needs at various stages in completion of the common body of knowledge and skills, the following standards and guidelines are offered to provide general suggestions for an orderly progression of education and training.

- A. Objectives.** Using the common body of knowledge and skills as a guideline, each institution must develop a set of clearly defined and specific objectives for its programs in conducting. Institutions offering professional degrees in other areas also should have statements regarding any objectives they have with respect to conductor training.

All aspects of the conducting program should be related to these objectives. The objectives themselves must be realistic in terms of the resources available to the institution.

- B. Admission, Retention, Graduation, and Advising.** Institutions with comprehensive objectives for the training of choral, orchestral, or wind conductors must have clearly defined requirements for admission, retention, and graduation for each specialization. A set of juries, examinations, and auditions should be integrated with an intensive advising program. The advising program should be related not only to the student's progress in the academic program, but also to progress in development of the common body of knowledge and skills.

Quotas for admission must be correlated to the institution's ability to provide regular conducting opportunities at the appropriate level for all students enrolled in the program.

- C. Faculty, Facilities, Equipment, and Library.** In addition to the standards for all degree and diploma programs, institutions with comprehensive objectives in choral, orchestral, or wind conducting must provide: (1) specialized faculty appropriate to the scope and level of the program; (2) as appropriate to the conducting specialization(s) offered, a complete choral ensemble, symphony orchestra, or wind ensemble or band available and accessible for rehearsals and concerts; (3) library resources for the study of scores, recordings, and analytical texts. These should cover all standard works and a cross-section of lesser-known works, including contemporary compositions.

- D. Performance.** In an educational setting having as its objective professional preparation of conductors, it is essential to provide a cumulative series of performance experiences to mold and integrate the developing components of the common body of knowledge and skills. Institutions seeking to offer training at the early stages will need to provide workshop opportunities. Education and training at the intermediate level will involve full rehearsals and concerts in which students participate according to their levels of proficiency. At the most advanced degree levels, institutions must be able to provide sufficient rehearsals and concerts with full ensembles appropriate to their specialization to give degree candidates an opportunity to work as professional conductors in rehearsal and performance.

The performance program for conductors should be regarded as an opportunity to synthesize skills learned by discrete studies in the basic components of choral, orchestral, and wind conducting. A series of rehearsals and performances is not a substitute for formal training and mastery of such elements as analysis, repertory, advanced musicianship, etc. Therefore, the performance schedule for the individual student should not be so intensive that time is not available for the development of basic skills. This is especially important in the early years of education and training.

- E. The Involvement of Professional Ensembles.** Institutions concerned with the education and training of the orchestral conductor should establish the strongest feasible relationships with professional orchestras. Specialization-appropriate relationships are also desirable in choral and wind conducting programs. This may include involvement of the conducting staff as full- or part-time faculty, development of internship arrangements, and integration of campus residencies in the training program for conductors. Long-term planning should be evident to ensure the continuity of the program.

Section 3. Baccalaureate Preparation

- A. Basic Competence.** Normally, the undergraduate years focus on achieving basic competence in the components of the common body of knowledge and skills.
- B. Degrees without a Designated Conducting Emphasis.** A number of Bachelor of Music degrees can fulfill a good proportion of this need whether or not they contain specific coursework in conducting or, in specific cases, make such courses available through advisement. If this type of approach is the institution's intent and a specifically designated program of undergraduate studies focused on conducting is not mentioned in published materials, Section 3.C. does not apply.
- C. Degrees with a Designated Conducting Emphasis.** If an institution wishes to offer a focused program and publish it as preparing musicians for advanced studies in conducting, the appropriate curricular structure and title is the Bachelor of Music in either Performance or Composition or Theory with an emphasis in pre-professional studies in conducting. When the resources outlined in Section 2. above are available at a level to support the program, the offering of such a curriculum is justified.
1. The curricular structure for such programs is the same as that required for the degree, Bachelor of Music in Performance, or Composition, or Theory; the general studies component must include the study and use of foreign languages.
 2. A designated emphasis in pre-professional studies in conducting also requires the resources to develop the following essential competencies and provide the following experiences and opportunities in addition to those stated for all degree programs:
 - a. Achievement of the highest possible level of competence in the major, whether performance, composition, or theory. Studies in the major shall continue throughout the entire degree program.
 - b. Achievement of an advanced level of musicianship including sight-singing/sight-reading, transposition, and ear-training. Each of these areas shall be required throughout the degree program.
 - c. Achievement of an advanced level of analytical skills including harmony, counterpoint, and orchestration. Studies in analysis are required throughout the degree program.

- d. Achievement in keyboard proficiency at least equivalent to that required for completion of the sophomore year in a Bachelor of Music in Performance program, as well as functional ability in score-reading at the keyboard.
- e. Opportunities to develop basic baton technique, to observe rehearsals and performances of professional conductors, to coach singers and chamber musicians, and to conduct portions of rehearsals and concerts.

Section 4. Initial Graduate Degrees in Conducting

- A. Title.** The initial graduate degree in conducting usually is titled *Master of Music* and requires at least 30 semester hours beyond the baccalaureate. The Master of Music is a specific master's degree.
- B. Purposes.** Institutions must make clear whether their curricula are designed primarily (a) to begin the development of advanced competencies in musicianship and analysis essential for conductors following completion of a standard baccalaureate curriculum in music, or (b) to continue the development of the common body of knowledge and skills based on completion of a pre-conducting program as outlined in Section 3. above.
- C. Master's Standards.** Initial Master's of Music degrees in conducting must meet all standards for master's degrees in addition to the standards reprinted in Sections 4.D. and 4.E. below.
- D. NASM Standards—Section XIV.A.: “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.
- E. NASM Standards—Section XIV.B.: “Practice-Oriented Degrees”**

(The numbering below maintains consistency with standards statements in Section XIV.B. of the NASM Handbook. Master's degrees listed under numbers 1. and 2 .in Section XIV.B. describe standards for other majors and therefore have been omitted.)

3. The Master's Degree in Conducting

- a. Students demonstrate advanced competencies in conducting. Conducting, analytical studies, score reading, and rehearsal techniques 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. Unless a high level of proficiency is determined by examination, advanced studies in ear training should continue throughout the degree program.
- c. Choral conducting majors must be proficient in vocal pedagogy and in English, German, French, 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 concert-length public performance or the equivalent.

Section 5. Advanced Graduate Degrees in Conducting

A. General Requirements

1. **Degree Titles.** Advanced graduate degrees for orchestral, wind, and choral conductors are titled *Master of Musical Arts*, *Master of Fine Arts*, or *Doctor of Musical Arts*. At least 60 semester hours of study beyond the baccalaureate is required for each of these degrees, with the doctorate requiring additional work equivalent to at least three full-time years of graduate study.
2. **Residence.** A residence requirement of at least two years is essential.
3. **Doctoral Standards.** Doctoral degrees in conducting must meet NASM standards for all doctoral degrees in addition to the standards outlined below. Standards in Section XVI.D.4.b. of the *NASM Handbook* are a summary of, and are consistent with Sections 5.B. and 5.C. below.

B. Operational Standards and Guidelines (in addition to the standards and guidelines for all graduate programs):

1. **Admission.** Admission should be limited to those students who have completed a baccalaureate or master's program in music and who demonstrate sufficient progress in the common body of knowledge and skills for choral, orchestral, or wind conductors to project their complete preparation for career entry upon graduation from the program.

A specific set of examinations must be developed by the institution to generate such an assessment.

Quotas must be established correlated to the institution's ability to provide continuous rehearsal and performance experience with full choral, orchestral, or wind ensemble as appropriate to the specialization(s) offered and the institution's requirements.

2. **Faculty.** Faculty must be provided who, by professional experience and/or demonstrated teaching competence and/or earned degrees, can be expected to assist the student in fully achieving the common body of skills and knowledge required for career entry.

Institutions will accomplish this in various ways depending upon their locations and resources. However, it is expected that specialized faculty will be available for each aspect of the common body of knowledge and skills.

3. **Facilities and Equipment.** In addition to appropriate facilities for music study, consistent with the specialization(s) offered, a complete choral ensemble, symphony orchestra, or wind ensemble or band must be available and made accessible throughout the year for rehearsals and performances.
4. **Library.** Resources for the study of the choral, orchestral, or wind literature through recordings, scores, and analytical texts must be available. These should cover all standard works.

C. Curricular Requirements

1. Program Structure.

- a. Program structure, content, and time requirements shall enable students to develop the common body of knowledge and skills for career entry described in Section 1.
- b. Curricula to accomplish this purpose normally reflect attention to the following structural guidelines, but other formulations may accomplish the same purpose. Studies in music and conducting as outlined in the common body of knowledge and skills comprise at least 55-60% of the total curriculum; consistent with the specialization(s) offered, courses or studies which integrate the elements of choral or orchestra, or wind performance, 25-30%; other studies in music, such as history/literature and instrumental/vocal performance, 15%.

- 2. Performance Requirements.** Students shall conduct at least two concert-length public performances. These performances may serve as the thesis.

Institutions should offer the advanced graduate program in choral, orchestral, or wind conducting only if students can be afforded the opportunity for regular rehearsal and performance experience under faculty supervision in settings which replicate professional-level preparation and presentation.

- 3. Guidelines for Curricular Studies.** Advanced studies in analysis and musicianship are required, and advanced studies in music history and literature are strongly recommended.

Continued study in modern European languages is encouraged.

Course work and experience that develop understanding and competence in business and professional techniques are strongly recommended.

- 4. Final Comprehensive Examinations and Auditions.** A series of comprehensive examinations designed to test professional competence in the common body of knowledge and skills shall be passed as a requirement for graduation.

Appendix II.B. Advisory Statement on Undergraduate Minors in Music

NASM Handbook 2007-2008, Second Edition – page 169

Add new letter G. as follows:

- G. Introductory courses in music therapy are recommended for individuals preparing for careers in music, education, the behavioral and health sciences, and other related fields. However, a minor in music therapy is inappropriate because the curriculum content and time required cannot develop or provide for the professional competencies required for the preparation of music therapists. The use of a minor designation is misleading to members of the general public, including consumers and employers, who may construe the designation to imply the presence of professional qualifications. Such a possibility is a violation of NASM standards. Requirements for preparation leading to eligibility for certification as a music therapist are found in the *NASM Handbook* under Standards for Accreditation.

Re-letter items G. and H. as H. and I.

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