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NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

**HANDBOOK 2015–16**

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## FOREWORD

The National Association of Schools of Music was founded in 1924 for the purpose of securing a better understanding among institutions of higher education engaged in work in music; of establishing a more uniform method of granting credit; and of setting minimum standards for the granting of degrees and other credentials. It is incorporated in the State of Ohio as a not-for-profit organization. The work of the Association during its early years was financed largely by the Carnegie Corporation of New York. In November of 1975, representatives of member institutions ratified proposals creating a category of membership for non-degree-granting institutions.

The National Association of Schools of Music has been designated by the United States Department of Education as the agency responsible for the accreditation throughout the United States of free-standing institutions that offer music and music-related programs (both degree- and non-degree-granting), including those offered via distance education. The Association is a member of the Association of Specialized and Professional Accreditors. NASM maintains a formal consultative relationship with the Association Européenne des Conservatoires. NASM is a constituent member of the American Council on Education. In the field of teacher education, the Association cooperates with the Council for the Accreditation of Educator Preparation. The services of the Association are available to all types of degree-granting institutions in higher education and to non-degree-granting institutions offering pre-professional programs or general music training programs. Membership in the Association is on a voluntary basis.

### THE AIMS AND OBJECTIVES OF THE ASSOCIATION

A general statement of aims and objectives follows:

1. To provide a national forum for the discussion and consideration of concerns relevant to the preservation and advancement of standards in the field of music, particularly in higher education.
2. To develop a national unity and strength for the purpose of maintaining the position of music study in the family of fine arts and humanities in our universities, colleges, and schools of music.
3. To maintain professional leadership in music training and to develop a national context for the professional growth of individual musicians as artists, scholars, teachers, and participants in music and music-related enterprises.
4. To establish threshold standards of achievement in music curricula without restricting an administration or school in its freedom to develop new ideas, to experiment, or to expand its program.
5. To recognize that inspired, creative teaching may rightly lead to new content, methodologies, and results.
6. To establish that the prime objective of all educational programs in music is to provide the opportunity for every music student to develop individual potentialities to the utmost.

**ARTISTIC AND ACADEMIC QUALITY**

In the context of educational institutions, artistic and academic quality are:

1. Developed primarily by individual students, faculty, and administrators.
2. Produced by focusing on one or more disciplines, bodies of content, or processes.
3. Enabled by fundamental capabilities, clear purposes, high aspirations, and sufficient time and supporting resources.
4. Exemplified in a work or works in one or more disciplines.
5. Evaluated in terms of past and current exemplary work in one or more fields.
6. Presented institutionally and programmatically when individuals achieve at high levels consistently over long periods.

Accreditation and other services of NASM support artistic and academic excellence with:

1. Threshold standards that define the fundamentals of quality and thus provide a framework supporting specific institutional and individual purposes.
2. Review procedures that evaluate relationships among purposes, music and other disciplines, capabilities, aspirations, and resources, all in the context of each institution's mission and achievements.
3. An approach that encourages connections and integrations between artistic and academic achievement.
4. A philosophy that promotes creativity in the definition, pursuit, and evaluation of artistic and academic quality.

# CONSTITUTION

## ARTICLE I NAME

The name of the Association shall be the National Association of Schools of Music.

## ARTICLE II PURPOSES

The purpose of the Association shall be:

- A. To advance the cause of music in American life and especially in higher education.
- B. To establish and maintain threshold standards for the education of musicians, while encouraging both diversity and excellence.
- C. To provide a national forum for the discussion of issues related to these purposes.

## ARTICLE III POWERS

It is understood that all decisions of the Association bearing on the policy and management of schools of music are to be advisory in character.

## ARTICLE IV MEMBERSHIP

Accredited institutional Membership shall be open to institutions in the United States, meeting the qualifications and requirements of the Association. Individual membership shall be open to all individuals interested in the activities of the Association and meeting Bylaws requirements. Honorary membership shall be open to individuals meeting the qualifications of the Association.

Each institutional member shall have one vote, and shall designate a voting delegate to the Association.

## ARTICLE V DUES

To meet the expenses of the Association, an annual fee shall be paid by each member, the amount to be determined by the Association on the recommendation of the Board of Directors.

## ARTICLE VI GOVERNMENT

**Section 1.** The government of the Association shall be vested in the Board of Directors, its Officers, and the Executive Committee of the Board of Directors.

**Section 2.** The membership of the Association shall be divided into geographical regions and each region shall have a Chairman.

## **ARTICLE VII COMMISSIONS AND COMMITTEES**

**Section 1.** There shall be a Commission on Accreditation.

**Section 2.** Other committees and commissions may be established to carry out the programs of the Association.

## **ARTICLE VIII ELECTIONS**

There shall be an annual election with a slate of officers to be prepared by the Nominating Committee.

## **ARTICLE IX MEETINGS**

There shall be an Annual Meeting of the Association and an Annual Meeting of the Board of Directors, and such special meetings of the Association, its Board of Directors, its Executive Committee, and Commissions as may be deemed appropriate.

## **ARTICLE X LEGAL STATUS OF THE ASSOCIATION**

In order to comply with the articles of incorporation of the State of Ohio, under whose laws the Association is incorporated, the President, Secretary, and Treasurer of the Association shall serve as a Board of Trustees, provided, however, that one of these officers is a resident of the State of Ohio. Should none of these three officers be a resident of that State, the number of Trustees shall be increased to four, the fourth member to be a resident of Ohio and to be appointed by the President within thirty days of the time when the need of this fourth member becomes apparent.

## **ARTICLE XI DISPOSITION OF ASSETS**

In the event that this Association should ever be dissolved and cease to exist, the Board of Trustees shall have the power and is hereby authorized to dispose for cash all property and securities belonging to the Association. The amount of such cash less necessary expenses shall be added to any existing bank balance on hand. At the discretion of the Trustees holding office at the time of dissolution the total sum shall be spent for some educational project in the field of music, this action to be taken within approximately one year from date of dissolution. If during this period of one year, one or more of the Trustees should cease to function for any reason, the remaining Trustees are hereby authorized and directed to elect a new Trustee or Trustees from representatives of member institutions at the time of said dissolution.

## **ARTICLE XII AMENDMENTS**

The Constitution of the Association may be amended by a two-thirds vote of the membership present and voting at any Annual Meeting, provided a written notice of any proposed amendment, with Board review and recommendation, be sent with opportunity to comment to all accredited institutional members at least two weeks prior to said meeting.

# BYLAWS

## ARTICLE I MEMBERSHIP

### Section 1. Accredited Institutional Membership

- A. Eligibility and Scope.** Institutions meeting Association standards and requirements for music institutions and programs determined as applicable by the Commission on Accreditation, the Commission on Community College Accreditation, or the Accrediting Commission for Community and Precollegiate Art Schools, and agreeing to abide by the Association's Code of Ethics, shall be accorded accredited institutional Membership. Institutions eligible to apply are:
1. Colleges, conservatories, independent schools, and universities offering baccalaureate degrees, graduate degrees, or both, including any eligible associate, professional non-degree-granting, community, or precollegiate programs. These institutions are reviewed by the Commission on Accreditation.
  2. Conservatories and independent schools offering, at the postsecondary level, only non-degree-granting professional programs, including any eligible community or precollegiate programs. These institutions are reviewed by the Commission on Accreditation.
  3. Institutions whose primary mission is to offer associate degrees as their highest degree in music and in most other fields indicated in the institution's published materials, including any eligible community or precollegiate programs. These institutions are reviewed by the Commission on Community College Accreditation.
  4. Conservatories and independent schools offering only community or precollegiate programs. These institutions are reviewed by the Accrediting Commission for Community and Precollegiate Arts Schools.
- B. Regional or National Accreditation.** Colleges, community colleges, universities, and other institutions that grant postsecondary degrees or credentials in other fields in addition to music must have regional or national accreditation from a nationally recognized accrediting agency as a condition of accredited institutional Membership in NASM.
- C. Review Periods and Cycles**
1. All institutions filing successful initial applications for accredited institutional Membership are granted a five-year period of accreditation. Postsecondary institutions may be designated Members or Associate Members of NASM. Community and precollegiate institutions are designated Members of NASM.
  2. After the first five-year period of Membership, institutions are reviewed for continuation on a ten-year cycle.
  3. All member institutions are responsible for annual reports and for obtaining Commission approval for new curricula or substantive changes during periods between regular accreditation reviews.
  4. The designated Commission has the authority to require a partial or a full reexamination at any time upon prior notice to the institution.

- D. Associate Membership.** A postsecondary institution applying for Membership for the first time, meeting all curricular standards and all other applicable standards of the Association, and which is developing in areas related to purposes or operations, may be granted Associate Membership and be listed as such in NASM publications. At the end of five years, a full review of the institution is expected to demonstrate substantial progress in areas under development and that the institution is eligible for Membership for a period of five years. Following the initial five-year period of Membership, the ten-year cycle will be applicable.

**Section 2. Individual Members.** Musicians, educators, or other individuals who, through their teaching and professional activity or through their interest in accredited Membership for their institutions, who may both derive benefit from the Association and contribute to its effective operation, shall be accorded Individual Membership upon completion of the application process and payment of the membership fee.

**Section 3. Honorary Members.** The Board of Directors may confer Honorary Membership on an individual of high professional qualification. Honorary members are exempt from dues and fees and have no vote.

#### **Section 4. Special Statutes**

- A. Administrative Warning Status.** After due notice from NASM requesting clarification or remediation, member institutions failing to (1) pay dues or meet other financial obligations, (2) provide any response to requests of the Committee on Ethics, or (3) maintain administrative requirements of the NASM Code of Ethics or the NASM Rules of Practice and Procedure may be placed on administrative warning by the appropriate accrediting Commission. Administrative warning status may extend from one to twelve months, and is removed as soon as the administrative issue is resolved. Failure to resolve the issue may result in probation, or revocation of accreditation, and thus of Membership.

Administrative warning status is not a negative or adverse action and is not published. Institutions with administrative warning status retain accredited institutional Membership and thus do not lose their voting or other rights and responsibilities.

- B. Accreditation Warning Status.** After due notice from NASM requesting clarification or remediation, any accredited member institution failing to (1) apply for reaccreditation, (2) file annual reports, or (3) provide any response to requests of the accrediting Commissions may be placed on accreditation warning status by the appropriate accrediting Commission. Accreditation warning status may extend from one to twelve months, and is removed as soon as the accreditation-related issue is resolved. Failure to resolve the issue may result in probation, or revocation of accreditation, and thus of Membership.

Accreditation warning status is not a negative or adverse action and is not published. Institutions with accreditation warning status retain accredited institutional Membership and thus do not lose their voting or other rights and responsibilities.

- C. Probationary Status.** After due notice from NASM, any accredited member (1) failing to respond satisfactorily to issues that resulted in being placed on administrative warning status or accreditation warning status, (2) failing to maintain the required standards, (3) failing to respond satisfactorily to the requests of the appropriate accrediting Commission, or (4) found to be in violation of one or more aspects of the Code of Ethics or Rules of Practice and Procedure may be placed on probation by the appropriate accrediting Commission with notice of right to request reconsideration. The probationary period shall extend not fewer than three months and no more than two years, the specific period to be determined by the appropriate Commission at each time such action is taken. A comprehensive evaluation including a Self-Study Report and visitation may be required for the removal of probation.

Probation is not an adverse action. However, notice of probation is forwarded to the U.S. Secretary of Education, the appropriate state licensing or authorizing agency, and the appropriate accrediting agencies at the same time the institution is notified, and the public within twenty-four (24) hours of notification to

the institution. All such notices are provided not later than thirty (30) days after the date of Commission action. See Rules of Practice and Procedure, Part II., Article XI., Section 2.

Institutions on probation do not lose their accredited status, nor their voting or other membership rights and responsibilities.

**D. Automatic Suspension of Accreditation Status.** This status can be applied only to free-standing music institutions of higher education.

Automatic suspension of accreditation will occur under the following circumstances:

1. The filing of Chapter 11 or Chapter 7 bankruptcy proceedings by the institution.
2. A change in ownership or major change in control with less than five days' advance notice in writing to NASM. This includes but is not limited to:
  - a. The sale of the institution or the majority of its assets.
  - b. The transfer of the controlling interest of stock in the institution or its parent corporation.
  - c. The merger of two or more institutions.
  - d. The division of one or more institution(s) into two or more institutions.
  - e. The transfer of the controlling interest of stock in the institution to its parent corporation.
  - f. Change in over seventy-five (75) percent of board membership during a ninety (90) day period.
  - g. The complete replacement of one set of board members of the accredited institution by another within a six-month period.
3. Failure to report to NASM in writing any transfer of assets or liabilities between the institution and the parent corporation or other entity that would substantially alter the ability of the institution to (a) remain in compliance with current NASM standards, or (b) provide information necessary to document current or on-going compliance with NASM standards.
4. The establishment without prior notice of a branch campus or other entity offering degrees and programs eligible for accreditation by NASM.
5. The designation of NASM as the institution's gatekeeper for the purpose of eligibility and participation in federal Title IV programs without prior confirmation by the appropriate NASM accrediting Commission of the institution's compliance with all applicable standards in Standards for Accreditation XXI.
6. Significant expansion of affiliative uses of the institution's name without prior notice to NASM.

Following automatic suspension, accreditation may be reinstated only upon application to, and approval by the appropriate NASM accrediting Commission. Because this suspension results without action or prior approval on the part of a Commission, this change in status does not constitute formal withdrawal of accreditation, and thus, is not an action that is subject to review of adverse decision or to appeal.

It is expected that institutions with automatic suspension status will regain their accredited status at the earliest feasible time, or resign from the Association. Failure to move expeditiously, or to establish an appropriate timeline for renewing accredited status, will result in revocation of Membership. Revocation of Membership is not automatic and must be approved by the appropriate NASM accrediting Commission. Failure to move from suspended accreditation status to regular accreditation status within a

period not to exceed the earlier of six months or the expiration of the institution's current accreditation period will cause the appropriate NASM accrediting Commission to consider revocation of Membership.

When evidence concerning remediation of the reasons for automatic suspension is submitted and judged adequate by the appropriate NASM accrediting Commission, reinstatement of accreditation is made, along with time and other stipulations for future reviews. If Commission action is not taken by the expiration of the previous grant of accreditation, the institution must then follow procedures for initiating accreditation.

Automatic suspension is an adverse action. Notice of automatic suspension is forwarded to the U.S. Secretary of Education, the appropriate state licensing or authorizing agency, and the appropriate accrediting agencies at the same time the institution is notified, and the public within twenty-four (24) hours of notification to the institution. All such notices are provided no later than thirty (30) days after the date of Commission action. See Rules of Practice and Procedure, Part II., Article XI., Section 2.

Institutions with automatic suspension status are suspended as members of the Association and thus lose their voting rights during the suspension period.

**Section 5. Automatic Review.** If any accredited member institution of the Association is dropped from the approved list by the U.S. Department of Education, the state Board of Education, or the accredited list of its regional or other institutional accrediting agency, it shall have its status reviewed by the appropriate accrediting Commission. Additional conditions for automatic review applied to free-standing music institutions are found in Standards for Accreditation XXI., Specific Operational Standards for Free-Standing Music Institutions of Higher Education. If, as the result of such automatic review, Membership in the Association is revoked, the institution may be reinstated only after an application has been reviewed and approved by the appropriate accrediting Commission through regular NASM accreditation review procedures.

**Section 6. Revocation of Membership.** Member institutions failing to maintain the required standards, or failing to respond appropriately to administrative warning status, accreditation warning status, probationary status, or suspension of accreditation status, may have their Membership revoked by vote of the appropriate accrediting Commission, with notice of right to request reconsideration and right to appeal. Such institutions may apply for reinstatement through the usual Membership procedures of the Association. A request for readmission to Membership will not be considered until two years have elapsed and until any outstanding financial obligations of the applicant institution to the Association have been satisfied.

Final action to revoke Membership is an adverse action. Notice of revocation of Membership is forwarded to the U.S. Secretary of Education, the appropriate state licensing or authorizing agency, and the appropriate accrediting agencies at the same time the institution is notified, and the public within twenty-four (24) hours of notification to the institution. All such notices are provided no later than thirty (30) days after the date of Commission action. See Rules of Practice and Procedure, Part II., Article XI., Section 2.

**Section 7. Requests for Reconsideration and Appeals.** The Association shall provide recourse procedures for accreditation and other decisions as outlined in the Rules of Practice and Procedure, Part II., Articles IX., X.



## ARTICLE II DUES

**Section 1.** Annual dues for institutional members are scaled according to the following categories: (1) non-degree-granting institutions, community colleges, and schools that offer the associate degree in music and/or music education; (2) schools that offer the baccalaureate degree in music and/or music education; (3) schools that offer work through the master's degree in music and/or music education, or that offer graduate work only; and (4) schools that offer programs in music and/or music education through the doctorate. From the base of the previous year, the dues in each category will rise at the rate of the Higher Education Price Index (HEPI) plus two percent. However, upon recommendation from the Treasurer after consultation with the Finance Committee, the Executive Committee shall have the power to set the dues no less than one percent below the HEPI and no more than two percent above the HEPI.

Newly approved member institutions shall be invoiced for dues on September 1 of the fiscal year following the year accreditation was granted, and annually thereafter on September 1.

Notice of non-payment of dues shall be sent to delinquent members on November 15 of each year. If the dues of any member remain unpaid on the following February 15, said membership may be revoked. Revocation is not automatic and must be acted upon by the Commission on Accreditation or the Commission on Community College Accreditation. Resignation shall not be accepted from delinquents.

**Section 2.** The annual dues of individual members are set by the Board of Directors. Applications from new individual members are accepted at any time. Continuing individual members shall be invoiced for dues on September 1 of each year. Non-payment of dues shall result in the loss of individual membership.

**Section 3.** The fiscal year of the Association shall be from September 1 of one year through August 31 of the following year.

## ARTICLE III GOVERNMENT

**Section 1. Officers.** The officers shall be a President, Vice President, Treasurer, Secretary, the Executive Director (*ex officio*) and nine Regional Chairs. With the exception of the Executive Director, officers shall be the official representatives of member institutions.

### Section 2. Duties of Officers

- A. President.** The President shall act as the chief executive officer of the Association. The President shall preside at all general meetings of the Association, meetings of the Board of Directors, the Board of Trustees, and at meetings of the Executive Committee. The President shall have the power to establish committees with the consent of the Executive Committee or at its request, or at the request of the Board of Directors. The President shall appoint personnel to fill the committee and Commission vacancies not otherwise provided for in the Constitution and Bylaws. The President shall perform all other duties pertaining to this office. The President shall be an authorized signer of Association checks, and shall serve on the Finance Committee of the Association with the Treasurer and Executive Director.
- B. Vice President.** The Vice President shall be the President-Elect and, following election as Vice President, shall succeed to the office of President upon completion of one term as Vice President without further election. The Vice President shall serve as advisor to the President and shall substitute for the President in his or her absence or inability to serve. The Vice President shall act as coordinator of regional activities and shall chair meetings of the Regional Chairs when such meetings are held.
- C. Treasurer.** The Treasurer shall be responsible for the proper stewardship of Association funds. The Treasurer shall present a report based on the past fiscal year to the Association at each Annual Meeting or at any other time a report may be requested by the Executive Committee or by the Board of Directors.

The Treasurer shall ensure that the Executive Director prepares a proposed annual budget for review and action by the Executive Committee, arranges for a yearly financial audit of the books by a Certified Public Accountant, and maintains an itemized account of all receipts, expenditures, and investments. The Treasurer shall perform all other duties pertaining to this office.

The Treasurer shall be an authorized signer of Association checks and shall serve on a Finance Committee with the President and the Executive Director to act for the Executive Committee in any financial emergency requiring prompt settlement.

- D. Secretary.** The Secretary shall take the minutes of the Annual Meeting, meetings of the Board of Directors, and meetings of the Executive Committee.

### Section 3. Board of Directors

The Board of Directors shall be composed of the Officers (as defined in Article III., Section 1. of the Bylaws), the Chair and Associate Chair of the Commission on Accreditation, the Chair of the Commission on Community College Accreditation, a representative from the non-degree-granting institutional membership, and three appointed Public Members, together with the Immediate Past President, if eligible. The Immediate Past President is eligible to serve as a member of the Board of Directors if affiliated with a member institution irrespective of whether or not he or she is the official representative. However, if the Immediate Past President is no longer the designated official representative, he or she may vote on the business of the Board of Directors, but will not vote on the business of the Association as an institutional representative. If the Immediate Past President is not eligible for Board service, the position will remain vacant.

With the exception of the Public Members, the Board shall be appropriately balanced to represent a variety of music backgrounds and perspectives. The Executive Director shall be an *ex officio*, non-voting member of the Board of Directors.

The Public Members of the Board shall represent the public interest. During meetings of the Board, Public Members shall have full privileges of the floor and full voting powers. Public Members shall be appointed by the President in consultation with the Executive Committee. The terms of Public Members shall be one year and may be renewed upon the recommendation of the Executive Committee. Public Members shall serve no more than six consecutive years.

The Board of Directors shall:

- A. Exercise the various responsibilities of the Board as stipulated in the Bylaws.
- B. Act in an advisory capacity to the Executive Committee in its jurisdiction over and responsibility for the executive functions of the Association.
- C. Review the annual report of the Association's financial position as prepared by the Association's official auditors.
- D. Establish and revise Part I of the Rules of Practice and Procedure in the *NASM Handbook* following consultation with accredited institutional members.
- E. Address the needs of the membership, recognizing the diversity as well as the common basic purposes of all member institutions.
- F. Review and, as appropriate, act on proposals presented by any *ad hoc* committees established by the Board to address issues that the Bylaws indicate are under the authority of the Board.

Neither the Board of Directors nor the Executive Committee make or otherwise engage or intervene in the accreditation decisions of the Commission on Accreditation or of the Commission on Community College Accreditation. Each Commission makes accreditation decisions regarding institutions completely independent of the Board and of the Executive Committee. Although the Chair and Associate Chair of the Commission on Accreditation and the Chair of the Commission on Community College Accreditation are

members of the Board, and the Chair and Associate Chair of the Commission on Accreditation are members of the Executive Committee, the Chairs and Associate Chair are not permitted to discuss or otherwise disclose to other members of the Board or Executive Committee any information regarding the institutional accreditation decisions of the Commissions beyond that provided to the membership of the Association and the public at large. The same rule applies to the Executive Director who is the Secretary of the Commission on Accreditation and the Commission on Community College Accreditation and an *ex officio* member of the Board and Executive Committee.

**Section 4. Executive Committee.** The executive body of the Board of Directors shall be the Executive Committee composed of the President, Vice President, Treasurer, Secretary, the Chair of the Commission on Accreditation, the Associate Chair of the Commission on Accreditation, and the Executive Director (*ex officio* and nonvoting).

The Executive Committee shall:

- A. Implement the policy recommendations of the Board of Directors.
- B. Exercise the executive policy functions of the Association.
- C. Have control and overall management of the affairs, funds, and properties of the Association not otherwise provided for.
- D. Approve the annual budget and engage in long-range financial planning for the Association.
- E. Maintain the distinctions of functions and responsibilities required in the Bylaws, Article III., Section 3., paragraph 5, and Article IV., Section 1.C. in all aspects of its work.
- F. Appoint the Executive Director and prescribe his or her duties and compensation.

**Section 5. Regional Organization.** For such purposes as may arise from time to time, the membership of this Association shall be divided into nine regions, constituted as follows:

<b>Region 1</b>	<b>Region 2</b>	<b>Region 3</b>	<b>Region 4</b>	<b>Region 5</b>
Arizona	Alaska	Colorado	Illinois	Indiana
California	Idaho	Kansas	Iowa	Michigan
Hawaii	Montana	Missouri	Minnesota	Ohio
Nevada	Oregon	Nebraska	Wisconsin	
New Mexico	Washington	North Dakota		
Utah		South Dakota		
		Wyoming		
<b>Region 6</b>	<b>Region 6 (cont'd)</b>	<b>Region 7</b>	<b>Region 8</b>	<b>Region 9</b>
Connecticut	New Jersey	Florida	Alabama	Arkansas
Delaware	New York	Georgia	Kentucky	Louisiana
District of Columbia	Pennsylvania	North Carolina	Mississippi	Oklahoma
Maine	Rhode Island	Puerto Rico	Tennessee	Texas
Maryland	Vermont	South Carolina		
Massachusetts	West Virginia	Virginia		
New Hampshire				

- A. Officers.** Each Region shall have a Chair, Vice Chair, and Secretary.
- B. Duties of Officers**
  - 1. **Chair.** The Chair shall preside at all meetings of the Region and shall serve on the Board of Directors of the Association.
  - 2. **Vice Chair.** The Vice Chair shall serve as advisor to the Chair and shall substitute for the Chair in his or her absence or inability to serve. Normally the Vice Chair shall be nominated as Chair at the expiration of his or her term as Vice Chair.
  - 3. **Secretary.** The Secretary shall be responsible for transmitting the minutes of regional meetings to the Regional Chair, the Vice President, and the Executive Director.
- C. Meetings.** Meetings of representatives of member institutions in the Regions shall take place as follows:
  - 1. An annual meeting concurrent with, and part of, the general Annual Meeting of the Association.
  - 2. Informal local consultation among member schools with common problems. Such consultations may result in recommendations for regional or national consideration.
  - 3. Meetings of representatives of member schools in any Region may be called from time to time as need arises, on request of one or more members. The Regional Chair shall call such a meeting if 50% or more of the member schools in the Region concur as to the need. Action shall be limited to regional problems, and shall not contravene the policies, procedures, or other decisions of the National Association.
  - 4. Regional Meetings may be called at the request of the Board of Directors.

## ARTICLE IV COMMISSIONS AND COMMITTEES

**Section 1. Commissions.** There shall be (a) a Commission on Accreditation and (b) a Commission on Community College Accreditation. NASM, in partnership with NASAD, NASD, and NAST, under the auspices of the Council of Arts Accrediting Associations (CAAA), shall have responsibility for the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS).

Members of the Commissions shall be elected by the members at large from among individuals officially representing member schools. With the exception of the Public Members, the Commissions shall be appropriately balanced to represent a variety of music backgrounds and perspectives. The Nominating Committee should take into consideration the representation of the various types of educational institutions (e.g., public and private colleges and universities, community colleges, women's colleges, conservatories, and teachers' colleges) on the Commissions with an appropriate geographical distribution.

Though the above procedure ensures a broad range of institutional perspectives, once elected, members of the Commissions shall act as individuals in accordance with the standards, policies, procedures, and autonomy of the Association. In conducting the business of Commissions, Commission members serve the interests of the Association. They shall not serve as representatives of types of institutions, regions, or other organizations, however defined. They shall hold in confidence the actions of the Commissions and the discussions leading to them.

There shall be Public Members to represent the public interest. Public Members shall be considered members of the Commissions and shall have full privileges of the floor and full voting powers. The Commissions shall have three Public Members with assignments to specific Commissions at the discretion of the Executive

Director. Public Members shall be appointed by the President in consultation with the Executive Committee. Once appointed, Public Members have no reporting responsibility to the President or to the Executive Committee regarding the work of the Commissions. Public Members must keep the confidentiality required of all Commission members. The terms of Public Members shall be one year and may be renewed upon the recommendation of the Executive Committee. Public Members shall serve no more than six consecutive years.

- A. The Commission on Accreditation** shall consist of 18 elected members, 16 of whom shall be elected to serve terms of three years each. Commission members must have had experience as visiting evaluators. There shall be elected by the membership at large, a Chair and an Associate Chair of the Commission, each of whom shall be elected for a three-year term. The Chair and Associate Chair must have served one or more terms as members of the Commission on Accreditation. The term as Chair or Associate Chair should be in addition to the time already served on the Commission. Normally, the Associate Chair shall be nominated as Chair at expiration of the term as Associate Chair.

The Chair, Associate Chair, and 16 members of the Commission shall be the official representatives of institutions with Membership in the Association as defined in Article I., Section 1., of the Bylaws.

Each of the 16 Commission members shall be elected in one of four categories: Baccalaureate, Master's, Doctorate, or At-Large. Each category contains four places. At-Large members of the Commission may be serving in any type of baccalaureate or graduate degree-granting institution. Irrespective of category, at least two members of the Commission shall be from institutions that offer non-degree-granting programs at the postsecondary level. At the time of their election, members of the Baccalaureate category are from institutions granting no higher degree than the Baccalaureate; those in the Master's category, no higher degree than the Master's. At the time of their election, those in the Doctorate category are from institutions that grant the Doctorate. Once elected, Commission members work with the entire range of Commission business.

The Executive Director, with the advice and consent of the Executive Committee, shall have the power to assign elected Commission members to different categories under the guidelines above, if necessary for balance or for other purposes.

The duties of the Commission shall be to apply the accreditation and membership standards of the Association for baccalaureate and graduate institutions and programs, including eligible precollegiate or postsecondary non-degree-granting programs in such institutions, and for independent postsecondary non-degree-granting institutions, including eligible precollegiate non-degree-granting programs they may offer. The Commission shall receive applications and determine the qualifications of institutions seeking Membership and, after thorough examination in accordance with Association procedures, take action on behalf of the Association. The Commission shall also have the power to investigate the maintenance of standards and the observation of published commitments in any member institution under its jurisdiction.

The Commission on Accreditation may consider applications for Membership from institutions offering only baccalaureate, or only graduate, or only non-degree-granting programs in music.

The Commission on Accreditation shall confirm that independent community and precollegiate schools seeking Membership in NASM have achieved and are maintaining accreditation by the Accrediting Commission for Community and Precollegiate Arts Schools.

The Executive Director of the Association or his or her agent shall serve as Secretary for the Commission on Accreditation.

- B. The Commission on Community College Accreditation** shall consist of three elected members, two of whom shall be elected to serve terms of three years each. Commission members should have had experience as visiting evaluators.

There shall also be elected by the membership at large a Chair of this Commission who shall be elected for a three-year term and shall be eligible for re-election for one additional term. The Chair should have

served one or more terms on one of the Commissions. The term or terms as Chair should be in addition to the time already served on a Commission.

The duties of the Commission shall be to apply the accreditation and membership standards of the Association for two-year degree-granting institutions, irrespective of their name or designation, whose primary mission is to offer associate degrees as their highest degree in music and most other fields indicated in the institution's published materials. The Commission also reviews eligible precollegiate or postsecondary non-degree-granting music programs in such institutions. The Commission shall receive applications and determine the qualifications of institutions seeking Membership and, after thorough examination in accordance with Association procedures, take action on behalf of the Association. The Commission shall also have the power to investigate the maintenance of standards and the observance of published commitments in any member institution under its jurisdiction.

The Executive Director of the Association or his or her agent shall serve as Secretary for the Commission on Community College Accreditation.

- C. **Procedural and Policy Authority.** As may be appropriate from time to time, the Commission on Accreditation and the Commission on Community College Accreditation shall amend Part II of the Rules of Practice and Procedure in the NASM *Handbook* following consultation with accredited institutional members. Part II of the Rules provides overviews and statements of accreditation policies and procedures. Additional detailed accreditation policies and procedures are published separately from time to time by the NASM National Office after review by the Commissions.
- D. **The Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS)** is connected with NASM through NASM's membership in the Council of Arts Accrediting Associations (see Article X. of the Bylaws). The President and Vice President of NASM vote to approve ACCPAS standards and accreditation procedures. The President of NASM appoints one or more members of ACCPAS from among NASM institutional representatives having significant accreditation experience.

NASM accredited institutional membership is available upon application to independent community or precollegiate music schools or to arts schools with music programs that have accreditation from ACCPAS. Accreditation by ACCPAS for these institutions is certified by the NASM Commission on Accreditation. ACCPAS does not accredit postsecondary institutions or programs associated with professional preparation.

For purposes of this section, *independent* means not a division or branch of a college or university that offers a music degree, or not a division or branch of a non-degree-granting institution that offers professional preparation at the postsecondary level.

NASM member institutions with affiliated community or precollegiate schools may volunteer to have such programs reviewed by ACCPAS; normally, such reviews are conducted jointly with the NASM review.

**Section 2. Committee on Ethics.** This Committee shall consist of three members from among the institutional representatives to the Association who shall be elected to serve terms of three years each. At each Annual Meeting one member shall be elected to fill the vacancy caused by the completed term of the retiring member. The Executive Director or his or her agent shall be the Recorder for the Committee on Ethics. The Recorder shall have no vote.

The senior member of the Committee shall become Chair of the Committee at the close of the Annual Meeting. The Committee on Ethics shall act upon all questions regarding any violations and penalties for violations of any Article of the Code by members of the Association, it being understood that before any final action or penalty can be imposed upon a member, the action of the Committee on Ethics must be approved by the Commission(s) having appropriate jurisdiction, this as outlined in Part II., Article VIII., Section 1. of the Rules of Practice and Procedure.

The infraction of any Article of the Code of Ethics shall be reported to the Executive Director, such report including specific charges and evidence in support thereof. The Executive Director shall then follow the Procedures for Reviewing Complaints Directed Against Member Institutions of the National Association of Schools of Music (Rules of Practice and Procedure, Part II., Article VIII.).

## ARTICLE V ELECTIONS AND APPOINTMENTS

**Section 1. Nominating Committee.** Each year the Nominating Committee shall consist of five persons selected from the institutional representatives to the Association, including (1) a Chair and two members appointed by the Board of Directors, and (2) two additional members elected by the membership at large. The Committee shall nominate NASM officers (except Regional Officers), Commission Chairs, and Commission members. It shall also nominate each year a slate from which the membership at large will elect the two nonappointed Nominating Committee members and the one elected member of the Committee on Ethics. Members of the Nominating Committee shall be ineligible for nomination to elected office by the Nominating Committee on which they are serving.

**Section 2. Nomination Procedure.** Each spring, prior to the election, recommendations for candidates shall be solicited from the voting membership and directed to the Chair of the Nominating Committee. There shall be at least two nominations for each position as members of the Commission on Accreditation and all Committees, for the Associate Chairmanship of the Commission on Accreditation, and for the Vice Presidency. There shall be at least two nominations for the posts of Treasurer and Secretary unless there is a qualified incumbent eligible for re-election. When there is an election for Chair or members of the Commission on Community College Accreditation or the non-degree-granting position on the Board of Directors, the Nominating Committee shall have the option to nominate a single candidate for each position on (a) the Commission on Community College Accreditation as long as there are fewer than fifty community college institutional members of NASM, or (b) the non-degree-granting position on the Board of Directors as long as there are fewer than fifty non-degree-granting institutional members of NASM. When there is a qualified incumbent eligible for re-election to the post of Treasurer or Secretary, or when there is an election for the Chairmanship of the Commission on Accreditation, and when there is an election for the Presidency, the Nominating Committee shall have the option of nominating more than one candidate based on recommendations solicited from the voting Membership.

In advance of the Annual Meeting, the Nominating Committee shall submit to the Executive Director a slate of nominees listing individuals who are official representatives of member institutions. The Executive Director shall forward the slate to all institutional representatives providing an opportunity for anonymous write-in nominations until five days prior to the opening of the Annual Meeting.

Write-in nominations received during this period from two percent of the total membership for any individual for a given post shall cause the name to appear on the ballot.

Between the opening of the Annual Meeting and the election itself, opportunity shall be provided for additional nominations. Write-in nominations received at the Annual Meeting shall be considered valid only if signed by institutional representatives. Write-in nominations from five percent of the total membership for any individual for a given post shall cause the name to appear on the ballot.

**Section 3. Terms of Office.** The elected officials of the Association shall serve three-year terms, with the exception of the Chair and members of the Nominating Committee. Terms begin following the close of each Annual Meeting. The President and Vice President of the Association and the Chair and the 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.

Commission members shall be elected for three-year terms. A member may serve a maximum of two consecutive terms. (The two-term limitation applies only to consecutive terms).

The Chair and members of the Nominating Committee shall each serve a one-year term. The Chair in a given year may not be reappointed as Chair or elected or appointed as a member of the Nominating Committee for the immediately following year. Members in a given year may not be elected or reappointed as members of the Nominating Committee for the immediately following year. If appointment is offered by the Board, a member of the Nominating Committee in a given year is eligible for service as Chair for the immediately following year.

An unexpired term of office shall normally be filled by election by the membership at large at the next Annual Meeting. The President may temporarily fill any vacancy by appointment until the next Annual Meeting. An unexpired term in the office of President shall be filled by the Vice President (see also Bylaws, Article III., Section 2.). When necessary, temporary replacements or consultants for a Commission meeting may be appointed by the Executive Director from among individuals previously elected to the Commission by the membership.

No individual shall hold more than one office or Chairmanship concurrently.

**Section 4. Regional Officers.** Regional Chairs, Vice Chairs, and Secretaries shall be elected by the Regional membership from among the institutional representatives to the Association for a single three-year term and on a schedule that maintains three overlapping classes among the regions. Regions 7, 8, 9 shall elect Officers in the same year; Regions 4, 5, 6 the following year; and Regions 1, 2, 3 the year following.

**Section 5. Committees.** Normally, standing and *ad hoc* committee members and Chairs shall be appointed by the President. Terms of office shall be for the year of appointment unless renewed by the President.

**Section 6. Recall of Officials.** By majority vote, the Board of Directors shall have the power to declare vacant any office in which the incumbent is unable for any reason to act effectively, or is disqualified under the Bylaws.

## ARTICLE VI MEETINGS AND VOTING

**Section 1.** The Annual Meeting of the Association normally shall be held during the week of the national Thanksgiving Day. The Board of Directors is empowered to designate a different set of dates if such seems to be the best interest of the Association. An appropriate registration fee may be assessed. The amount shall be approved by the Board of Directors and shall reflect costs at the meeting headquarters hotel.

**Section 2.** The NASM Annual Meeting is primarily concerned with the provision of a national forum for the consideration of standards, techniques, and policies relevant to the organization and operation of music training institutions. The Annual Meeting is controlled solely by the Association; the Association does not provide commercial exhibit space, present performances by groups representing member institutions, condone presentations promoting the welfare of any specific institution, nor approve of other activities which might reduce the professional and autonomous character of the meeting. The Association welcomes with appreciation the interest of institutions and music industry representatives who wish to communicate with attendees by hosting social functions consistent with the Annual Meeting policies of the Association.

**Section 3.** The Annual Meeting of the Board of Directors shall take place prior to the Annual Meeting of the Association.

**Section 4.** A special meeting of the Board of Directors may be called at any time and place by the President, or on the request of four members of the Board upon not less than two weeks' notice to each member thereof.

**Section 5.** The Executive Committee of the Board of Directors shall meet twice annually and, in addition, may meet at the request of the President or at the request of two members of the Executive Committee.

**Section 6.** At special meetings of the Board of Directors, Commissions, or Committees, only such business may be transacted as has been stated in the call for the meeting.



**Section 7.** A majority of the members of the Board of Directors or of any Commission or Committee shall constitute a quorum thereof.

**Section 8.** A quorum at any regular meeting of the Association shall consist of forty percent of the membership.

**Section 9.** Notices of meetings and notices of proposals regarding votes or other actions may be sent by various available means, including electronic communications, to member institutions and to members of the Board, Commission, Committees, and other groups consistent with responsibilities and voting powers designated and authorized for each specific group by the Bylaws or other procedural documents of the Association.

**Section 10.** A meeting by telephone conference or other form of electronic communication may be recognized as an approved meeting of the Board of Directors, Executive Committee, the Commission on Accreditation, the Commission on Community College Accreditation, and other committees of the Association.

**Section 11.** Votes may be taken during meetings and through electronic communication as long as any requirements for a quorum and notice required in the Bylaws or other procedural documents of the Association applicable to the vote have been met. Votes on specific proposals are conclusive and self-ratifying irrespective of the manner of voting.

## ARTICLE VII EXECUTIVE DIRECTOR

**Section 1.** The Executive Director shall be the chief staff officer of the Association. It shall be the primary duty of the Executive Director to carry out the policies established by the Association and to operate the National Office of the Association. The Executive Director shall serve as archivist for all minutes and records of the Association.

**Section 2.** The Executive Director shall:

- A. Conduct the official correspondence of the Association and send out official notices;
- B. Notify all members thirty days in advance of the date and place of Annual Meetings, and also notify all members of Commissions and Committees and the Board of Directors of the date and place of meetings, whenever called;
- C. Notify all Officers, Directors, and members of Commissions and Committees of their election or appointment.

**Section 3.** The Executive Director shall prepare the agenda of the Executive Committee, the Board of Directors, and the Commissions, and the dossiers of institutions being reviewed by the Commissions, shall make other arrangements for meetings of Commissions and Committees, and shall be responsible for the records of the Commissions. The Executive Director shall also prepare for the Annual Meeting of the Association.

**Section 4.** The Executive Director shall consult with the Treasurer, maintain the financial records of the Association, prepare an annual budget for review and approval by the Executive Committee, and arrange for an annual financial audit by a Certified Public Accountant.

The Executive Director shall receive applications for Membership and present them to the appropriate Commission for action, and shall bill and process dues and examination fees, sending proper auditing identification to the Treasurer.

The Executive Director shall serve as an authorized signer of Association checks. The Executive Director shall serve on the Finance Committee with the President and Treasurer to act for the Executive Committee in any financial emergency requiring prompt settlement.

**Section 5.** The Executive Director shall represent NASM at meetings of other educational associations in consultation with the President and shall establish liaison with other educational associations and related governmental agencies.

The Executive Director shall answer inquiries about NASM and shall gather and disseminate to the membership and appropriate agencies information, statistical and otherwise, about music in higher education through the correlation of annual reports from member institutions, and from Committees and other sources.

**Section 6.** The Executive Director shall be an officer of the corporation and shall be an *ex officio*, non-voting member of the Executive Committee and Board of Directors.

**Section 7.** The Executive Director shall be appointed by the Executive Committee, shall serve at the pleasure of the Executive Committee, and shall be subject to its annual review.

## **ARTICLE VIII AUDITING**

A professional audit of the Treasurer's records shall be conducted prior to each Annual Meeting. The Executive Committee has the right to appoint an auditing committee to examine the books at any time.

## **ARTICLE IX ACCREDITATION STANDARDS**

**Section 1.** The accreditation standards of the Association shall be established and amended by a majority vote of the membership present and voting at any Annual Meeting at which a quorum is present, provided that written notice of the proposed changes, with Board review and recommendation, be sent with opportunity to comment to all accredited institutional members at least two weeks prior to said meeting.

**Section 2.** The proper procedures for developing proposals to establish and amend the standards shall be approved by the Executive Committee from time to time in a manner appropriate to the nature and scope of such projected changes. Such procedures shall include the establishment of appropriate comment periods in addition to the legal notice required in Article IX., Section 1.

**Section 3.** Comment on the standards is possible at any time through the office of the Executive Director.

**Section 4.** Institutional members of NASM are responsible for participating in all revisions and additions to the standards as well as maintaining compliance with all standards as they are developed.

## **ARTICLE X COUNCIL OF ARTS ACCREDITING ASSOCIATIONS**

**Section 1.** NASM shall be a member of the Council of Arts Accrediting Associations, a not-for-profit Virginia corporation. The other members are the National Association of Schools of Art and Design, the National Association of Schools of Dance, and the National Association of Schools of Theatre.

The President and Vice President of NASM shall be NASM's voting delegates to the Council's Board of Trustees. The Executive Director of NASM shall be an officer of the Council, the Executive Director of the Council, and a non-voting Trustee.

**Section 2.** The Council facilitates cooperative efforts among the four member associations on matters of common concern.

**Section 3.** The Council operates the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS) to review institutions and programs that offer arts study for children, youth, and adults not associated with postsecondary degrees or credentials. Normally, these institutions offer programs in more

than one arts discipline. ACCPAS accredits schools but is not a membership organization. The Council establishes the standards used by ACCPAS consistent with standards for non-degree-granting institutions approved by the NASM membership and by the other member associations for their respective disciplines. The Council also appoints the voting members of ACCPAS.

**Section 4.** The Council convenes, operates, and oversees the work of a Commission on Creative Multidisciplinary Convergence (CMC Commission). This Commission has an analytical and advisory role and no accreditation-granting authority. It responds to requests for analyses, information, and advice from the CAAA Trustees. It includes at least one member from among the institutional members of NASM with expertise in music and at least one member from each of the other three CAAA member organizations. Through the National Office for Arts Accreditation, NASM and its members and accrediting commission, other member associations of CAAA and their members and accrediting commissions, and higher education and other constituencies have access to the CMC Commission's work and advice.

The CMC Commission focuses on professional education issues, programs, and developments where convergences in the production of specific kinds of creative work involve a fusion of multiple disciplines within the several arts and design fields with multiple forms of technology and other media. It does not focus on the use of technologies within a specific individual arts or design field.

Through procedures published by each CAAA member organization that are implemented and managed by the National Office for Arts Accreditation, the CMC Commission may provide analysis and consultative advice or an advisory program review (a) to institutions directly upon request, or (b) to an institution and the NASM Commission on Accreditation in the course of a specific institution's accreditation review.

An advisory program review by the Commission on Creative Multidisciplinary Convergence can occur in an accreditation procedure only if (a) an institution is a member or potential member of NASM, and (b) one or more curricular programs are eligible for such a review as determined by provisions in the NASM Standards for Accreditation approved by the NASM membership. See Appendix I.I. "Creative Multidisciplinary Convergence and Technologies." Such reviews are based on NASM standards, provide for institutional engagement and response prior to any accreditation decision by the NASM Commission on Accreditation, and are structured and conducted according to published NASM procedures.

**Section 5.** The Council and its Board of Trustees shall have the authority to carry out the purposes of the Council, but no authority to compel the internal decisions of any of its organizational members or the accrediting commission(s) or other entities thereof. Each organizational member retains its own authority as an autonomous organization.

**Section 6.** Schools with music programs accredited by ACCPAS are eligible to become accredited institutional members of NASM upon application and confirmation of their ACCPAS accreditation by the NASM Commission on Accreditation. Continuation of membership is contingent upon meeting NASM requirements including payment of annual dues.

## ARTICLE XI CODE OF ETHICS

A Code of Ethics shall be established by the membership to define standards of professional conduct for member institutions, their employees and representatives.

## ARTICLE XII PARLIAMENTARY AUTHORITY

The meetings of this Association and its Commissions and Committees shall be governed by Robert's *Rules of Order* (revised) in all cases where said rules do not conflict with the Constitution and Bylaws of the Association.

**ARTICLE XIII  
AMENDMENTS**

These Bylaws may be amended by a two-thirds vote of the membership present and voting at any Annual Meeting at which a quorum is present, provided a written notice of any proposed amendment, with Board review and recommendation, be sent with opportunity to comment to all accredited institutional members at least two weeks prior to said meeting.

# CODE OF ETHICS

## ARTICLE I BASIC RESPONSIBILITIES

**Section 1.** Each institution shall ensure that administrators, faculty members, and staff understand and abide by (a) the ethical and operational procedures and codes subscribed to by the institution, including the NASM Code of Ethics and Rules of Practice and Procedure, and (b) the laws and regulations applicable to the work of the institution as ratified, implemented, and adjudicated by federal, state, and local authorities.

**Section 2.** An institution's personnel shall not discredit other member institutions by disparaging the character, nature, quality, value, or scope of their courses of instruction or services; or by imputing to them dishonorable conduct, or by adversely reflecting on them in any other material respect.

## ARTICLE II STUDENT RECRUITMENT

**Section 1.** Recruitment policies and procedures shall demonstrate concern for the needs of students, the institution, and the national effort in the education and training of music professionals.

**Section 2.** It is ethical for an institution to utilize procedures and techniques to develop a student body with the highest possible qualifications. However, such procedures and techniques must be applied in a national framework of common practice as outlined in Articles II., III., and IV. of this Code to protect the interests of both students and institutions.

**Section 3.** Institutions shall meet NASM standards regarding published materials and Web sites in fulfillment of their responsibility to provide accurate public information.

**Section 4.** Students are free to attend the institutions of their choice. However, at an appropriate point in time, a commitment in writing must be made between students and institutions. At such a point, administrators, faculty members, students, and all other parties involved must clearly state the nature of these commitments, the schedules for their implementation, and the conditions under which such commitments may be released by any or all of the parties.

## ARTICLE III FINANCIAL AID

### Section 1.

- A. For the purposes of this Code in its entirety, financial aid is an award made directly to the student based at least in part on demonstrated talent, this in addition to need-oriented aid based on generic national formulas. Financial aid relates to awards at the undergraduate and graduate levels, including teaching assistantships or fellowships.
- B. For the purposes of this Code in its entirety, the music executive is the chief academic officer of the music unit—for example, dean or director of the school of music, chair or head of the department of music, or a person specifically designated by the music executive to fulfill admission and transfer functions.

**Section 2.** Financial aid shall be awarded according to the criteria established by the member institution granting the award.

### Section 3.

- A. The acceptance of financial aid or the signing of a declaration of intent to enter a given institution to begin a specific degree or program of study shall not be binding if signed before May 1 of the calendar year of matriculation at the undergraduate level, or before April 15 of the calendar year of matriculation at the graduate level.

- B. A student shall be notified of this policy when an institution makes an offer with a response deadline prior to May 1 for undergraduate-level programs and prior to April 15 for graduate-level programs.
- C. The institution must have a procedure for developing a written understanding with students, advising them that their acceptance of financial aid represents a mutual commitment: the institution agrees to hold a place for the student and provide certain financial assistance; the student agrees to occupy that place for a certain period of time. NASM recommends that the following text or its equivalent be utilized for this purpose:

In accepting this offer of financial aid from (Institution), I understand that there is a mutual commitment on the part of myself and the institution. Therefore, I agree that after May 1 of the calendar year of matriculation into an undergraduate-level program or after April 15 of the calendar year of matriculation into a graduate-level program, I will not consider any other offer of financial aid from an institutional member of the National Association of Schools of Music or any other institution for the purpose of enrolling in a music major program for the academic year \_\_\_\_–\_\_\_\_ except with the express written consent of the music executive of the above named institution.

- D. Institutions shall allow students to choose without penalty among offers of admission and financial aid until May 1 of the calendar year of matriculation for undergraduate-level programs and until April 15 of the calendar year of matriculation for graduate-level programs. Written declarations of intent become binding on these dates.

**Section 4.** If the student is to be offered admission after May 1 for undergraduate-level programs and after April 15 for graduate-level programs, and before August 1 of the year of matriculation with a financial aid award made directly to the student based at least in part on demonstrated talent, prior to making the offer, the offering institution shall determine from the student whether he or she has accepted an offer of admission with a talent-based financial award from another institution. If so, the offering institution may not offer admission with talent-based financial aid during the first term of enrollment until the music executive of the school the student previously agreed to attend has given permission for the student to withdraw from the commitments, obligations, and benefits of his or her financial award.

**Section 5.** Any offer of admission with a talent-based scholarship made after August 1 of the year of matriculation is considered a transfer under provisions of Article IV. of the Code of Ethics.

#### **ARTICLE IV TRANSFER STUDENTS**

**Section 1.** Institutional personnel shall not knowingly influence or encourage any student to leave another educational institution in which the student is enrolled, registered, or has submitted a tuition or matriculation deposit, especially by encouraging an individual to change schools with an offer of financial aid. However, the date-certain provisions of Article III., Section 3. apply in conjunction with Article IV., Section 1. to students entering new degree programs for the first time.

**Section 2.** Institutions recognize that students are free to make inquiries about study at any institution at any time. However, if a student begins to make an application for transfer, the institution to which the student is applying must inform the student of its institutional obligations under Article IV. of the NASM Code of Ethics.

**Section 3.** A transferring student who has not completed a degree program may be considered eligible for financial aid during the first term of enrollment in the new institution only if the music executive of the school from which the student is transferring specifically indicates to the music executive of the prospective new institution that permission will be given for the student to withdraw from the commitments, obligations, and benefits of his or her financial award. These arrangements are formally transacted between the music executives of member institutions. Approval is to be sought prior to the offering of the financial award by the institution to which the student may transfer.

**Section 4.** The provisions of Section 3. apply only to currently enrolled students who are (1) majoring in music, (2) receiving merit-based financial aid, and (3) planning to continue study as a music major at the new institution in the next academic term. Students who have completed a degree program at any level, including community college students who have completed a two-year program of study, or whatever part of the parallel university curriculum is available at the two-year college attended, are exempt from the provisions of Section 3.

## **ARTICLE V FACULTY APPOINTMENTS**

**Section 1.** Article V. of the NASM Code of Ethics is intended to apply to the conduct of member institutions and their employees or agents who are involved in the negotiation of faculty employment agreements or appointments on behalf of their respective institutions. It is not intended to govern the activities of individual faculty members who may seek employment with other institutions. The purpose of the provision is to encourage communications between institutions so as to avoid, to the extent possible, last-minute disruptions in faculty coverage that could significantly impact an institution's ability to fulfill its artistic and academic obligations to its students.

**Section 2.** Inquiries about an individual's interest in and conversation concerning a new, full-time academic appointment are in order at any time of the year.

**Section 3.** However, after May 1, a written contract for an appointment to take effect in the next academic year will not be offered to a faculty candidate who is currently under contract with another college, school, or institution unless the administrative head (usually the music executive) of the offering college, school, or institution, has previously consulted with the administrative head of the college, school or institution that the individual will be leaving and, to the extent possible, determined that the date at which the appointment is to take effect or the manner in which duties will be shared is agreeable to the administrative head of the college, school, or institution that the individual will be leaving if the individual accepts the new appointment. This provision shall remain applicable to both institutions, even if the individual who is accepting a new appointment has already resigned from his or her former position, if such resignation takes place less than thirty (30) days before the date that the contract is signed with the new institution.

**Section 4.** As an issue of courtesy and good practice, NASM strongly recommends that when it is not clear that negotiations will be completed prior to May 1, the administrative head of the offering institution advise the administrative head of the institution where the faculty member is currently employed that negotiations are underway.

## **ARTICLE VI COMPLIANCE**

If the parties involved cannot resolve an alleged violation, a complaint following rules specified by NASM may be filed with the NASM Executive Director, who shall then institute the process outlined in the Procedures for Reviewing Complaints Directed Against Member Institutions of the National Association of Schools of Music (see Rules of Practice and Procedure, Part II., Article VIII.).

## **ARTICLE VII AMENDMENTS**

The Code of Ethics may be amended by a two-thirds vote of the membership present and voting at any Annual Meeting at which a quorum is present, provided a written notice of any proposed amendment, with Board review and recommendation, be sent with opportunity to comment to all accredited institutional members at least two weeks prior to said meeting.

# RULES OF PRACTICE AND PROCEDURE

## Part I: Association

### ARTICLE I ASSOCIATION POLICIES

**Section 1. Association Policies and the Public Interest.** The National Association of Schools of Music has established standards and guidelines for educational programs in music, a Code of Ethics, Rules of Practice and Procedure, Bylaws, and other policy statements to govern its activities conducted on behalf of member institutions, students, and the public.

While the policies, standards, and procedures of the Association (a multi-state organization) have been recognized by the federal government for its purposes, the Association is a voluntary, nongovernmental agency. As such, it does not have the responsibility or the staff to exercise the regulatory control of state and federal governments, nor to apply their mandates regarding collective bargaining, affirmative action, and the like. Nor does the Association substitute for or replace the function of the civil or criminal courts.

Institutions may wish to review the publications and policies of other governmental and nongovernmental agencies. However, NASM does not enforce the standards of other accrediting agencies, other associations, or other nongovernmental organizations.

NASM works strictly according to its own rules and standards and expects that institutions and those involved in the accreditation process on behalf of the Association will apply these with integrity, imagination, and an attitude of humane concern for student and public interests.

**Section 2. Conflict of Interest.** NASM works to avoid conflict of interest or the appearance of conflict of interest in any aspect of its accreditation activities and in its other operations. The Association expects all individuals involved in any relationship with NASM to declare potential conflicts of interest as they appear. Questions concerning conflicts of interest should be addressed to the office of the Executive Director.

With regard to financial matters that come before the Executive Committee or Board of Directors, if an issue involves potential conflict of interest for a member, it is the responsibility of that member to: (a) identify the potential conflict in any area where they, their families, employees, or close associates could or would receive benefit or gain; (b) not be present or otherwise participate in discussion of or vote on the issue, program, or motion being considered, both to be recorded in the minutes of the Executive Committee or Board of Directors.

In official decision making and in the accreditation process, potential conflict of interest may arise based on personal associations, past or projected affiliations, past or current financial relationships, geographic proximity, or for other reasons.

No member of the Commission on Accreditation or the Commission on Community College Accreditation or the Committee on Ethics shall participate in any way in decisions in which he or she has a pecuniary or personal interest (or the appearance of same) or with respect to which, because of present institutional or program association, he or she has divided loyalties or conflicts (or the appearance of same) on the outcome of the decision. This restriction is not intended to prevent participation and decision-making in a general run of cases that do not directly or substantially affect the institution or program with which an accrediting Commission or Committee on Ethics member is associated or its competitive position with a neighboring institution or program under review.

If a conflict of interest issue arises, the matter shall be forwarded to the Executive Director, who shall gather information, solicit advice as appropriate, and attempt to resolve the matter to the satisfaction of all



concerned, consistent with the published policies and procedures of the Association and with consideration of standard practice within the postsecondary accreditation community. Should the Executive Director be unable to achieve resolution, he or she shall bring the matter to the Executive Committee. The Executive Committee shall seek resolution through procedures developed to address the specifics of each case.

**Section 3. Bonding.** Association officers and staff with financial responsibilities shall be identified by the Bylaws or by the Executive Director and be bonded in a manner approved by the Executive Committee.

**Section 4. Non-Discrimination Policy.** It is the policy of the National Association of Schools of Music that no person shall be subject to discrimination in any relationship with the Association because of sex, race, color, creed, religion, or national origin.

**Section 5. Consulting Service.** Upon request, the Association will supply a consulting service to schools and units (both members and non-members) having questions relative to their future development or to assist in the resolution of problems.

Resource persons to provide information about NASM are also available on the same terms as those for consultants.

In special circumstances and at its discretion, the Association, including its accrediting Commissions, may suggest to a member school that it take advantage of the consulting service to assist in the resolution of troublesome problems.

Requests for this service should be directed to the NASM National Office.

**Section 6. Orientation and Training of Personnel.** Prior to or at the beginning of service, and as appropriate as service continues, the Association orients or trains members of the Board of Directors, Commission on Accreditation, Commission on Community College Accreditation, Committee on Ethics, and National Office staff in a manner consistent with the nature and scope of their respective duties and responsibilities. For individuals involved in accreditation reviews, orientation and training includes the Association's responsibilities regarding distance education. Orientation and training is conducted through written materials and through various interactive means. The requirements of this section also apply to the members of any Appeals Committee established for a specific review as provided for in Part II., Article VIII.

## ARTICLE II

### PROCEDURES REGARDING PETITION FOR REVIEW OF NON-ACCREDITATION DECISIONS

**Section 1. Actions Eligible for Review.** A petition for review of decisions may be filed with the Executive Director of NASM regarding the following: any action by the Board of Directors, the Executive Committee, or the Committee on Ethics affecting relationships between institutions or individuals and the Association in areas outside accreditation.

**Section 2. Grounds for Petitions.** In the event of a decision by any of the entities outlined in Section 1. which cannot be resolved through normal procedures, the basis for such petitions shall be allegations concerning bias, injustice, departure from stated procedures, factual error of such magnitude as to warrant reconsideration of the matter, failure to consider all the evidence and documentation presented, or new evidence that would affect the decision.

#### Section 3. Procedures for Petition

- A. Not later than thirty (30) days from the date of the letter outlining the decision, the institution or individual shall notify the Executive Director of NASM in writing of its intention to seek reconsideration of the decision, and not later than sixty (60) days from the same date, it shall submit written documentation supporting such petition.

- B. The Executive Director shall determine whether the petition meets criteria necessary to proceed as outlined in this Article, and so inform the petitioning party.
- C. If the request meets the criteria, the Executive Director places the petition on the next agenda of the body against whose decision the petition was filed.
- D. The body in question acts on the petition using its normal procedures, and the petitioning party is informed of the body's response within thirty (30) days after the body completes its response.
- E. If the above procedure fails to reach a resolution of the matter, the Executive Director, with approval of the other officers, shall have the power to appoint a review panel comprising three persons, none of whom shall be members of the body against whose decision the petition is filed.

The work of the review panel shall be conducted in such a manner to minimize costs to the petitioner and to the Association. If necessary, the review panel may conduct hearings either in person or by conference telephone call. All work of the review panel shall be conducted in accordance with due process and according to the Constitution, Bylaws, Code of Ethics, and Rules of Practice and Procedure of NASM.

If circumstances require the review panel to meet at a time other than the NASM Annual Meeting, the Finance Committee of NASM shall designate a procedure for equitable distribution between the petitioning institution or individual and NASM of all costs for such a meeting or hearing.

The review panel may either recommend affirming the decision, or recommend that the body in question reconsider the decision, giving reasons in either case.

- F. The petitioning institution or individual shall bear the cost of any transcript requested.
- G. The Board of Directors of NASM, except for those involved in the disputed decisions or those with conflicts of interest, shall have the power to make final determination regarding petitions for review of decisions.
- H. Any appeal from the final ruling of the Board of Directors, either by an institution or an individual, shall be settled by arbitration in accordance with the Rules of the American Arbitration Association.

### ARTICLE III AMENDMENTS TO PART I OF THE RULES OF PRACTICE AND PROCEDURE

Part I of the Rules of Practice and Procedure may be amended by a majority vote of the Board of Directors, provided a written notice of any proposed amendment be sent with opportunity to comment to all accredited institutional members and all members of the Board at least two weeks prior to the vote.

## Part II: Accreditation

### ARTICLE I INSTITUTIONAL MEMBERSHIP

**Section 1. Accreditation.** Membership in the National Association of Schools of Music signifies accreditation.

Accreditation is a process whereby an association or agency recognizes an institution as having met certain qualifications or standards. This process focuses on two principal concerns: educational quality and institutional probity.

The review of educational quality is made according to nationally recognized standards developed by the Association with the full participation of its member institutions. These standards are applied as appropriate to the objectives of the institution. The appropriateness of the institution's objectives is also considered.

The review of probity is made by judging whether the institution is indeed providing the educational services it says it is offering to the public and whether its own stated operational procedures are being followed.

The two processes basic to all accreditation are institutional self-study and peer evaluation, both occurring on a regular cycle.

Self-Study is designed to produce comprehensive effort on the part of the institution to evaluate its own program while considering its objectives, publicly or otherwise stated.

Peer evaluation provides professional, objective judgment from outside the institution and is accomplished through on-site visitation, a formal Visitors' Report, and Commission review.

The basic goals of accreditation are:

- § To foster excellence in education through the development of criteria, standards, and guidelines for assessing educational effectiveness;
- § To encourage improvement through continuous self-study and planning;
- § To assure the educational community, the general public, and other agencies or organizations that an institution or program has both clearly defined and appropriate objectives, maintains conditions under which their achievement can reasonably be expected, appears in fact to be accomplishing them substantially, and can be expected to continue to do so;
- § To provide counsel and assistance to established and developing institutions and programs;
- § To encourage the diversity of American education and allow institutions to achieve their particular objectives and goals;
- § To endeavor to protect institutions against encroachments which might jeopardize their educational effectiveness or their freedom to make academic and associated decisions.

**Section 2. Determination of Readiness for Application.** All institutions are advised to determine their readiness to apply for Membership by consulting Article I. of the Bylaws and the Basic Criteria for Membership as appropriate to the type of institution, and by self-evaluation in terms of the appropriate operational and curricular standards published by NASM. Each applicant must agree to abide by the Constitution and Bylaws, the Operational and Curricular Standards, the Code of Ethics, and the Rules of Practice and Procedure adopted by the Association.

Members of the Association are responsible for annual dues as outlined in Article II. of the Bylaws.

**Section 3. Curricular Requirements.** The Association will grant Membership or renewal of Membership only when every curricular program of the applicant institution (including graduate work and distance learning, if offered) meets the standards of the Association. The particular administrative structure used to manage music curricula in multipurpose institutions has no effect on the applicability of this rule.

Postsecondary non-degree-granting programs offered by degree-granting institutions will be listed by NASM only when their objectives and structure indicate a discrete curricular offering and when they require 30 or more semester hours (45 quarter hours) or clock-hour equivalent at the undergraduate level, or 15 or more semester hours (22 quarter hours) or clock-hour equivalent at the graduate level. When the purpose is to offer shorter programs of a workshop nature, or programs that provide supplemental credentials for students enrolled in undergraduate or graduate degree programs, the programs will be reviewed by the Commission on Community College Accreditation or the Commission on Accreditation, but not listed by the Association. All postsecondary non-degree-granting programs will be reviewed using standards outlined in Standards for Accreditation XVII., XVIII., and XIX.

Some institutions have degree-granting and non-degree-granting units. The most common example is a postsecondary degree-granting unit with administrative responsibility for an affiliated program or unit that does not grant degrees but that offers pre-professional and/or avocational work in music to children, youth, and adults in the surrounding community. All such programs are reviewed as functional parts of the total curricular effort of the music unit. After action by the Commission on Accreditation or the Commission on Community College Accreditation, such non-degree-granting program operations are listed in NASM publications indicating the title of the administrative component (i.e., community education program, preparatory program, laboratory school, etc.). Such programs are thus included in the institution's accredited institutional membership.

**Section 4. Separate Accreditation for Community or Precollegiate Divisions of Postsecondary Institutions.**

Institutions seeking accreditation or renewal of accreditation for degree-granting units or non-degree-granting postsecondary music units have the option of seeking separate accreditation for non-degree-granting divisions having community or precollegiate education purposes. In this case, such entities would complete a full accreditation review and be reviewed by the Commission on Accreditation or the Commission on Community College Accreditation, or the Accrediting Commission for Community and Precollegiate Arts Schools if the institution so chooses. After action by the Commission, the non-degree-granting entity would be listed separately in NASM publications. The listing would include a presentation of specific curricular programs and offerings approved in the review process. When this option is chosen, the rule outlined in Article I., Section 3. is applied separately to non-degree-granting and degree-granting components.

To be eligible for separate accreditation, community education or precollegiate divisions as entities must meet NASM standards for non-degree-granting institutions.

NASM reviews of community education or precollegiate divisions are undertaken on the same schedule as reviews for collegiate units unless the institution specifically requests a different schedule.

Associate Membership or Membership status in NASM is determined by the status of the degree-granting unit.

Listings for single institutions with separately accredited degree-granting and non-degree-granting, community education or precollegiate components will show each component separately. Institutions with separately accredited collegiate units and community education or precollegiate divisions retain one vote in the Association cast by one official representative. However, each such institution may appoint a separate representative of its community education or precollegiate division eligible under NASM procedures for service in accreditation and committee work related to non-degree-granting institutions. Such designated representatives from accredited community education or precollegiate divisions are eligible for election to the NASM Board of Directors as a representative from non-degree-granting institutions.

Institutions accredited through separate full reviews of their degree-granting and non-degree-granting components are responsible for ensuring that each maintains all conditions of NASM Membership.

**Section 5. Accreditation for Independent Community and Precollegiate Schools.** Community and precollegiate schools not affiliated with an institution of higher education that seek NASM Membership follow the accreditation procedures of the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS) and obtain ACCPAS accreditation.

**Section 6. Accreditation and Institutional Autonomy.** The National Association of Schools of Music has established standards for accreditation that are applied only at the invitation of institutions. These standards are developed and approved by accredited member institutions acting autonomously. The standards provide benchmarks for reviewing the extent to which operational, curricular, and evaluative functions associated with particular degree programs and areas of study are being fulfilled.

As they evolve, NASM standards for accreditation are continuously designed to allow considerable variation within broad principles applicable to degree programs and areas of study. Failure to meet the exact provisions of a specific standard will not preclude accreditation if it can be shown that artistic, intellectual, educational, and developmental functions indicated by the standard are and can continue to be fulfilled by appropriate means.

NASM standards are applied with profound respect for the rights and responsibilities of institutions and programs to identify, designate, and control (a) their missions, goals, and objectives; (b) artistic, educational, and philosophical principles and methodologies used to pursue functions implicit in their various missions, goals, and objectives; (c) specific repertoires, texts, and other teaching materials utilized for study and presentation; (d) agendas and areas of study pursued through scholarship, research, criticism, and policy development; (e) specific personnel choices, staffing configurations, and other operational decisions; and (f) content and methodologies of tests, evaluations, and assessments.

Respect for institutional mission as required in Section 6., paragraph 3 above and throughout the Association's published materials includes respect for religious mission.

**Section 7. Withdrawal.** Any institution holding any accredited institutional Membership has the right to withdraw from such membership at any time.

## ARTICLE II APPLICATION FOR MEMBERSHIP AND RENEWAL OF MEMBERSHIP

**Section 1. Application Materials.** The Association publishes documents that provide detailed descriptions of all aspects of the application process. These and the appropriate application forms are available from the NASM Web site.

**Section 2. Application Fees.** An application for institutional Membership or renewal of institutional Membership, accompanied by the application fee made payable to the Association, should be filed with the NASM National Office. There are no application fees for individual membership.

Application fees for institutional Membership are \$400 for each of the first two evaluations. Application fees for renewal of institutional Membership beyond the first two visits are \$100 for non-degree-granting institutions, community colleges, and associate and baccalaureate degree-granting institutions; \$200 for master's degree-granting institutions; and \$300 for doctoral degree-granting institutions. The application fee covers the cost of the accreditation process. NASM evaluators receive no compensation. In addition to the application fee, all institutions are responsible for reimbursement to the Association of expenses incurred by the visiting evaluators. Expense reimbursement is due and payable when requested by the NASM National Office.

Baccalaureate and graduate degree-granting institutions and community colleges with affiliated non-degree-granting departments may wish to seek accreditation for these departments in conjunction with their degree-granting programs. In such cases, no additional application fee is charged.

When a member institution specifically requires an official NASM visitor as part of a visitation with a regional and/or specialized accrediting agency in which NASM Membership or renewal of Membership is not involved, the agency served will be responsible for all arrangements, and no fee is owed to NASM.

**Section 3. Application Procedures.** Institutions making application for Membership or renewal of Membership shall follow the procedures outlined by the Association, including preparing a Self-Study Report and arranging for an on-site evaluation.

At least two visiting evaluators are required for each on-site visitation. In all cases, the specific size and composition of the total team is determined according to NASM visitation procedures.

Applicant degree-granting institutions for which regional accreditation is not available will be evaluated by a visiting team normally composed of at least four persons: two persons to evaluate the music component of the program, one of whom shall be designated as the team chairman; one person to evaluate the program in general education; and one person to evaluate the financial stability and business policies of the institution.

Applicant degree-granting institutions seeking accreditation of affiliated community education divisions or other non-degree-granting units will be evaluated by a team comprising one or more persons, in addition to the team assigned to the degree-granting component.

An institution may withdraw its request for accreditation at any time prior to the accreditation decision made by the appropriate Commission.

An institution has the right to seek legal counsel during all phases of the accreditation process.

Associate Membership or Membership shall become effective after positive action by the appropriate Commission. Continuation of accredited status is contingent upon meeting NASM requirements, including payment of annual dues.

### ARTICLE III INSTITUTIONAL PROCEDURES

#### **Section 1. Annual Reports to NASM**

##### **A. Statistical Report**

The Higher Education Arts Data Services (HEADS) Data Survey requests statistical information regarding music program operations and achievements. This report is required annually of all NASM accredited postsecondary institutions.

##### **B. Accreditation Audit**

This audit:

1. Verifies the accuracy and currency of information including degree and program offerings, administrative personnel, and contact information.
2. May indicate the need to file an application for Plan Approval for new curricula or Substantive Change in the period between full accreditation reviews. See Rules of Practice and Procedure, Part II., Articles V. and VI. Notification regarding new curricula or substantive change on the Annual Accreditation Audit is not a substitute for the required application for Plan Approval or Substantive Change.
3. Is required annually of all accredited NASM member institutions.

### C. Affirmation Statement

1. Verifies that all curricular programs under the purview of NASM, thus meeting NASM eligibility requirements for review and/or listing (a) have been approved or (b) have been or will be submitted for review.
2. Verifies that all substantive changes eligible for review that are past, current, or projected (a) have been approved or (b) have been or will be submitted for review.
3. Verifies that all submissions for review and approval indicated in items C.1. and 2. above will be forwarded to NASM in a manner and on a schedule consistent with the rules and guidelines of NASM.
4. Verifies continuing compliance with NASM accreditation standards or reports changes that would affect or otherwise require a review for compliance with NASM accreditation standards.
5. Is required annually of all accredited NASM member institutions.

Notifications regarding new or current curricula or substantive change on the Affirmation Statement are not substitutes for any required applications for Plan Approval or Substantive Change.

### D. Supplemental Annual Report

This report is required annually only from free-standing music institutions. Specific information regarding this report is outlined in Standards for Accreditation XXI., Section 2.A.

## ARTICLE IV COMMISSION POLICIES

**Section 1. Third-Party Comment.** Consistent with national accreditation practice and U.S. Department of Education regulations, a notice indicating opportunity for third-party comment is published on the NASM Web site for a specific period during the application process for NASM Membership or renewal of Membership. To be considered as part of an NASM accreditation review, third-party comment must be in written form and signed, meet all NASM written eligibility criteria and all other requirements for third-party comment, and be subject to review and written response by the institution being reviewed prior to initial action regarding the Membership or renewal of Membership by an accrediting commission. Consistent with the principles and requirements of Part II., Article XIII. of the Rules of Practice and Procedure, NASM will not make publicly available any information provided in third-party comment or an institution's response to third-party comment or any correspondence related to third-party comment.

Governing statements and requirements regarding rules and processes for third-party comment are approved by the Board of Directors and are located in Association publications outlining various procedures for NASM accreditation reviews.

**NOTE:** Overall procedures are always available; detailed procedures are published during each specific period prior to Commission meetings when third-party comment may be submitted.

The third-party comment process and the Association's complaint procedure outlined in Part II., Article VIII. below are not the same, and neither one is a substitute for the other.

**Section 2. Information Reviews and Requests.** Information provided by institutions in annual statistical reports (HEADS), Accreditation Audits, Affirmation Statements, and in Supplemental Annual Reports, applications for Commission review in various categories, and in other categories is subject to regular review by the National Office staff, and as applicable under NASM procedures and rules, the Commission(s) on Accreditation. The staff and/or the Commission(s) may seek additional information and documentation

to (a) clarify conditions at or the status of an institution with regard to one or more issues, (b) request documentation regarding improvement or remediation, (c) produce the basis for a determination by the Commission(s) regarding the institution's current or continuing compliance with applicable NASM standards or rules, or (d) fulfill any other purpose associated with maintaining the requirements for accredited institutional Membership.

With regard to all such reviews and requests, accreditation status is determined and maintained only by action of the Commission(s) on Accreditation. However, under a restricted number of specified conditions, accreditation status may be suspended automatically for free-standing music institutions of higher education. See Bylaws, Article I., Section 4.D.

**Section 3. Commission Policy Concerning Continuous Deferrals.** After the second consecutive deferral of an application of a member institution for failure to meet a specific standard, the Commission(s) shall adopt one of the following motions upon third consideration of the application:

- A. To approve the application;
- B. To approve the application with a request for a progress report;
- C. To require a response for the next Commission meeting showing cause why the institution:
  - 1. should not be placed on probation, or
  - 2. should not have its membership revoked;
- D. To place the institution on probation;
- E. To revoke membership.

**Section 4. Policies and Rules Concerning USDE Title IV**

- A. Under regulations of the United States Department of Education (USDE) applicable to institutions participating in Title IV of the Higher Education Act (HEA) and therefore to the programs of those institutions, NASM must notify the U.S. Secretary of Education (the Secretary) of the name of any institution or program it accredits that NASM has reason to believe is failing to meet its Title IV HEA program responsibilities, or is engaged in fraud or abuse, along with NASM's reasons for concern about the institution or program.
- B. If the Secretary requests, NASM must provide information that may bear upon an accredited institution's compliance with its Title IV HEA program responsibilities, including the eligibility of the institution or its programs to participate in Title IV HEA programs.
- C. Under USDE regulations, NASM, at its sole discretion based on a specific review of the circumstances applicable to each need to contact USDE under provisions of item A. above, has the authority to decide whether the contact will be confidential to the Secretary alone or whether the institution will also be informed of the contact.
- D. Under USDE regulations, if USDE contacts NASM under provisions of item B. above and requests that the contact remain confidential, NASM must honor that request. Otherwise, unless USDE has already informed the institution or indicated that it will do so, NASM will inform the institution of the contact by USDE.

**NOTE:** Institutions participating in Title IV programs under the federal Higher Education Act have multiple compliance and reporting requirements directly to USDE, the agency with primary and ultimate administrative responsibility for decisions regarding institutional eligibility and compliance with all statutes and regulations associated with Title IV. Accreditation by an independent but federally



recognized agency or association is one of many federally-established eligibility criteria for institutional participation in Title IV. Only one agency serves this role for each institution. Consistent with their scope, specialized accrediting organizations that are federally recognized may have accreditation responsibilities for programs within an institutionally accredited multi-purpose institution. Accreditation focuses on academic and closely associated operational issues that by statute are not within the purview of the federal government. In this and other ways, independent accreditation organizations and USDE are separate with regard to some functions and connected with regard to other functions.

The policies and rules in Section 4. above are intended to establish protocols for the flow of information between federally recognized institutional and specialized accreditors and USDE in cases where practices or conditions at an institution observed by accreditors or USDE produce concerns about Title IV compliance or fraud and abuse. The text of these rules in their virtually identical USDE and NASM versions do not indicate the assumption of USDE's Title IV responsibilities by NASM, or the assumption of NASM's accreditation and any accreditation-linked Title IV responsibilities by USDE, including the review procedures normally associated with fulfilling the respective sets of responsibilities.

### **Section 5. Commission Procedures in Extreme Matters of Institutional Viability and Integrity**

- A. When a Commission has cause to believe that an institution's noncompliance with NASM consensus-based standards and/or Code of Ethics threaten its fundamental viability or integrity because:
1. The fundamental purposes of the institution or music unit cannot be fulfilled; or
  2. There are serious conditions that cause major adverse effects on the overall financial viability or operational integrity of the institution or music unit; or
  3. The program or programs, or courses or study, offered in the academic catalog of the institution cannot be delivered; or
  4. The institution or music unit is deliberately misrepresenting itself or its program(s) to students and the public in categories of published information required by NASM standards;

The Commission may request the institution to provide written information documenting the relationship between conditions at the institution and/or the music unit and compliance with applicable NASM standards.

- B. If information is not forthcoming within the time stipulated, or a Commission finds that, with respect to the institution or the music unit, institutional viability has been lost, is in jeopardy, or that institutional integrity has been seriously undermined, a Commission may:
1. With regard to an institution that is an applicant, but not yet a member, cease the application process.
  2. With regard to a member institution,
    - a. Issue an order requesting that the institution show cause why its membership status should not be revoked, providing an appropriate timeline for reply and suggested corrective actions; or
    - b. In extreme cases, immediately sever the relationship between the institution and NASM by revoking accreditation.

The institution may appeal the decision of the Commission in accordance with the NASM Appeals Procedure.

## ARTICLE V SUBSTANTIVE CHANGE

**Section 1. Procedure.** Institutions are required to gain prior approval of substantive change occurring between regular accreditation visits. Substantive changes occurring during accreditation review periods are reported and considered as part of the Self-Study, on-site visit, and Commission review. The Association also offers the opportunity for member institutions to receive an optional consultative review of proposed substantive changes by the appropriate Commission(s) prior to submission of an official request for substantive change. Procedures and forms for substantive change may be obtained from the NASM Web site.

The nature and scope of the substantive change or the extent to which the institution demonstrates its ability to meet all applicable standards may necessitate an on-site visit or a comprehensive review either as required by NASM *Handbook* provisions or at the discretion of a Commission.

**Section 2. Definition.** *Substantive change* includes but is not limited to:

- A. Any fundamental change in the established mission, goals, or objectives of the institution or music unit.
- B. Any change in the legal status, form of control, or ownership of the institution.
- C. The acquisition of any other institution or any program or location of another institution.
- D. The amendment of curricular programs that represent a significant departure, in terms of either the content or method of delivery, from those that were offered when NASM most recently evaluated the institution. This provision includes significant changes made in conjunction with a change from quarter to semester hours or vice versa.
- E. The addition of courses or programs at a degree or credential level other than the curricular level(s) included in the institution's current accreditation.
- F. A change from clock hours to credit hours or vice versa.

**NOTE:** Clock-hour systems measure course length in terms of the total number of hours devoted to face-to-face instruction. Credit-hour systems, on the other hand, assign numerical credit to courses based both on the number of instructional hours per week over a standard academic term [semester or quarter] and the amount of preparatory time per week that students must spend outside the classroom. For the NASM standards on computing credit hours, see Standards for Accreditation III.A.

- G. A substantial increase or decrease in:
  - 1. The number of clock or credit hours awarded for successful completion of a program; or
  - 2. The length of a program.
- H. Starting a branch campus or extension program at which the institution offers at least fifty (50) percent of any educational program in music, regardless of how many such campuses or extension programs have been approved previously by NASM.
- I. Participation in an agreement to teach-out students from an institution or program that is closing. (Institutions to which Standards for Accreditation XXI.1.J. pertain must review and demonstrate compliance with Standards for Accreditation XXI.1.J.).
- J. The addition of a permanent location at a site at which the institution is conducting a teach-out for students of another institution that has ceased operating before all of the students previously enrolled at the closed institution have completed their programs of study.
- K. If NASM accreditation enables the institution to seek eligibility to participate in Title IV Higher

Education Act (HEA) programs, the entering into a contract under which an institution or organization not approved to participate in Title IV HEA programs offers more than 25 percent of one or more of the NASM accredited institution's educational programs.

- L. An institution's designation of NASM as its gatekeeper for the purpose of eligibility for participation in federal Title IV programs, irrespective of whether:
  - 1. The institution is accredited as a single-purpose institution by NASM and does not currently participate in Title IV programs, but plans to apply for participation in federal Title IV, or
  - 2. The institution is accredited as a single-purpose institution by NASM and a regional or other national institutional accrediting agency, has designated the regional or other national institutional accrediting agency as its gatekeeper for the purpose of eligibility for federal Title IV participation, and plans to relinquish such regional or other national institutional accreditation entirely, or
  - 3. The institution is accredited as a single-purpose institution by NASM and a regional or other national institutional accrediting agency, has designated the regional or other national institutional accrediting agency as its gatekeeper for the purpose of eligibility for federal Title IV participation, and plans to retain the regional or other national institutional accreditation and relinquish the connection between that accreditation and Title IV participation.
- M. Other major changes that would impact continuing compliance with NASM standards applicable to degrees and programs being offered.

**Section 3. Specific or Comprehensive On-Site Evaluations.** In most cases, applications for approval regarding substantive changes can be reviewed through written documentation. However, substantive changes proposed or made may result in the necessity of on-site verification regarding the specific change or changes, with or without the need for additional documentation. On-site verification may be stipulated by provisions in published NASM standards and procedures, or required by the appropriate Commission.

In certain cases, changes proposed or made may result in a requirement to conduct a comprehensive on-site review with full documentation, under conditions and during a period to be stipulated by the appropriate Commission. Criteria for requiring a comprehensive review in the context of substantive change include, but are not limited to:

- A. A fundamental, comprehensive change of purposes resulting in complete replacement, in terms of content, of substantially all of the educational program(s) previously reviewed and approved with a substantially different set of programs. (Changes of this magnitude normally do not include evolutions or consolidations of previously-approved programs, deletions of specific programs when multiple programs are offered, title changes to existing or continuing programs consistent with NASM standards, or the additions of new programs as addressed in Article VI. below); and/or
- B. Indications from documentation that changes could affect the ability of the institution or the music unit as a whole to fulfill its purposes, maintain fundamental financial viability or operational integrity, or deliver the entire set of curricula offered or proposed to be offered in the catalog; and/or
- C. Documented conditions causing the appropriate Commission to act under provisions of the Bylaws, Article IV., Sections 1.A. and B. concerning the maintenance of standards and the observance of published commitments by accredited institutions.

**Section 4. Additional Standards and Procedures.** Additional standards and procedures regarding substantive change applicable to free-standing music institutions are found in Standards for Accreditation XXI.

All standards and procedures published by the Association are applicable as appropriate to reviews regarding substantive change.

**Section 5. Accreditation Record Date.** The date of formal notification of Commission or other official action is the effective accreditation record date of any approval of substantive change.

## ARTICLE VI NEW CURRICULA: PLAN APPROVAL AND FINAL APPROVAL FOR LISTING

**Section 1. Procedure.** When instituting new curricula, member institutions are required to submit documentation to the appropriate Commission in order to remain in compliance with Part II., Article I., Section 3., of the NASM Rules of Practice and Procedure. This includes the addition of programs and degrees to be reviewed and listed by NASM at a degree or credential level other than the curricular level(s) included in the institution's current accreditation.

The Association also offers the opportunity for member institutions to receive an optional consultative review of proposed new curricula by the appropriate Commission prior to the submission of an official request for Plan Approval.

Submission procedures and forms regarding applications for reviews of new curricula may be accessed from the NASM Web site. There are separate procedures for Plan Approval and Final Approval for Listing.

The Commission does not ordinarily send visitors to examine a new curriculum. However, an on-site evaluation is strongly recommended as part of the Plan Approval process when an institution plans to offer a master's or doctoral degree in music for the first time.

**Section 2. Plan Approval.** Plan Approval is required after institutional approval and before students are admitted into a new degree program. The application for Plan Approval normally includes information concerning the structure of the new curriculum as well as information and documentation concerning areas such as faculty, library, equipment, and/or other resources necessary for its support.

When the curriculum has received Plan Approval, the program is listed in NASM publications in italics.

**Section 3. Final Approval for Listing.** Final Approval for Listing is granted when the appropriate Commission has reviewed an application including validation of the Plan Approved curriculum through transcript evidence. Three transcripts must be provided for each undergraduate curriculum or non-degree-granting program. Two transcripts must be submitted for each graduate program.

When the curriculum has received Final Approval for Listing, the program is listed in NASM publications in regular type.

**Section 4. Accreditation Record Date.** The date of formal notification of Commission action is the effective accreditation record date for Plan Approval and/or Final Approval for Listing for new curricula.

## ARTICLE VII INSTITUTION CLOSURES

**Section 1. Notification.** Members of the Association shall advise NASM as far in advance as possible prior to the closing of an accredited institution or an accredited music unit within an institution. Advance notice allows for the development of appropriate procedures to protect the accreditation status of degrees received by former and current students and to provide for safekeeping of important records.

**Section 2. Assistance.** If an NASM accredited institution closes without a teach-out plan or agreement, NASM works with the U.S. Department of Education and the appropriate state agency, to the extent feasible, to assist students in finding reasonable opportunities to complete their education without additional charge.

**ARTICLE VIII**  
**PROCEDURES FOR REVIEWING COMPLAINTS DIRECTED AGAINST**  
**MEMBER INSTITUTIONS OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC**

**Section 1. Purpose**

- A. NASM.** Occasionally, NASM receives complaint inquiries or complaints against member institutions. The policies and procedures in Article VIII. are only for the purpose of addressing questions of compliance with NASM standards, procedures, rules, and the Code of Ethics as published in the *NASM Handbook* including any addenda to the *Handbook* current at the time of the inquiry or complaint. These texts and their interpretation by NASM staff and elected personnel are the sole basis for reviewing complaints. NASM does not consider complaints on issues that are beyond the scope of these documents.
- B. Potential Complainants.** Individuals considering filing a complaint against an NASM member institution must give careful consideration to the nature of the potential complaint and match what they hope to achieve with the means, procedures, and remedies available. Accrediting organizations are non-governmental and thus, do not have governmental powers. Their scopes of review are limited, operating only within their own published materials. Many types of complaints fall outside the purview of accrediting bodies and can only be addressed and adjudicated by the internal complaint procedures of educational institutions, or by external structures such as law enforcement agencies, courts of law, state or federal administrative agencies, or private sector organizations associated with business practices or dispute resolution. Matters of a criminal nature are the responsibilities of law enforcement, public prosecutors, or the attorneys general of the several states. An individual with intentions of filing a complaint against a member institution should ensure that the nature and intent of the complaint falls within the scope of NASM by studying Section 2. of this Article.

**Section 2. Eligibility**

**A. General Principles**

1. NASM policies and procedures for reviewing complaints are not judicial (parties are not found guilty; awards are not made; reversals of decisions cannot be mandated); they serve only as a method or means to communicate allegations, determine facts, and resolve issues within the stated purposes and scope of NASM accreditation and Membership (i.e., whether the institution is in compliance with the NASM consensus-based standards, rules, and Code of Ethics currently in effect).
2. In order to be considered, complaints must report and document conditions that jeopardize the overall quality of an institution's educational program in music and/or the general welfare of the music unit to the extent that the institution is no longer in compliance with NASM standards or requirements. Unless documentation shows a pattern of behavior, action, or inaction that impairs attainment of the institution's stated purposes or otherwise suggests direct violation of NASM standards, rules, and/or Code of Ethics for member institutions, the Association is not authorized to intervene.

**B. A complaint may be eligible for review if it meets all seven of the following criteria:**

1. Is presented in writing.
2. Is forwarded to the NASM National Office by U.S. Mail or courier service. E-mail, facsimile, and verbal transmissions are not acceptable.
3. Is signed by the complainant.

<p><b>NOTE:</b> NASM will not confirm receipt of or respond to complaints that do not meet the requirements outlined in items B.1., 2., and 3. above.</p>
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4. Includes a signed copy of the NASM Official Complaint Form.
5. Presents itemized issues or concerns directly related to specific NASM standards, rules, or the Code of Ethics as published in the *NASM Handbook* and any addenda to the *Handbook* current at the time of the complaint, and includes specific, factual documentation corroborating each concern raised.
6. Presents evidence that the institutional review or grievance procedures available and applicable to the complaint and complainant have been completed or exhausted.
7. Is not subject to the criteria set forth in Section C. below.

**C. A complaint is not eligible for review if it:**

1. Contains inflammatory and/or undocumented defamatory statements regarding an individual or an institution.
2. Alleges criminal conduct.
3. Seeks a review or adjudication of individual problems or grievances with an institution or its decisions regarding issues such as, but not limited to:
  - a. Student admission;
  - b. Retention;
  - c. Dismissal;
  - d. Application of academic policies;
  - e. Granting or transfer of credits;
  - f. Grades and other evaluations;
  - g. Scholarship awards except as addressed by the NASM Code of Ethics;
  - h. Fees;
  - i. Disciplinary matters;
  - j. Collective bargaining;
  - k. Faculty appointments and dismissals; or
  - l. Other contractual rights and obligations.
4. Is filed at a time when an NASM third-party comment procedure regarding the same institution, instituted by all or virtually all of the same parties, and addressing all or substantially all of the same issues, is in any stage of review.
5. Is or constitutes a request to serve as a grievance or appeals body when the outcome of institutional grievance or appeals procedures is unsatisfactory to the complainant.
6. Is, at the time of filing the complaint, the subject of administrative or institutional proceedings that have not been completed, or if such proceedings are known to the complainant to be scheduled.
7. Is the subject of prosecution or litigation in which the NASM member institution or its employees are in any way engaged. This requirement applies to the specific issue(s) addressed in the complaint, not to prosecution or litigation on other matters.
8. Seeks action or otherwise seeks to engage the Association in matters associated with compensation, damages, redress, or readmission on behalf of an individual or group.
9. Is submitted on behalf of another individual.
10. Is a copy of a complaint submitted to other entities or parties.

11. Has not been submitted to, and fully processed and exhausted by, the institution's complaint or grievance procedure.
12. Has been submitted for review by another accrediting association with broader institutional responsibility than that of NASM.
13. Is beyond the scope of the music program or the jurisdiction of NASM at a multidisciplinary institution.
14. Repeats substantially the same allegations by the same party regarding the same institution that has previously been the subject of a completed review by the NASM Committee on Ethics or Commission(s) on Accreditation, or under the third-party comment procedure by the NASM Commission(s) on Accreditation.
15. Is the subject of published articles that have resulted from attempts by the complainant to focus public attention on the behavior, actions, or inactions of the institution that is the subject of the complaint immediately prior to and especially during the course of the NASM complaint procedure.

### Section 3. Authority

- A. NASM is a voluntary Association of schools of music. The only requirement of its members is compliance with its published consensus-based standards, rules, procedures, and Code of Ethics. The sole and final authorities regarding compliance are the elected officials and staff of NASM operating under the requirements and procedures of the Association's *Handbook* and any addenda to the *Handbook* current at the time of the complaint.
- B. Procedural authority for the review of complaints outlined in Article VIII. is vested in the Executive Director of NASM.
- C. Decision-making authority regarding complaints under Article VIII. is vested as specified in the various provisions of this Article.
- D. The Executive Director shall have the authority to stop the complaint process at any point or any time upon the appearance of evidence that would disqualify the complaint under policies outlined above, or in Part I., Article I., Section 1. of the Rules of Practice and Procedure, or if the complaint otherwise moves beyond the scope or jurisdiction of the Association.

### Section 4. Time

#### A. Review Schedules

1. The Association will resolve complaints against member institutions in a timely manner, moving as quickly as feasible between stages of the Complaint Procedure.
2. The Executive Director shall have the authority to establish timelines for each specific step of the process.
3. Unless circumstances require alternative timeframes, as determined by the Executive Director:
  - a. Thirty (30) business days is the period for each stage outlined in Sections 6., 8., or 9. below;
  - b. Business to come before the Committee on Ethics or the appropriate accrediting Commission will be scheduled at regular meetings of these groups.
4. The time required to conduct inquiries in Section 7. below may vary based on the nature and circumstances of the complaint, as determined by the Executive Director.

- B. Time Restrictions.** Except under circumstances the Executive Director deems extraordinary, complaints will not be considered after two years or more from the date of the last incident or incidents that are the subject of the complaint.

**Section 5. Multiple Complaints.** If numerous individual complaints over time suggest a pattern of noncompliance by the institution, the Committee on Ethics or the appropriate Commission may be informed during the course of a review under the terms outlined in Sections 8. and/or 9. below

#### **Section 6. Initial Review**

- A. Consistent with provisions outlined in Section 4. above, the National Office staff will acknowledge a formal written complaint within fifteen (15) business days of its receipt.
- B. Within thirty (30) business days after acknowledging receipt of the complaint, the National Office staff will:
1. Review the complaint and its documentation.
  2. Determine whether the complaint meets the eligibility criteria outlined in Section 2. above.
  3. Inform the complainant regarding the disposition of the complaint using one of the following statements:
    - a. No further action will be taken because the complaint does not meet the eligibility requirements of Section 2., or there is insufficient documentation.
    - b. The decision regarding further action is postponed while the complainant is given twenty (20) business days to provide additional documentation. The complainant is then informed that the decision regarding the complaint is that described in Section 6., either item B.3.a. or B.3.c.
    - c. The complaint has sufficient substance to warrant the opening of a proceeding for further review.
- C. The Executive Director of NASM, at his or her sole discretion, makes the final determination regarding all provisions of Section 6., including determination whether the complaint raises issues that are directly relevant to an institution's accreditation or membership status.

#### **Section 7. Executive Director Negotiations**

- A. If the decision in the initial review is to open a proceeding as specified in Section 6., item B.3.c., the Executive Director of NASM contacts the music executive of the institution against which the complaint has been filed, advises of the complaint, provides the complaint and documentation submitted by the complainant, and seeks information from the institution(s) involved regarding circumstances surrounding the complaint. The Executive Director may also seek additional information from other sources, as he or she deems appropriate.
- B. The Executive Director, using procedures and personnel he or she determines, and in correspondence with the institution(s) and the complainant, attempts to negotiate, mediate, or otherwise develop a resolution of the complaint without further formal action. The Executive Director may appoint an agent to serve on his or her behalf. The Executive Director or his or her agent may recommend mediation or arbitration by third parties.
- C. If the complaint is resolved, the Executive Director informs the complainant and the institution(s) in writing.
- D. If the complaint is not resolved, the Executive Director initiates a Committee on Ethics review (see Section 8.) or a Commission on Accreditation review (see Section 9.) as appropriate.



## Section 8. Committee Review of Complaints Involving the Code of Ethics

- A. The Executive Director develops a dossier containing the following:
  - 1. The formal complaint with complete documentation;
  - 2. Information obtained from the institution(s) involved regarding the circumstances surrounding the complaint;
  - 3. Information from the procedure outlined in Section 7.; and
  - 4. The relevant section(s) of the Code of Ethics.
- B. The Executive Director informs the Committee on Ethics that a complaint has been filed and places the dossier on the agenda of the Committee.
- C. The Committee on Ethics reviews the dossier and formulates a decision concerning the case. Possible decisions are:
  - 1. The institution is found to be in compliance with the Code of Ethics;
  - 2. The institution is found to be generally in compliance with the Code of Ethics, but the complaint has merit in this particular circumstance; or
  - 3. The institution is found to be not in compliance with the Code of Ethics.
- D. If the recommendation is C.1. above, the complainant and the institution are so informed in writing by the Executive Director.
- E. If the recommendation is C.2. or C.3. above, the Committee on Ethics may require the institution to submit a response within a specified time showing satisfactory resolution of the complaint and compliance with the Code of Ethics. The response may require the report of an on-site consultant. The procedure for establishing and operating such consultancy shall be that in effect for on-site accreditation visits.

The Committee on Ethics shall review the response when received and take one of the following actions:

- 1. Accept the response and consider the complaint resolved. The institution and complainant are notified in writing; the action is not made public.
- 2. Accept the response and consider the complaint resolved, but request a progress report(s) to determine further compliance with the Code of Ethics. The institution and complainant are notified in writing; the action is not made public.
- 3. Acknowledge receipt of the response, but consider the complaint unresolved and the institution to be in noncompliance with the Code of Ethics. In this case, the Committee on Ethics may recommend to the appropriate Commission(s) that the institution be placed on probation and required to submit a probationary response to the Committee on Ethics within a specified time. Public notice follows NASM rules regarding probation. Upon receipt of the probationary response, the Committee on Ethics recommends that the Commission(s) either remove probation or revoke Membership. Membership status is made public through appropriate published materials.
- 4. If the initial response is not received within the specified time, the institution is placed on probation by the appropriate Commission; public notice follows NASM rules regarding probation. The institution is requested to submit a probationary response within a specified time.
- 5. If a probationary response is not received within the specified time, the Membership of the institution is revoked and membership status is made public through appropriate published materials.

- F. Either the complainant or the institution may appeal any decision of the Committee on Ethics consistent with eligibility requirements of the applicable procedures outlined in Part II., Articles IX. and X. of the Rules of Practice and Procedure.

### **Section 9. Commission Review of Complaints Involving the Standards of the Association**

- A. The Executive Director develops a dossier containing the following:
  - 1. The formal complaint with complete documentation;
  - 2. Information obtained from the institution(s) involved regarding the circumstances surrounding the complaint;
  - 3. Information from the procedure outlined in Section 7.; and
  - 4. The relevant section(s) of the standards of the Association.
- B. The Executive Director informs the appropriate Commission that a complaint has been made and places the dossier on the agenda of the Commission.
- C. The Commission reviews the dossier and formulates a decision concerning the case. Possible decisions are:
  - 1. The institution is found to be in compliance with the standards;
  - 2. The institution is found to be generally in compliance with the standards, but the complaint has merit in this particular circumstance; or
  - 3. The institution is found to be in noncompliance with the standards.
- D. If the recommendation is C.1. above, the complainant and the institution are so informed by the Executive Director.
- E. If the recommendation is C.2. or C.3. above, the Commission may require the institution to submit a response within a specific time showing satisfactory resolution of the complaint and compliance with the standards. The response may require the report of an on-site consultant. The procedure for establishing and operating such consultancy shall be that in effect for onsite accreditation visits.

The Commission shall review the response when received and take one of the following actions:

- 1. Accept the response and consider the complaint resolved. The institution and the complainant are notified in writing; the action is not made public.
- 2. Accept the response and consider the complaint resolved, but request a progress report(s) to determine future compliance with the standards. The institution and complainant are notified in writing; the action is not made public.
- 3. Acknowledge receipt of the response, but consider the complaint unresolved and the institution to be in noncompliance with the standards. In this case, the Commission may recommend that the institution be placed on probation and required to submit a probationary response to the Commission within a specified time. Public notice follows NASM rules regarding probation. Upon receipt of the probationary response the Commission either removes probation or revokes membership. Membership status is made public through appropriate published materials.
- 4. If the initial response is not received within the specified time, the institution is placed on probation by the appropriate Commission; public notice follows NASM rules regarding probation. The institution is requested to submit a probationary response within a specified time.

5. If a probationary response is not received within a specified time, the Membership of the institution is revoked and membership status is made public through appropriate published materials.
- F. Either the complainant or the institution may appeal any decision of the Commission(s) consistent with eligibility requirements of the applicable procedures outlined in Part II., Articles IX. and X. of the Rules of Practice and Procedure.

## ARTICLE IX REQUESTS FOR RECONSIDERATION OF ACTIONS BY AN ACCREDITING COMMISSION

**Section 1. Actions Eligible for Reconsideration.** A request for reconsideration may be filed with the Executive Director of NASM regarding the following actions: denial of Membership, or denial of renewal of Membership, or revocation of Membership, or the placing of an institution on probation, or denial of a request for approval of new curricula.

In eligible cases, a request for reconsideration is not a precondition for filing an appeal of an adverse decision described in Article X.; a request for reconsideration may precede but may not follow an appeal of an adverse decision.

**Section 2. Disclosure and Confidentiality.** The reconsideration process operates under the NASM Rules of Practice and Procedure statement on Disclosure and Confidentiality. NASM considers the reconsideration process to be confidential and, at all times during the course of the reconsideration, will maintain complete confidentiality of all documents and information supplied or reviewed during the reconsideration, as well as the deliberations and decision-making process relating to reconsideration or the Commission action under the reconsideration process. However, should a potential or actual petitioner publicly disclose a pending or actual reconsideration or decision based on such reconsideration, or publicly characterize or make misleading or inaccurate representations about the reconsideration process, the decision that may be, or is subject to, the reconsideration process, or the concluding decision, whether before, during, or after the reconsideration, NASM reserves the right to respond immediately and publicly through the appropriate medium or media to correct or clarify such inaccurate or misleading representations or characterizations.

Statements regarding disclosure and confidentiality appearing in the NASM Rules of Practice and Procedure are consistent with NASM's responsibility under law and regulation to inform various governmental authorities when decisions are reached at the conclusion of accreditation or reconsideration procedures.

**Section 3. Grounds for Reconsideration.** In the event of a decision by an NASM Commission in the categories outlined in Section 1. which cannot be resolved through normal procedures, the grounds for reconsideration shall be allegations concerning bias, injustice, departure from stated procedures, factual error of such magnitude as to warrant reconsideration in this manner, failure to consider all the evidence and documentation presented in favor of an application, or new evidence that would affect the decision.

### **Section 4. Procedures for Reconsideration**

- A. Not later than thirty (30) days from the date of the Commission Action Report, the institution shall notify the Executive Director of NASM in writing of its intention to seek reconsideration of the decision, and not later than sixty (60) days from the same date, it shall submit written documentation supporting its request.
- B. The Executive Director shall determine whether the request for reconsideration meets criteria necessary to proceed as outlined in this Article, and so inform the institution.
- C. If the request meets the criteria, the Executive Director places the request for reconsideration on the next agenda of the appropriate Commission.

- D. The Commission acts on the request using its normal procedures, and the institution is informed of the Commission's action within thirty (30) days after the Commission's action is completed.
- E. The status of any institution shall remain unchanged during the reconsideration. There shall be no public notice of the decision until the review is completed and a final determination in the matter is reached.

#### **Section 5. Special Rule Concerning Financial Standards**

- A. An institution may seek reconsideration of the following Commission actions: denial of membership, denial of renewal of membership, or revocation of membership under this rule if all of the following conditions are met:
  - 1. The adverse action listed in Section 5.A. above is based solely and exclusively on failure to meet a standard or criterion concerning finances;
  - 2. There is significant financial information that was not available to the institution prior to the Commission decision to take an action listed in Section 5.A. above;
  - 3. The new financial information bears materially upon the financial deficiencies identified by the Commission;
  - 4. Within thirty (30) days from the date of the Commission Action Report, the institution has notified the NASM Executive Director in writing of its intent to seek reconsideration under this rule;
  - 5. Within sixty (60) days from the date of the Commission Action Report of the same date indicated in item 4., the institution has submitted documentation supporting its request along with a notarized statement signed by the chief executive officer of the institution stating the following: [Name of institution] understands and agrees that any determination by NASM made with respect to the request for reconsideration, new information submitted by the institution, or any decision or action described in any item of Article IX. is not separately appealable, and thus not eligible for further reconsideration or appeal.
- B. The Executive Director of NASM selects three (3) reviewers with the advice and unanimous consent of the President, Vice President, Treasurer, and Secretary of NASM, to the extent that such offices are then filled. Those selected shall not have participated in any phase of the decision listed in Section 5.A. above. The three reviewers determine whether the documentation submitted meets the criteria of significance and materiality indicated in Sections 5.A.2. and 3. above. The Executive Director shall serve as non-voting secretary to the review committee.
- C. Following review and decision of the review committee, the Executive Director either informs the institution that the reconsideration may proceed, or that the reconsideration is terminated and that the institution is not eligible for further reconsideration or appeal.
- D. If the reconsideration proceeds:
  - 1. The Executive Director places the request for reconsideration on the next agenda of the appropriate Commission.
  - 2. The Commission acts on the request using its normal procedures, and the institution is informed of the Commission's action within thirty (30) days after the Commission's action is completed.
- E. When the institution is informed of the Commission's decision, the institution is notified that the decision is not separately appealable and thus not eligible for further reconsideration or appeal.
- F. The status of any institution shall remain unchanged during the reconsideration process. There shall be no public notice of the decision until the reconsideration review is completed and a final determination in the matter is reached.

**ARTICLE X**  
**APPEALS OF ADVERSE DECISIONS CONCERNING**  
**ACCREDITED INSTITUTIONAL MEMBERSHIP**

**Section 1. Definition.** An adverse decision shall be defined as a decision of the Commission on Accreditation or the Commission on Community College Accreditation that denies or revokes accredited institutional Membership. *(For purposes of this statement, “accredited institutional Membership” includes Associate Membership and Membership, both of which carry accreditation status.)*

**Section 2. Procedural Authority.** Consistent with Article III., Section I.C of the Bylaws, the Commissions shall adopt written procedures the Association will use to consider the appeal of an adverse decision as defined in Section 1. above. These procedures shall be consistent with and supportive of all sections of Part II., Article X. of the Rules of Practice and Procedure.

**Section 3. Counsel.** The institution and any other party participating in the appeal determines the extent to which it will be advised or represented by legal counsel in any aspect of the appeal process for which it is responsible or in which it participates.

**Section 4. Disclosure and Confidentiality.** The appeals process operates under the NASM Rules of Practice and Procedure statement on Disclosure and Confidentiality. NASM considers the appeals process to be confidential and, at all times during the course of the appeal, will maintain complete confidentiality of all documents and information supplied or reviewed during the appeal, as well as the deliberations and decision-making process relating to the appeal or the decision under appeal. However, should a potential or actual appellant publicly disclose a pending or actual appeal or appeal decision, or publicly characterize or make misleading or inaccurate representations about the appeals process, the decision that may be, or is subject to, an appeal, or the appeals decision, whether before, during, or after the appeal, NASM reserves the right to respond immediately and publicly through the appropriate medium or media to correct or clarify such inaccurate or misleading representations or characterizations.

Statements regarding disclosure and confidentiality appearing in the NASM Rules of Practice and Procedure are consistent with NASM’s responsibility under law and regulation to inform various governmental authorities when decisions are reached at the conclusion of accreditation or appeals procedures.

**Section 5. Grounds for Appeal.** The grounds on which an institution may appeal a decision of an NASM Commission which denies or revokes accredited institutional Membership shall be (a) that the Commission’s decision was not supported by substantial evidence in the record upon which the decision was based; and/or (b) that the Commission in making its decision departed significantly from its written procedures.

**Section 6. Meaning of Appeals Decisions.** Decisions on appeals concern only matters outlined in Section 5.(a) and (b) above. After the appeals process is complete, decisions concerning accredited institutional Membership remain the responsibility of the appropriate Commission. Decisions on appeals are made only on evidence available at the time of the decision being appealed.

**Section 7. Time of Filing an Appeal.** An institution wishing to appeal a decision of an NASM Commission shall file with the Executive Director of the Association either in person or by certified mail not later than thirty (30) days following the date of the Commission Action Report a notice of intent to appeal, which shall be the official action of the governing board of the institution, along with the required filing fee determined as policy by the Board of Directors and published in the written procedures for appeals noted in Part II., Article X., Section 2., of the Rules of Practice and Procedure. The institution shall file with the Executive Director of the Association either in person or by certified mail not later than thirty (30) days following the date of its notice of intent to appeal a written appeal document setting forth evidence and argument in support of its appeal. Failure of an institution to file notice of intent to appeal, the required filing fee, or its appeal document in a timely fashion shall void the appeal.

**Section 8. Initial Response.** The Executive Director of NASM shall ensure that the institution's appeal document meets all preconditions for review by an appeals committee. Immediately upon receiving an appeal document that meets all preconditions for review, the Executive Director shall forward a copy of the document to the Chair of the Commission whose decision is being appealed and shall provide written acknowledgement of the Association's receipt of the document to the music executive and the chief executive officer of the institution. Within thirty (30) days of receipt of the appeal documents, the Chair of the Commission shall provide a written response to the appeal stating the reason for the decision. The response shall be sent to the Executive Director, who forwards copies to the music executive and the chief executive officer of the institution filing the appeal.

### **Section 9. Appeals Committee**

- A. The Executive Director, with the approval of the President, Vice President, Secretary, and Treasurer, shall appoint the chair and members of each ad hoc appeals committee at the onset of each appeal process. The appeals committee will be comprised of three to five persons, depending on the scope, nature, and content of the issues involved. One member shall be a public member who meets NASM qualifications for public members. None of the appeals committee members shall have been members of the Commission that made the original decision. Appeals committee members must be qualified by education and experience at least equivalent to those eligible to serve on an accrediting commission.
- B. Each person invited to participate in the appeals committee shall be asked to consider whether any conflict of interest or a perception thereof arises from service on the committee. Conflict of interest includes, but is not limited to, participating in any way in the process leading to the decision being appealed; coming from the same state as the institution appealing; having any prior or projected alumni, employment, or financial relationship, or having any other prior or projected relationship with the appealing institution or a competitive institution that could influence or be construed as influencing the outcome of the appeal. If conflict of interest is found, that person may not serve on the appeals committee. In addition, appeals committee members are subject to NASM policies concerning conflict of interest.
- C. Upon appointment to any appeals committee, all members shall receive from the staff information and training regarding the Association's procedures, including those delineating the work of appeals committees, protocols, and standards current and in force at the time of the appeal.
- D. The appeals committee shall receive from the institution making the appeal written materials detailing its appeal and, from the Chair of the Commission whose decision is being appealed, a written response to the appeal, and will hear in person representatives of the institution and of the Commission who choose to appear.

**Section 10. Decision on an Appeal.** After following requisite procedures, considering the appeal and responding to it only in terms of one or both of the grounds for appeal in Section 5., and making judgments based solely on NASM published standards and procedures and the documentation provided, the appeals committee's final decision shall be either to (a) deny the appeal and sustain the decision of the Commission or (b) sustain the appeal and remand the decision to the Commission for reconsideration by identifying specific issues the Commission must address, including but not limited to the appeals committee's decision regarding amendments to or a reversal of the original decision. In making its final decision, the Commission must act in a manner consistent with the appeals panel's decisions or instructions.

The final decision of the appeals committee shall be distributed to the music executive and the chief executive officer of the institution and to the Chair of the Commission whose decision is being appealed.

An institution's continuing disagreement with a final decision of the appeals committee to deny the appeal shall be settled by arbitration in accordance with the Rules of the American Arbitration Association. Arbitration considers only items (a) and (b) of the Grounds for Appeal outlined in Section 5. of this Article.

**Section 11. Reconsideration by the Commission.** If the appeal is denied, the matter is closed, and thus the Commission has no power to consider new evidence produced since the original decision.

If the appeal is sustained and decision remanded to the Commission, the institution shall make one of two of the following choices within thirty (30) days of the date of the letter to the institution announcing the decision of the appeals committee, and the Commission will act in the timeframe indicated:

- A. The institution informs the Executive Director of NASM that it wishes to add nothing to the record prior to reconsideration by the Commission. The institution is not assessed an additional fee for Commission consideration.

Within ninety (90) calendar days of the date of the response indicating this choice, the Commission will take action and inform the institution following the stipulations of Article X.

An institution's continuing disagreement with a final decision of the Commission to deny the appeal shall be settled by arbitration in accordance with the Rules of the American Arbitration Association. Arbitration considers only items (a) and (b) of the Grounds for Appeal outlined in Section 5. of this Article;

- B. The institution informs the Executive Director of NASM that it asks the Commission to take into account changes made by or occurring in the institution since the original decision. In this case, the Commission in its reconsideration shall utilize written materials submitted by the institution, and may utilize a team visit to the institution and such other procedures as are appropriate in respecting the decisions and addressing issues identified by the appeals committee and in reaching a new decision on the institution's accreditation and thus Membership. The institution may be assessed such fees as are established by the Association for such procedures. The institution is responsible, however, for reimbursing the expenses of any NASM visitors according to NASM procedures.

Within thirty (30) calendar days of the date of the response indicating this choice, the Commission will establish a final date for Commission action not to exceed one year from the date the institution is notified of the date of final Commission action.

If the institution chooses option B, its notification must be accompanied by a notarized statement signed by the chief executive officer of the institution stating the following:

[Name of institution] understands and agrees that any determination by NASM made with respect to the request for reconsideration, new information submitted by the institution, or any decision or action described in any item of Article X. is not separately appealable, and thus not eligible for further reconsideration or appeal in any form, including arbitration. [Name of institution] also understands that failure to provide any or substantially different information from that previously provided to the Commission will not cancel this agreement or the schedule for final action stipulated by the Commission.

**Section 12. Effective Date of Action.** Until the final decision of the appeals committee, the decision under appeal shall not be in effect, and the accredited institutional Membership status of the institution shall remain as it was before the decision under appeal was made.

If the appeal is denied, the Commission decision under appeal shall become effective on the date of final adoption by the appeals committee of the recommendation that the appeal be denied and the decision be sustained.

If the appeal is sustained, the decision being appealed is void, and until the Commission takes a new action, the accredited institutional Membership status of the institution shall remain as it was before the decision under appeal was made.

**Section 13. Publication of Decisions.** Notices concerning appeals decisions are published by NASM consistent with the provisions of Part II., Article XI., Section 2.

## ARTICLE XI PUBLICATION OF NASM ACCREDITATION ACTIONS

**Section 1.** After official notification in writing to institutions considered by the Commission(s), the Association posts a summary report of each Commission meeting to its Web site within the “[Current Notices](#)” section. This report includes all final actions concerning accredited Membership status in the Association, including voluntary withdrawal from accredited institutional Membership. An annual summary report of the Commissions is published in the *Proceedings* of each Annual Meeting.

### Section 2.

- A. NASM provides written notice of the following types of decisions to the public, appropriate accrediting agencies, the appropriate state licensing or authorizing agency, and the U.S. Secretary of Education no later than thirty (30) days after it makes the decision:
  - 1. To award initial accreditation to an institution or program.
  - 2. To renew an institution’s or program’s accreditation.
- B. NASM provides written notice of the following types of decisions to the appropriate accrediting agencies, the appropriate state licensing or authorizing agency, and the U.S. Secretary of Education at the same time it notifies the institution or program of the decision, but no later than thirty (30) days after it makes a final decision:
  - 1. To place an institution or program on probation.
  - 2. To deny, withdraw, suspend, or revoke the accreditation of an institution or program.
- C. NASM provides written notice to the public of the decisions listed in paragraphs B.1. and B.2. of this section within twenty-four (24) hours of its notice to the institution or program.
- D. For any reason listed in paragraph B.2. of this section, NASM makes available to the public, the appropriate state licensing or authorizing agency, and the U.S. Secretary of Education, no later than sixty (60) days after the decision, a brief statement summarizing the reasons for NASM’s decision and the official comments that the affected institution or program may wish to make with regard to that decision, or evidence that the affected institution has been offered the opportunity to provide official comment, and did not choose to do so in the time stipulated.
- E. NASM notifies the appropriate accrediting agencies, the appropriate state licensing or authorizing agency, the U.S. Secretary of Education, and upon request, the public, if an accredited institution or program:
  - 1. Decides to withdraw voluntarily from accreditation, within thirty (30) days of receiving notification from the institution or program that it is withdrawing voluntarily from accreditation; or
  - 2. After due notice from the appropriate Commission stipulating one or more deadlines, allows its accreditation to lapse, within thirty (30) days of the date on which accreditation lapses.

**Section 3.** For the benefit of Association members, music organizations, educational institutions, and the general public, the Association publishes a listing of NASM member institutions and programs in its online Directory Lists. Such listing of accredited institutions and programs is revised at least annually and subsequent to each meeting of the NASM accrediting Commission(s). The NASM Directory Lists of member institutions and programs include the following information:



- A. The name and address of the institution.
- B. The indication “Associate Member” (if applicable).
- C. Dates indicating the first year of NASM Membership, the year of the last visit for accreditation, and the academic year of the next NASM visitation.
- D. A statement of institutional characteristics indicating whether or not the institution is degree-granting and/or non-degree-granting, proprietary or not-for-profit, public or private, and a description of the administrative structure of the accredited institution or unit.
- E. The names of appropriate administrative officers and NASM representatives.
- F. Telephone and facsimile numbers and email addresses.
- G. Degrees and programs approved by the NASM accrediting Commission(s).

**Section 4.** The Association recommends that the chief administrator of the institution or a designee, in consultation with the music administrator, make Association evaluation reports available to faculty members and others directly concerned. Neither visiting team members nor Association members are authorized to disclose the information obtained during evaluation visits or from discussions held during Association meetings. The extent to which public access may be given to the contents of evaluation reports is determined by the chief administrator of the educational institution, in consultation with the administrator of the music program offered by the institution.

**Section 5.** The use of excerpts from accreditation materials in advertising or promotional contexts is considered to be a violation of Article III. of the Code of Ethics, and Part II., Article XII. of the Rules of Practice and Procedure.

## ARTICLE XII PRINTED RECOGNITION OF MEMBERSHIP

### Section 1. Accredited Membership

- A. When an accredited member institution publishes a composite list of agencies that accredit it, NASM must be included.
- B. Clear distinctions must be made between NASM accreditation and other organizational memberships or affiliations or approvals. Only NASM approves music curricula.
- C. Statements regarding accredited membership must be present in the institution’s catalog or other publications. These statements shall be factual, not editorial, and brief—such as:
  - “... is an accredited institutional member of the National Association of Schools of Music (or of NASM)”;
  - “... is accredited by NASM”;
  - “... has been accredited by NASM since [date]”.
- D. The institution shall publish in one or more official documents concerning its music program the name, address, and telephone number of NASM.

**Section 2. Advertising.** In any advertising by an accredited member of the Association, statements concerning the accreditation status shall be factual, not editorial, and brief. The examples presented in Section 1.C. above should be used as guidelines.

## ARTICLE XIII DISCLOSURE AND CONFIDENTIALITY

**Section 1.** NASM provides numerous services that include the publication of policy statements, reports, and surveys. These are available to the public, some for a fee. Upon request, NASM will provide the academic and professional qualifications of the members of its policy and decision-making bodies and its administrative personnel.

**Section 2.** Upon request, NASM will make publicly available all information about an institution that is published in NASM literature (see Rules of Practice and Procedure, Part II., Article XI., Section 3.). NASM will also indicate whether or not an institution holds or has held accredited Membership.

**Section 3.** NASM will not make publicly available any information supplied by the institution or by representatives of NASM in the course of the accreditation process. This includes Self-Study Reports, Visitors' Reports, and correspondence. While NASM encourages institutions to make publicly available information about their accredited status and to share accreditation materials with individuals and agencies having legitimate claim to information beyond that available to the general public, the Association regards all accreditation materials as the property of the institution. Therefore, release of these materials is either through the institution or by its permission.

**Section 4.** NASM will not make publicly available any information provided in third-party comment or an institution's response to third-party comment or any correspondence related to third-party comment. See Rules of Practice and Procedure, Part II., Article IV., Section 1.

**Section 5.** If an institution releases information that misrepresents or distorts any action by NASM with respect to any aspect of the accreditation process, or the status of affiliation with NASM, the chief executive officer of the institution and the program director, where applicable, will be notified by the NASM Executive Director and informed that corrective action must be taken. If the misrepresentation or distortion is not promptly corrected, NASM, at its discretion, may release a public statement in such a form and content as it deems necessary to provide the correct information.

The same rule and sequence are applied to individuals and organizations misrepresenting or distorting accreditation actions of NASM.

NASM reserves the right to correct false or misleading information at any time.

**Section 6.** Certain relationships yield information which legally cannot be disclosed without the consent of the person who provides it—for example, the relationship between physician and patient, between attorney and client, between clergy and penitent, etc. Should such information, or other information that is protected under law by a comparable privilege or safeguard, come into the hands of NASM or an NASM evaluation team, its disclosure to persons other than the immediate recipients is forbidden.

## ARTICLE XIV AMENDMENTS TO PART II OF THE RULES OF PRACTICE AND PROCEDURE

Part II of the Rules of Practice and Procedure may be amended by a majority vote of the Commission on Accreditation and the Commission on Community College Accreditation, provided a written notice of any proposed amendment be sent with opportunity to comment to all accredited institutional members and all members of the Commission on Accreditation and the Commission on Community College Accreditation at least two weeks prior to the vote.

# STANDARDS AND GUIDELINES FOR ACCREDITED INSTITUTIONAL MEMBERSHIP

## I. GENERAL PRINCIPLES

In presenting the following Standards and Guidelines statements, NASM affirms its special commitment to those principles of voluntary accreditation that encourage diversity among institutions and respect for operational integrity within institutions.

As has been the case since the founding of the Association, these Standards and Guidelines are presented as a synthesis of current thought about education and professional training in music to be used as part of the peer-review process of accreditation, not as a set of rules and regulations to be enforced through rigid procedures.

In this process, the Standards and Guidelines provide a basis for:

- A. The dialogue within the institution as part of the self-study process,
- B. The institution's interaction with the visiting team, and
- C. The exchange of views between the institution and the NASM Commission.

Therefore, the Standards and Guidelines statements must be viewed along with the NASM Bylaws, Code of Ethics, Rules of Practice and Procedure, and accreditation procedures if a comprehensive picture of the NASM accreditation process is to be obtained.

The Standards and Guidelines are also intended to provide the public at large with a comprehensive document outlining the attributes of education and training programs in music. These attributes are presented as a framework within which each institution develops the specifics of its unique program. In no case should "standards and guidelines" be construed as indicating standardization.

The accreditation of institutions with schools and departments of music is based upon:

- A. The goals and objectives set forth by the individual school.
- B. The manner in which these goals and objectives relate to standards for accreditation generally characteristic of educational institutions.
- C. The comprehensive presentation of the educational philosophy and concepts that determine these goals and objectives.
- D. The degree to which these goals and objectives have been achieved.

Standards are applied recognizing that:

- A. A unique relationship exists in each music unit between operations (goals, objectives, resources, policies, etc.) and programs (curriculum, presentations, research, scholarship, etc.), and
- B. Evaluation and management of this relationship are crucial to the effectiveness with which the music unit shapes its programs, relates them to the mission and goals of the institution, and produces educational results.

Standards concerning operations and those concerning academic programs are used in the context of this relationship as the institution undertakes self-study, as on-site visitors review the program, as the Commission reaches the accreditation decision, and as the institution continues working on its own terms to develop and evaluate its music programs.

The standards below address content and competencies for various degree and other programs in music. Accreditation evaluations are conducted on the basis of content and competencies rather than on course titles. Identification of specific content or competencies in the standards text does not indicate the necessity of a specific, separate course dedicated to that area.

Percentages appearing in curricular standards indicate the normal time necessary to develop (a) competence in specific areas of study and (b) the range of competencies expected of those who receive various specific degrees and credentials. Percentages are benchmarks, not calipers. Content, time, competence, and their interrelationships are the primary issues. Percentages are indicators about, not substitutes for, the development of competence.

## II. COMMISSION JURISDICTION

NASM has two accrediting Commissions. Their separate jurisdictions are described below.

### A. Jurisdiction of the Commission on Community College Accreditation

Associate degree programs, postsecondary non-degree-granting programs, and community education programs (preparatory programs, continuing education programs, etc.) in institutions whose primary mission it is to offer associate degrees as their highest degree in music and in most other fields indicated in the institution's published materials.

### B. Jurisdiction of the Commission on Accreditation

Associate, baccalaureate, and graduate degree programs offered by institutions offering four-year baccalaureate and/or graduate degrees; postsecondary non-degree-granting programs offered by baccalaureate and graduate degree-granting institutions; and community education programs (preparatory programs, continuing education programs, etc.) in baccalaureate and graduate degree-granting institutions.

## III. INTERPRETING SPECIFIC TERMINOLOGY IN NASM STANDARDS

When reviewing the standards of the Association, it is important to understand the specific language that is used and how that language should be interpreted.

Criteria and provisions in the text of the *Handbook* are applied with careful attention to distinctions among standards, guidelines, recommendations, and other statements:

- A. Statements using terms such as *shall*, *must*, and *essential* outline threshold standards.
- B. Statements using the terms *normally* or *usually* provide guidelines that indicate one or more of the numerous conditions commonly present when there is compliance with a threshold standard.
- C. Statements using the terms *should*, *recommend*, or *suggest* indicate recommendations, which are actions consistent with standards compliance, but that are not in and of themselves threshold standards.
- D. Other statements provide comments, definitions, and statements of fact that indicate advice or shared knowledge based on consensus of the profession.

Accreditation is based on assurance that an institution meets the threshold standards agreed upon by the Association. Guidelines, recommendations, and other statements not using the terms *shall*, *must*, or *essential*, while related to fulfillment of functions required by the standards, are not themselves threshold standards.

# 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 performance, Bachelor of Arts with a major in Music, et al that meets all applicable standards.
5. Baccalaureate degree-granting institutions shall have graduated from at least one curricular program that meets all applicable standards at least one senior class with a minimum of three students, and another class shall be in readiness subject to examination.
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 enrollment. 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.
7. The institution's legal authority shall be stated clearly in its published materials as identified by its charter, authority to grant degrees, structure of control, profit or non-profit status, and affiliation, if any, with a parent or sibling organization.
8. 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.
9. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.
10. 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.
11. The institution shall have facilities and equipment adequate to the needs of its educational program.

12. The institution shall have library space and holdings adequate to the needs of its educational program.
13. 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.
14. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all coursework or educational services to support its educational programs, or demonstrate that any cooperative or contracted coursework or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
15. The institution shall demonstrate a commitment to a program of continuous self-evaluation.

#### **B. Community Colleges**

The National Association of Schools of Music recognizes several distinct types of programs in community 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 college may be granted accreditation 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 colleges 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 offer at least one program of study structured to provide transfer to a baccalaureate program in music.
3. The institution shall maintain a curricular program in musicianship skills at various levels appropriate to the needs of its students.
4. The institution shall offer instruction in and opportunities for ensemble performance.
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.
6. The institution's legal authority shall be stated clearly in its published materials as identified by its charter, authority to grant degrees, structure of control, profit or non-profit status, and affiliation, if any, with a parent or sibling organization.
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 coursework or educational services to support its educational programs, or demonstrate that any cooperative or contracted coursework 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 shall demonstrate a 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; and
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.

Unless specified otherwise below, 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. The institution offering postsecondary professional education and training programs must offer at least one non-degree curricular program at the undergraduate level requiring at least 30 semester hours or the equivalent, or one non-degree curricular program at the graduate level requiring at least 15 semester hours or the equivalent. Such institutions shall offer at least one curricular program that meets all appropriate standards that (a) has been completed by students, (b) has an enrollment of at least three students, and (c) is progressing students toward completion.
5. An independent institution shall have been in operation for at least three consecutive years.
6. The institution shall maintain its programs on a regular academic-year basis.
7. Printed materials must accurately reflect the programs and policies of the institution.
8. The institution's legal authority shall be stated clearly in its published materials as identified by its charter, authority to offer curricular programs, structure of control, profit or non-profit status, and affiliation, if any, with a parent or sibling organization.
9. 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.
10. 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.
11. 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.
12. The institution shall have facilities and equipment adequate to the needs of its educational program.
13. 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.
14. 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.
15. A postsecondary non-degree-granting institution shall provide (or, in the case of foreign studies programs, be responsible for) all coursework or educational services to support its educational programs at the professional, postsecondary level, or demonstrate that any cooperative or contracted coursework 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.
16. The institution shall demonstrate a 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 (Standards IV.), graduate (Standards X.), and non-degree-granting programs (Standards 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.
  - (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.
  - (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.
    - (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.
    - (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 Standards 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.

- (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 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 of financial statements 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 of financial statements 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. Guideline and Recommendation**

- 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.
    - (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. Guideline 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, Recommendation, and Comment**

- (1) Standard II.E.1.a. above applies to studies, coursework, 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 Recommendations**

- (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, according to their title and job description, 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.

**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 clock hours per week; for private studio instruction, approximately 18 clock hours per week.
- (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. **Recommendations 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, Equipment, Technology, 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 and technology 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, equipment, and technology 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 and technology.
- f. Music units with goals and objectives in disciplines and specializations that require constant updating of equipment and/or technologies must demonstrate their capacity to remain current.
- g. All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes.
- h. Acoustical treatments appropriate to music facilities shall be provided.
- i. Students enrolled in music unit programs and faculty and staff with employment status in the music unit must be provided basic information about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening.

For music majors and music faculty and staff, general topics include, but are not limited to, basic information regarding the maintenance of hearing, vocal, and musculoskeletal health and injury prevention. They also include instruction on the use, proper handling, and operation of potentially dangerous materials, equipment, and technology as applicable to specific program offerings or experiences. Beyond the provision of basic general information, and the identification of available resources, decisions regarding topic areas and breadth and depth are made by the institution, and normally are correlated with the nature, content, and requirements of specific areas of specialization or specific courses of study.

For non-majors enrolled in courses offered by the music unit, including performing ensembles, or other curricular offerings of the music unit, topics chosen in addition to the maintenance of hearing health are directly related to health and safety issues associated with their specific area of study or activity in music.

Music program policies, protocols, and operations must reflect attention to maintenance of health and injury prevention and to the relationships among: the health and safety of musicians; suitable choices of equipment and technology for various specific purposes; appropriate and safe operation of equipment and technology; and the acoustic and other conditions associated with health and safety in practice, rehearsal, performance, and facilities.

Specific methods of providing information and addressing injury prevention, technology, and facilities are the prerogative and responsibility of the institution.

**NOTE:** Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any specific individual's health and safety. Too many factors beyond any institution's control are involved. Individuals have a critically important role and each is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at any institution. The NASM standards above and applicable guidelines below, and institutional actions taken under their influence or independently do not relieve the individual from personal responsibility for appropriate, prudent, and safe behavior or action, nor do they shift such responsibility and liability for the consequences of inappropriate, imprudent, and/or unsafe behavior or action in any instance or over time to any institution, or to NASM.

## 2. Guideline 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 and technology. The plan is developed consistent with purposes, the size and scope of the music unit, programs, and prospective changes.
- b. All facilities, equipment, and technology should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on artistic and academic endeavors.
- c. Normally, institutions or music programs (1) have policies and protocols that maintain strict distinctions between the provision of general musicians' health information in the music program, and the specific diagnosis and treatment of individuals by licensed medical professionals, and (2) identify for the benefit of students and other personnel as appropriate or as requested, resources that will enable them to make contact with such professionals for specific treatment or other medical care.
- d. Normally, institutions and music programs develop their specific methods for addressing the maintenance of health and safety in consultation with qualified professionals, for example, licensed medical personnel and/or authoritative sources providing information to students and faculty regarding the maintenance of professional health and the prevention of performance injuries.

## G. Library and Learning Resources

**NOTE:** G.1. through G.7. apply to degree-granting institutions. 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. Recommendations

- (1) The music library should be considered an integral part of the music program of the institution.
- (2) The policies referred to in Standard 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, including but not limited to 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. Finances

- 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 coursework 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. Advising must address program content, program completion requirements, potential careers or future studies, and music-specific student services consistent with the natures and purposes of music degrees and programs being offered. Institutions must provide students with written documents and advising that describe all requirements and the purposes of 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) Descriptions for each course offered;
  - (12) Academic calendar.
  - (13) Grievance and appeals procedures.
  - (14) Accreditation status with NASM and other appropriate accrediting agencies.
- c. Basic institutional policies for defining a credit hour must be published and readily available.
  - d. The institution shall have transfer of credit policies that (1) are publicly disclosed, and (2) include a statement of the criteria established by the institution regarding the transfer of credit earned at another institution of higher education.
  - e. 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.
  - f. Qualitative, quantitative and time requirements; costs; and academic calendars shall have an evident and appropriate relationship to purposes, curriculum, and subject matters taught.
  - g. Program and degree titles shall be consistent with content. (See also Standards for Accreditation II.I.2.c., below.)
  - h. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential to which it leads must be clearly described.
  - i. 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.
  - j. 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.
  - k. Any statement connecting any specific degree or program offering with career preparation, career entry, or preparation for advanced study must be consistent with what the degree or program specifically prepares graduates to be able to do immediately upon completion, and therefore with all of the following elements or characteristics for that specific program:
    - (1) Published purposes and requirements.
    - (2) Degree or program level and type.
    - (3) Subject matter content, range, and depth.
    - (4) Distributions of curricular and other graduation requirements.
    - (5) Scope and levels of observable competency development in graduating students.

**NOTE:** Publication of information indicated in Standards II.I.1.k.(1)-(4) is encompassed in requirements for all institutions and programs outlined in Standards II.I.1.b.(1), (3), and (10).

- l. Published materials must clearly distinguish those programs, courses, services, and personnel available every academic year from those available on a less frequent basis.
- m. Publications shall not list as current any courses not taught for two consecutive years that will not be taught during the third consecutive year.
- n. 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.
- c. The practices of member institutions support the system of academic currency that allows degrees to be broadly understood and widely accepted. Member institutions serve students, higher education, and the public by ensuring that degree and program titles are consistent with content. Standard academic degree rubrics and titles of degrees and emphases should be used unless the degree or program has a significant emphasis on unique content. Enrollment levels, public relations, and resource availability are important elements in determining an institution's program offerings, but they are not appropriate criteria for assigning degree titles.

## J. Community Involvement

- 1. **Standard.** Institutions must publish any formal relationships and policies concerning community involvement that are connected to curricular offerings.
- 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 Institutions

- 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 college and four-year 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 Standards for Accreditation 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 projections 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 projections 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. Overreliance on quantitative measures is inconsistent with the pursuit of quality in the arts. The higher the level of achievement, the more strongly this pertains.
- M. Operational Standards for Free-Standing Music Institutions.** Additional operational standards that apply to free-standing music postsecondary institutions may be found in Standards for Accreditation XXI. All institutions to which these standards apply must demonstrate compliance with all applicable standards in Standards for Accreditation XXI.
- N. Operational Standards for Proprietary Institutions.** Additional operational standards that apply to all proprietary institutions may be found in Standards for Accreditation XXII. All institutions to which these standards apply must demonstrate compliance with all applicable standards in Standards for Accreditation XXII.
- 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.A. All institutions to which these standards apply must demonstrate compliance with all applicable standards in Appendix I.A.

### III. MUSIC PROGRAM COMPONENTS

**NOTE:** This section contains general statements regarding music programs that are classified in five ways: (1) standards applicable in all or most institutions; (2) standards applicable if specific types of programs are offered; (3) policies regarding the application of standards; (4) policies that provide frameworks for the application of curricular standards; and (5) policies recommending actions for the development of the field. The classification of each section is indicated in italics. Standards IV. through XVI. provide further and more specific standards for degree-granting programs. Standards XVII. through XX. 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 precollegiate programs have time requirements commensurate with the subject matter and purposes of specific programs. Except for this item, the standards in Standards for Accreditation 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. Institutional policies shall establish the credit hour in terms of time and achievement required. The minimum time requirement shall be consistent with or reasonably approximate the following: (1) a semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks, (2) a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for other kinds of academic requirements or offerings that are in different formats, use different modes of delivery, or that are structured to take a different amount of time is computed on the same basis in terms of representing at least the equivalent amount of work. Policies concerning achievement shall be consistent with the principle that credit is earned only when curricular, competency, and all other requirements are met and the final examination or equivalent is satisfactorily passed.

**NOTE:** The above standard does not (i) require that a credit hour definition at any institution for any course or purpose duplicate exactly the definition provided in Standards III.A.1.-2., or that all programs or courses within a single institution follow the same credit hour policies; (ii) restrict an institution from requiring more student work per credit hour than indicated in items a. (1) and (2); (iii) dictate the ratio

of in-class versus out-of-class work; or (iv) prevent an institution from establishing means and methods for equating the direct assessment of student learning to the awarding of one or more credit hours.

- 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 ensembles. 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.
- 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.
- e. Institutions or curricular programs using a clock-hour system must ensure that their system for dealing with matters such as clock hour assignments or requirements and the relationship of clock hours to program completion is consistent with and equivalent, but not necessarily identical, to credit and time requirements as stated in Standards for Accreditation III.A. See also the Note in Standards for Accreditation III.A.2.a. Meeting this standard does not require the conversion of clock hour based programs to credit hour based programs. Normally, institutions participating in federal Title IV programs also follow federal regulations regarding clock hour definitions, calculation, equivalencies, and policies.
- f. Any credit awarded for short-term workshops should be computed on the same basis as other coursework during the academic year. Institutional members of NASM should not award credit for short-term workshops or attendance at meetings sponsored by themselves, other institutions, or organizations unless such credit is acceptable toward specific undergraduate or graduate programs, or non-degree-granting professional programs at their own institutions.

### **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 coursework involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining coursework successfully.
- d. Accreditation by 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 Standards for Accreditation II.I.).

The institution shall have transfer of credit policies that (1) are publicly disclosed, and (2) include a statement of the criteria established by the institution regarding the transfer of credit earned at another institution of higher education.

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.
6. **Institutional Procedures.** The institution must have procedures to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to those offerings, and the means to ensure accurate and reliable application of its credit hour policies and procedures. Consistent with the Note in Standards III.A.2.a., it is recognized that institutions may have different policies or procedures for different types of programs or delivery systems.
7. **Notification Rule.** As a USDE recognized accrediting agency, NASM is required to file a specific report to the U.S. Secretary of Education when an institution is found in systemic noncompliance with the NASM standards and policies regarding credit hours either within a specific program of study or unit or, if applicable, within an institution as a whole. In this instance, systemic refers to organization- or unit-wide policies, procedures, or practices, including but not limited to, continuous noncompliance. Normally, specific instances or lapses promptly clarified or remediated are not considered systemic. Opportunities for the institution to remediate problems and document compliance with NASM standards and policies normally precede such notification to the Secretary. Part II., Article IV., Section 4. of the NASM Rules of Practice and Procedure and federal regulations as amended from time to time provide one protocol framework for communication and notification between NASM and the Secretary.

#### 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(s).
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 College Accreditation, as applicable, before the matriculation of students (see *NASM Handbook*, Rules of Practice and Procedure, Part II., 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 institutions 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 programs 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 studios, classrooms, tutorials, laboratories, and rehearsals associated with coursework, degrees, and programs on the campus. Normally, distance learning uses technologies to deliver instruction and support systems, and enables substantive interaction between instructor and student.
2. **Means.** The distance aspect of these programs may be delivered 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 forty (40) percent of their requirements are fulfilled through distance learning will be designated as distance learning programs in NASM publications.
4. **Standards**
  - a. **Purposes and Resources**
    - (1) Purposes shall be clear. The institution must demonstrate that such purposes can be delivered through current or 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.
    - (3) Any sustained enrollment growth must be accompanied in a timely manner by a corresponding growth in resources and support systems.
  - b. **Delivery Systems, Verification, 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) The institution must have processes that establish that the student who registers in a distance education course or program is the same student who participates in and completes the program and receives academic credit. Verification methods are determined by the institution and may include, but are not limited to, secure login and password protocols, proctored examinations, and new or other technologies and practices.

- (3) Institutions must use processes that protect student privacy and notify students of any projected or additional student charges associated with verification of student identity at the time of registration or enrollment in distance education programs.
- (4) 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.

- 5. Notification Rule.** A special notification rule applies to institutions that participate in federal Title IV programs and to which Standards for Accreditation XXI. Section 2.D. apply.

**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 Standards III.I.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 Standards for Accreditation III.J.2.a. and b.*)
- 1. Standards Applicability**
    - a. 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 field.
    - b. 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 coursework. 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.
  - (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.
    - (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 Standards III.J.2.a.-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 Standards for Accreditation III.K.1.*)

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 music programs that a) serve individuals in their communities in a pre-professional or avocational context; b) have a specific published identity; c) have at least one specifically designated administrator; and d) operate on an academic year or year round basis, the part of the music unit or other entity 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 standards for purposes and operations (Standards II.) 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 students are:
  - (1) Achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study.
  - (2) Developing an effective work process and a coherent set of ideas and goals appropriate to their level of study.
  - (3) 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 Standards III.L.2., 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 Standards IV.-XVI.
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** (*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 coursework 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 in Standards III.P.1.-6. above, see *NASM Advisory 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 Standards for Accreditation II.).
2. Curricular components of undergraduate programs must meet NASM requirements in Standards III. (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 Standards IV.A. and IV.B.1.-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 Standards 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**

<p><b>NOTE:</b> For interpretive information regarding percentages, see Standards for Accreditation III.B.3.</p>
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- 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, coursework in an area of emphasis occupies at least 10% of the total curriculum; coursework 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.
- f. Some institutions offer non-degree-granting certificate programs that function to provide areas of emphasis or concentrations for students already candidates for undergraduate degrees in music at the institution. In such cases, the standards listed above regarding emphases or minors apply. Curricular standards for certificate programs serving other purposes and functions are outlined in Standards XVII., XVIII., XIX., and XX. As standards applicable to all programs indicate, the specific purposes, structure, admission requirements, and certain other operational and curricular aspects of certificate programs of any type must be clear in published materials.

- 3. Independent Study.** Programs that include or are based upon independent study must meet applicable requirements in Standards for Accreditation 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 in Standards for Accreditation VII.

#### 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 of these degrees is found in Standards for Accreditation 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 in Standards for Accreditation 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 recognizes 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 will be listed by NASM, and should be listed by the institution, as Bachelor of Arts or Bachelor of Science with a specific major, as outlined in Standards IX., to distinguish it from the liberal arts-oriented Bachelor of Arts or Bachelor of Science with a major 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 Standards for Accreditation 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 or 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. NASM publications list 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. NASM publications list 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 as 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.E.

- (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.*)

NASM publications list 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.** Such programs meet NASM standards for all professional undergraduate degrees in music. This means that graduates are expected to develop all the competencies outlined in Standards for Accreditation VIII. 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. NASM publications list 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.E.), arts administration, music marketing (see Appendix I.E.), sound recording technology (see Appendix I.G.).]*)

When music studies occupy at least 50% of the total curriculum, NASM publications will list 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, and digital media are examples of such disciplines. When music studies occupy at least 50% of the total curriculum, NASM publications will list 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.*)

NASM publications will list 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 Standards for Accreditation VIII.
- (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.
- (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 Standards III.

8. **Two-Year Degree-Granting Programs.** Two-year degree-granting programs in music must meet applicable requirements in Standards VI.

## 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 Standards for Accreditation V.D.1.

**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.

**NOTE:** Some institutions have open admission policies. In such cases, auditions and evaluations associated with the decision about degree candidacy 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 Standards for Accreditation 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. Enrichment programs for the general college student.
  - b. Degrees, certificates, or curricular offerings having an occupational or vocational 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 transfer and 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 Standards VII.C. and D.
- b. Associate degree or other programs offering music courses in a two-year program of occupational studies not intended for transfer should follow Standards VI.C.
- 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 Standards VI.B.

- 3. **Commission Responsibility.** Two-year programs operated by institutions whose primary mission is to offer associate degrees as their highest degree in music and in most other fields indicated in the institution's published materials will be reviewed by the Commission on Community 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 colleges. Institutions offering programs intended to transfer to a professional baccalaureate degree must use the *Common Body of Knowledge and Skills* under Standards VIII.B. and the appropriate major under Standards IX. as guidelines.

## 2. Basic Musicianship

- a. Basic musicianship is developed in studies that 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 roles such as listener, performer, composer, and scholar, and 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 Standards for Accreditation 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 languages 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.
      - (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 Standards 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 of 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 that 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 Standards II. and III. supports achievements of the general and program standards in Standards 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 Standards VIII. and IX.O.; those in Standards 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 the standards in Standards VIII. and IX. according to the area of specialization; those in Standards VII. are not applicable.

Degree titles: Bachelor of Arts, Bachelor of Science, with a specific major as outlined in Standards for Accreditation 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 such as rhythm, melody, harmony, structure, timbre, texture.
- (2) An understanding of and the ability to read and realize musical notation.
- (3) An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
- (4) An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
- (5) The ability to develop and defend musical judgments.

**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) 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 Standards VII.D.2. and 3.
- b. The levels specified must be consistent with expectations for an undergraduate liberal arts major in music.

#### 5. Means

In addition to Standards VII., the following standards apply as appropriate to liberal arts undergraduate degrees that involve:

- a. Distance Learning, Standards III.H.
- b. Disciplines in Combination (multi-or interdisciplinary programs unless there are specific standards for the combination in the *Handbook*), Standards III.I.
- c. Majors in or Based on Electronic Media (unless there are specific standards for the field in the *Handbook*), Standards III.J.

- E. **Liberal Arts Programs with Content in Sacred Music, Music-Based Worship Studies, and/or other Music-Based Religious Studies.** Standards for all such programs are found in Appendix I.C.
- F. **Liberal Arts Programs Combining Studies in Music, Business, Music Industry.** Standards for all such programs are found in Appendix I.E.
- G. **Liberal Arts Programs with Content in Music Technology.** Standards for all such programs are found in Appendix I.H.
- H. **Liberal Arts Programs with Content in Creative Multidisciplinary Convergence and Technologies (CMCT).** Standards for all such programs based on convergence in multidisciplinary multimedia are found in Appendix I.I.

### 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 Standards 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 Standards 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 Standards VIII.B. 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 Standards VIII.A.6.

### 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 Standards VIII.B., as well as for specific specializations in Standards IX.
- 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 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.
- c. In addition to those in Standards VIII., the following standards apply as appropriate to professional undergraduate degrees that involve:
  - (1) Distance Learning, Standards III.H.
  - (2) Disciplines in Combination (multi-or interdisciplinary programs unless there are specific standards for the combination in the *Handbook*), Standards III.I.
  - (3) Majors in or Based on Electronic Media (unless there are specific standards for the field in the *Handbook*), Standards III.J.

### 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, 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 complement 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 10-15% of the total curriculum; however, as indicated in Standards for Accreditation III.C.2., 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 and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.
    - c. The ability to place music in historical, cultural, and stylistic contexts.
  3. **Composition/Improvisation.** Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.
  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 Standards III.L.).
  5. **Synthesis.** While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.
- 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 that 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 value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons 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 Standards 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 Standards VIII.

(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 25-35% of the total program; supportive courses in music, 25-35%; general studies, 25-35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See Standards III.C. regarding forms of instruction, requirements, and electives.

**b. Pedagogy, Accompanying, Collaborative Keyboard.** Although coursework 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, 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 Standards IX.E. Bachelor of Music programs in performance with less coursework in pedagogy than required in Standards IX.E., or with less than 25% coursework in the accompanying or collaborative keyboard major, but more than a small number of survey courses in these fields, may designate pedagogy, 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, 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% coursework 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.

**d. Related Programs**

- (1) Musical Theatre.** Standards for such programs are found in Standards for Accreditation IX.J.
- (2) Voice with Pre-Professional Studies in Opera.** Standards for such programs are found in Appendix I.B.
- (3) Pre-Professional Studies in Conducting.** Standards for such programs are found in Appendix I.D.

- 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 Standards VIII.
- 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 25-35% of the total degree program; supportive courses in music, 25-35%; general studies, 25-35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See Standards 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 Standards VIII.
  - 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 25-35% of the total degree program; supportive courses in music, 25-35%; general studies, 25-35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See Standards 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 Bachelor of Music 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 Bachelor of Music 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 Standards VIII.
- 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 25-35% of the total program; supportive courses in music (including performance and basic musicianship studies), 25-35%; general studies, 25-35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See Standards 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 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 Standards VIII.
- 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 20-30% of the total program; supportive courses in music, 20-30%; courses in pedagogy, including comparative methodology and internships, 15-20%; general studies, 25-35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See Standards 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; 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.

## 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 Bachelor of Music 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 Standards VIII.
- 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 30-40% of the total program; supportive courses in music, including basic musicianship studies, 20-30%; general studies, 20-30%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See Standards 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 Music Technology

**NOTE:** For full text outlining all standards and guidelines regarding Music Technology programs, please see Appendix I.H.: Standards and Guidelines for Studies in Music Technology. Standards for Accreditation IX.G. is an excerpt of Appendix I.H., Section 4.C.

Music technology is a field of study and practice characterized by integrations and fusions of musical and technological knowledge and skills to produce work for various artistic, commercial, research, educational, and other purposes. In this field, digital and emerging technology serves as the primary tool, medium, or environment for musical and music-related work.

Music and technology have a long a fruitful relationship. Old and new technology is interwoven into various aspects of our musical heritage. The study and use of technological means are found in various music courses and in the work of various music specializations.

Music technology, as defined above, may also be an emphasis in Bachelor of Music programs with other majors. See Standards II.I.1.g.; Standards IV.C.6.b.; and Standards 3.D.3. In these cases, NASM standards for the major area of specialization will apply; however, the standards for the Bachelor of Music in Music Technology will serve as guidelines as appropriate in the evaluation of student work and the articulation of goals and objectives of the emphasis and overall curriculum.

The Bachelor of Music in Music Technology, however, is intended to produce professional competence in the integration of music and technology in one or more areas of the music technology field, and basic competence in one or more additional areas. The degree requires development of a professional level of competence in music. When an institution has sufficient qualified music and music technology faculty, appropriate technological resources, and is otherwise equipped to offer the kinds of comprehensive music, technology, and music technology courses and curricula that develop these competencies, the offering of the Bachelor of Music degree with a major in music technology is justified.

For further standards and other information regarding music technology, see Appendix I.H.

### 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 technology as indicated below and in Standards VIII.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in the music technology area, including music-centered technology applications in the area(s) of focus, should comprise 25-35% of the total program; supportive courses in music (including basic musicianship studies and performance) and technology, 25-35%; general studies, 25-35%. Studies in the major area and supportive courses in music and technology normally total at least 65% of the curriculum. See Standards III.C. regarding forms of instruction, requirements, and electives.

### 2. Essential Competency Areas, Experiences, Opportunities, and Requirements

*(in addition to those stated for all professional undergraduate degrees in music):*

**NOTE:** The following standards refer to music technology as a field, and to areas of music technology. Areas of music technology include, but are not limited to, manipulation and recording of sound, live performance, electroacoustic production, live electronics, audio in its multiple forms (film, game, video, concert and event, audio design, etc.), music pedagogy, research, equipment design and installation, and the development of computer-based tools for music production. No institution can develop professional-level competency in all of these areas in the context of a professional undergraduate program. Therefore, each institution offering the Bachelor of Music in Music Technology must meet the standards below where indicated in terms of music technology in general, and otherwise in terms of one or more specific areas of music technology chosen by the institution as its area(s) of focus in music technology.

Students must develop a professional level of competency in at least one specific area, and a basic level of competency in a second area. Experiences, opportunities, requirements, and supporting resources must also be compatible with the specific focus area(s) chosen.

The competencies outlined may be developed in various ways. The list of competencies below should not be construed as requiring a separate course for each competency.

#### a. Essential Competencies

- (1) Basic understanding of the scope, integrative nature, and various functions of music

technology as a field, including acquaintance with various applications of music technology in music, technological development, research, pedagogy, and in other fields.

- (2) Knowledge of and ability to use various terminologies and procedures in music technology, music, and technology, and their combinations as employed in and associated with the work of music technology. This includes, but is not limited to, their respective vocabularies of practice, ways work is conceptualized, developed, synthesized, and finalized, and phases of production, presentation, and/or distribution.
- (3) Ability to solve music technology problems, including (a) problem identification, information gathering, solution development, and testing, and (b) knowledge and skill to produce case-specific decisions about what is useful, usable, effective, and desirable during the course of music technology project development and production.
- (4) Ability to describe and respond to the needs or expectations of users, audiences, and/or contexts associated with doing professional work in two or more areas of music technology.
- (5) Advanced capabilities in specific areas of musicianship consistent with the music technology areas that constitute the degree program's focus. Aural skills are essential. Abilities to apply advanced knowledge of the properties of musical structures and processes to solving music technology problems are essential.
- (6) Fundamental knowledge of current technologies and technological principles widely applicable to music technology, including but not limited to those associated with recording, manipulating, and presenting music and sound, signal flow and processing, music communication protocols, synthesis and interface technologies, sound synthesis, and interactive and generative media.
- (7) The ability to use industry standard technologies at a professional level to achieve goals and objectives associated with specific areas of music technology (e.g. Standards 4.C.2.b. below). These goals may be in terms such as mastery of production techniques, artistic expression, support for work in other fields, relationships with other technologies and media, and so forth.
- (8) Ability to apply knowledge of fundamental science, engineering, and math concepts and other aspects of the science of sounds and the electrical manipulations of sounds in music technology situations.
- (9) Basic understanding of connections among music, technology, music technology, and culture, including the evolution of music technology, the impact of technology on music and culture, technological influences on multiple musical styles, including contemporary styles, and their cultural contexts, and information and means for projecting future possibilities in music technology; and basic understanding of these connections with regard to current and emerging Internet- and network-based programs, services, and environments related to the creation, sharing, and distribution of music.
- (10) Knowledge of the basic principles, laws, regulations, and ethical considerations and practices associated with music technology and intellectual property as it is both acquired and created by individuals working in the music technology program.
- (11) Comprehensive capabilities to use and integrate the above competencies in at least one area of music technology to produce professional-level work in at least one area, and basic level work in a second area.

**b. Relevant Competencies for Area Programs** (*in addition to those stated above for all music technology programs, and those stated in Standards VIII. for all professional degree programs*):

- (1) In music technology programs with specific orientation to **recording, manipulation, and live performance**, competencies include, but are not limited to, advanced knowledge and technical competence in using industry-standard recording and other types of music technology studios and equipment; expertise in the use of music, digital, and other technological interfaces; high levels of aural and music analysis skills; ability to apply scientific knowledge of acoustics, electrical advanced capabilities in audio recording and sound manipulation; capabilities in audio engineering, studio sound, and live performance sound.
- (2) In music technology programs with specific orientations to creative production of **electroacoustic music and live electronics**, competencies include, but are not limited to, advanced knowledge and technical competence in using and creating with technologies, protocols, and techniques associated with analog and digital instruments and various forms of synthesis; interfaces; programming language(s); interactive and generative media; and networks of digital and other instruments; and, the ability to conceive, create, develop, and produce real-time and recorded performances using digital and emerging technologies. Competence in using and creating with various keyboard-based and/or non-keyboard-based controllers and user interfaces is essential. An understanding of compositional principles, logics, narrative structures, and strategies is required.
- (3) In music technology programs with specific orientations to one or more **audio applications**, competencies include, but are not limited to, knowledge of the nature, purpose, and the way work is created for the application and the roles of music technology to conceptualization, development, and production; advanced knowledge of and ability to use industry-standard technology, equipment, labs, and studios to produce work in or for the application; the ability to apply science, computer engineering, and software development skills associated with the application. Experiences should include working together in teams that replicate, insofar as possible, professional working patterns associated with the application.
- (4) In music technology programs with specific orientations to music technology in **education**, competencies include, but are not limited to, advanced knowledge of and ability to use technological means to conceive and develop specific products associated with instruction and evaluation; the ability to create interactive applications for educational purposes; thorough understanding of the elements, natures, and content of musical instruction in areas such as aural perception, music theory, music history, music teacher preparation, composition, and improvisation, and their relationships to the capabilities of current and emerging technology.
- (5) In music technology programs with specific orientations to **psychology-based research**, competencies include, but are not limited to, advanced knowledge of and ability to use technological means for capturing records of behaviors, conducting measurements and assessments, and producing analyses in fields such as acoustics and psychoacoustics, the neuroscience of music, music perception, music cognition, and music performance. Fundamental understanding of the natures and content of research areas and protocols in two or more of these fields is essential. Experiences should include using technology in research settings for research purposes.
- (6) In music technology programs with specific orientations to **engineering and the creation of technological means**, competencies include, but are not limited to, basic knowledge of the science, engineering, and math disciplines integral to the conceptualization, design,

development, and production of music technology software, hardware, and equipment. A sample set of these fields includes acoustics, acoustical engineering, electrical engineering, computer science and technology, digital sound processing, and the mathematics required to learn and apply the content of these fields. Advanced knowledge of two or more specific fields of music work in terms of software, hardware, and equipment needs is essential. The ability to conceive and design viable basic solutions to one or more kinds of engineering problems is essential. For standards regarding the representation of music and music technology programs with engineering content, see Appendix I.F. and Standards 2.G., 3.A., and II.I.

- (7) For music technology programs with **other areas of focus**, competency expectations must be consistent with the content, process, technologies, and product expectations and other requirements associated with professional work in that area.

**c. Specific Standards, Competencies, and Guidelines for Supportive and General Studies** (*in addition to those stated for all professional undergraduate degrees in music*):

- (1) Consistent with the purposes and requirements of the program, institutions must require studies that support knowledge development in disciplines with direct applications to or connections with the practice of music technology. These disciplines may include, but are not limited to, mathematics, electrical or computer engineering, acoustics, or other sciences. Specific content choices, and the specific approaches to or locations of such studies in courses or curricular structures are the prerogative of the institution.
- (2) Studies in mathematics, including college calculus if applicable, are required as may be necessary to support the needs of any electrical or computer engineering or other science-based course mandated by the program or the institution.
- (3) Studies in areas such as acoustics, computer science, engineering, physics, music business/industry, digital/interactive media, sound design, broadcast journalism, mass communication, film studies, cultural studies, mathematics, and expository writing is strongly recommended.

**d. Experiences, Opportunities, and Project Requirements**

- (1) Regular access to instruction and evaluation by faculty with the educational and professional backgrounds in music technology and associated disciplines to develop the competencies listed above both in general and in the music technology areas that are the focus of the degree. Appropriate backgrounds must include more than specific software or hardware skills. See Standards for Accreditation II.E. and Appendix I.H., Section 5.A.
- (2) Regular access to appropriate technology, equipment, and staff necessary for the development and professional production of work in the music technology areas that are the focus of the degree. Consistent with the purposes and content of the program, technology and equipment must align with disciplinary/industry standards. See Standards for Accreditation II.F. and II.G., and Appendix I.H., Section 5.B.
- (3) To ensure that opportunities can be fully realized, programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately owned machines in music technology workspaces, studios, and classrooms. The institution should be cognizant of industry preferences for certain operating systems, computer platforms, and software in setting computer purchase requirements and infrastructure support.

- (4) Regular experiences and advanced practicums associated with producing work in the primary focus area of music technology must be provided. Students must have sufficient time with studios and equipment to develop their knowledge and skills and to complete required projects.
- (5) Opportunities to work with a variety of musical genres and styles are strongly recommended.
- (6) Internships in industry or the equivalent are strongly recommended.
- (7) A final project demonstrating competence in at least one area of music technology must be required for graduation. The final project and other demonstrations of competence at senior year must show readiness to produce work in one or more music technology areas at a professional level.

**e. Guidelines**

- (1) Normally, the institution maintains a program of regular consultation with professional practitioners in music technology.
- (2) Normally, institutions maintain a counseling program to provide students with a realistic assessment of job opportunities and professional requirements as appropriate to individual aptitude, professional interest, and academic progress.
- (3) Normally, institutions make a thorough assessment of each student's performance during internship experiences and use such assessment in the counseling process in general and with areas of music technology specialization that constitute the degree program's focus.

**H. Bachelor of Music in Sacred Music**

**NOTE:** Please also see Appendix I.C.: Standards and Guidelines for Degrees in Sacred Music and Music-Based Worship Studies.

The Bachelor of Music in Sacred Music is a professional undergraduate degree in music intended to prepare professional musicians for work in religious settings. The title encompasses many types of programs with sacred music, music, and general studies in proportions consistent with the degree structure described below. While all such degrees must fulfill general requirements for professional preparation, specific program purposes may vary. Thus requirements for entry, continuation, and graduation may vary. Basic standards concerning relationships between purposes and other program elements are found in Standards for Accreditation IV.A.

Titles used to designate the major may include, but are not limited to, *Sacred Music*, *Church Music*, *Music and Worship*, *Worship Leadership*, and *Music Ministry*.

**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 Standards VIII.
- 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 service leadership, music in worship, performance, improvisation, conducting, and arranging and/or composing should comprise 25-35% of the total program; supportive courses in music (including basic musicianship studies and competencies in Standards VIII.B.), 25-35%; general studies, 25-

35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. See Standards III.C. regarding forms of instruction, requirements, and electives.

- 2 **Specific Recommendations for General Studies.** Studies in theology, comparative religion and liturgies, and religious history; other art forms; and other branches of historical or philosophical 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:
    - (1) Lead ensembles and congregations.
    - (2) Perform, improvise, and conduct at the highest possible level(s) as appropriate to the area of specialization.
    - (3) Demonstrate competency in one or more secondary areas of performance as appropriate to the area of specialization.
    - (4) arrange and/or compose consistent with the purposes of the program.
  - b. An understanding of musical religious practice including music in worship, orders of worship, repertoires, congregational song, and service design, and of music administrative structures, practices, and procedures.
  - c. An understanding of how other disciplines are related to the practice of sacred music. Consistent with the purposes of the program, these may include, but are not limited to, other art forms, technologies, media, and the relationships between sacred music and the music of general culture.
  - d. At least one public demonstration of competence in music leadership and/or solo performance or composition. While these functions may be fulfilled in a variety of ways, a senior recital or a project involving similar length, engagement, and level of musical presentation is required.
  - e. 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, an internship or similar formal experience is strongly recommended.

#### I. Bachelor of Music in Worship Studies

**NOTE:** Please also see Appendix I.C.: Standards and Guidelines for Degrees in Sacred Music and Music-Based Worship Studies.

The Bachelor of Music in Worship Studies is a professional undergraduate degree in music. In contrast to the Bachelor of Music in Sacred Music, it includes a specific, significant designated component in worship or theological studies that may be music-related but are not sufficiently music-centered to be designated music studies or courses. It is structured consistent with Standards IV.C.6.b.(2) and (3).

Titles for degree programs of this type include, but are not limited to, *Bachelor of Music in Worship Studies*, *Bachelor of Music: Emphasis in Worship Studies*, *Bachelor of Music: Elective Studies in Theology*, and *Bachelor of Music in Ministry Studies*. For all of these titles, the degree and the terms used to designate the major or emphasis encompass music, associated religious studies, and general studies in proportions consistent with the degree structure described below. As is the case for all programs, titles must be consistent with content.

## 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 with a designated component in worship studies as indicated below and in Standards VIII.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in music, including acquisition of the common body of knowledge and skills in Standards VIII.B., and music-centered studies in or associated with service or worship and organizational leadership, normally comprise at least 50% of the total program; studies in worship practices, theology, ministry or similar subjects that are not music-centered but may be music-related, 15-20%, general studies, 30-35%.

## 2. Specific Recommendations for General Studies.

Religious history, comparative religion and liturgies, other art forms, media and communications, philosophy, sociology, and general history are particularly appropriate.

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

- a. Comprehensive capabilities to provide music-based leadership in religious institutions and settings, including the ability to:
  - (1) Conceive, organize, and lead musical performances and experiences in congregational or worship settings.
  - (2) Perform, improvise, and conduct at a high level; irrespective of the primary area of performance, functional performance abilities in keyboard and voice are essential.
  - (3) Arrange and/or compose consistent with the purposes of the program.
  - (4) Develop choral and instrumental ensembles.
  - (5) Employ media and technologies in developing and producing music and worship experiences.
- b. An understanding of musical religious practice including music in worship, orders of worship, repertoires, congregational song, and service design, and of music administrative structures, practices, and procedures.
- c. Knowledge in one or more fields of religious studies as determined by the institution, including but not limited to fields such as theology, sacred texts, worship studies, ministry studies, and liturgy.
- d. At least one public demonstration of competence in music leadership and/or solo performance or composition. Competence may be demonstrated in a variety of ways, including but not limited to a single event or series, or through one or more than one type of public presentation. Normally, requirements include public demonstration in at least one extended worship setting. A senior recital or project is essential; specific elements and requirements are established by the institution. Though not necessarily the same in form, content, or presentation sequence, senior projects must be functionally equivalent to a senior recital in terms of composite length, engagement, and level of musical presentation.
- e. Practicum opportunities within or beyond the institution that lead to demonstration of competency to provide leadership as a musician in the field of worship. While these functions



may be fulfilled in a variety of ways, an internship or similar formal experience is strongly recommended.

#### J. Bachelor of Music in Musical Theatre

**NOTE:** The text below regarding the Bachelor of Music in Musical Theatre is reiterated in Appendix I.B., Standards and Guidelines for Opera and Musical Theatre Programs.

The standards statements below refer to professional baccalaureate programs in musical theatre where music is the emphasis of the curriculum. Some of the titles applied to these programs are: Bachelor of Music in Musical Theatre; Bachelor of Fine Arts in Musical Theatre. These programs are reviewed for accreditation by NASM. *For standards for the professional baccalaureate degree in musical theatre where theatre is the emphasis, see Appendix I.B.*

##### 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 musical theatre with an emphasis in music, as indicated below and in Standards VIII. "All Professional Baccalaureate Degrees in Music and All Undergraduate Degrees Leading to Teacher Certification" of the NASM *Handbook*.
- b. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major music area and supportive courses in music shall total at least 50% of the curriculum; studies in theatre and dance, 20-25%; general studies, 20-25%; electives, approximately 5%. See Standards III.C. "Forms of Instruction, Requirements, and Electives" of the NASM *Handbook*.

##### 2. Specific Guideline for General Studies.

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

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

- a. Achievement of the highest possible level of performance as a singer-actor. Studies in voice shall continue throughout the entire degree program.
- b. Achievement of a high level of skill in sight-singing.
- c. Thorough development of skills in acting.
- d. Basic development of dance and movement skills appropriate to musical theatre.
- e. Opportunities for performances in workshop and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.
- f. Opportunities for developing repertory and techniques for auditions.

#### K. Bachelor of Music with Studies in Business and/or Music Industry.

Standards for such programs are found in Appendix I.E.

#### L. Bachelor of Music with Studies in Recording Technology and/or Electrical/Computer Engineering.

Standards for Recording Technology programs are found in Appendix I.G. ABET-NASM protocols regarding Electrical/Computer Engineering programs are found in Appendix I.F. Structural standards for such programs are found in Standards IV.C., especially IV.C.6.

**M. Baccalaureate Degree in Creative Multidisciplinary Convergence and Technologies (CMCT).** Standards for such programs are found in Appendix I.I.

**N. Baccalaureate Degree in Music Therapy**

NASM reviews and approves 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, 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 Standards VIII.
- b. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following structural guidelines: studies in music should occupy 45-50% of the total degree program; studies in music therapy and clinical foundations, approximately 30%; general studies, 20-25%. See Standards 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.

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

Some of the titles for degree programs designed for teacher education in music include 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 Standards VIII.
- 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, 30-35%; and professional education, 15-20%.
  - (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, attitudes relating to human, personal considerations, and 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), (4), and (5) 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 Standards IV. and VIII., 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 and in ensembles. Ensembles should be varied both in size and nature.

- (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 and in ensembles. Ensembles should be varied both in size and nature.
  - (d) Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.
- (4) Music: All Levels, All Specializations.** Listed below are essential competencies and experiences for programs whose published purpose is to prepare teachers in all or several areas (e.g. general, vocal/choral, instrumental, other). To fulfill this purpose consistent with this and other applicable standards, all of the specialization areas chosen are included in some manner in the curriculum as a whole. Specific forms of inclusion, proportions, and assignments are the responsibility of the institution.
- (a) Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization.
  - (b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.
  - (c) Experiences in solo vocal or instrumental performance.
  - (d) Experiences in ensembles. Ensembles should be varied both in size and nature.
  - (e) The ability to lead performance-based instruction in a variety of settings.
  - (f) Laboratory experience in teaching beginning students in a variety of specializations.
- (5) 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, music in multimedia, 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.(5). 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.

#### **P. 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

**3. Intra-Institutional Articulation of Baccalaureate and Post-Baccalaureate Degrees to Complete Certification Requirements.** This standard is applicable when the following two conditions are present:

- a. An institution offers an undergraduate degree with required studies in music and music education intended to prepare school music teachers but without the full set of curricular and other requirements necessary to produce eligibility for certification; and
- b. Such an undergraduate degree is structured or publicly identified as qualifying the graduate to enter the institution's Master of Arts in Teaching or other post-baccalaureate program intended to complete requirements for certification as a specialist music teacher.

When conditions a. and b. are both present, the aggregated requirements of the institution's articulated undergraduate and master's degree or post-baccalaureate credential in teacher preparation must meet all NASM standards for the professional undergraduate degree in music education outlined in Standards IX.O, irrespective of any other completion requirements that either of the two courses of study may have.

Standards IX.O. include knowledge, skills, and competencies in music, music education, and professional education, as well as general studies.

## **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, there must be 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 Standards 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 Standards III. (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 Standards X.B.1. and 2., 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. **Coursework.** Institutions determine coursework 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 Standards 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 Standards 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 coursework 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 prerequisites 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.** Through auditions, portfolio reviews, transcript documentation, music major degree completion, and/or other means determined by the institution, all students admitted initially to graduate study in music shall demonstrate prior achievement of baccalaureate-level competence in those areas considered common to all undergraduate study in music, particularly in terms of their readiness to undertake graduate studies in their major field. See Standards for Accreditation VII. or VIII.
  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 Standards X. and XI.
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 Standards XII.A.4.a.-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 Standards 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 the completion 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 publications 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 50% 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 50% of the total curriculum. Standards for the extended master's degree in opera performance are found in Appendix I.B., Section 7.B.

## 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, or 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**

<p><b>NOTE:</b> For additional standards and guidelines for programs in choral, orchestral, and wind conducting, see Appendix I.D.</p>
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- 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.



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

- a. Students demonstrate advanced competencies in jazz studies including areas such 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 sixty (60) minutes of recital in which the performer is a soloist.

**NOTE:** Normally, conducting is an independent major and not a specialization under performance. All master's level majors in conducting are reviewed using standards XIV.B.3. and II.I.1.e.

- 7. The Master's Degree in Opera Performance.** *(The 30-semester-hour master's degree in opera performance is distinct from the 30-semester-hour master's degree in voice performance and the 60-semester-hour Master of Fine Arts or Master of Musical Arts degree in opera performance.)*

**NOTE:** For additional standards and guidelines for opera/musical theatre programs, including 60-semester-hour Master of Fine Arts or Master of Musical Arts degrees in Opera Performance, see Appendix I.B.

- 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. 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.
- 8. The Master's Degree in Sacred Music.** *(Titles used to designate the degree may include, but are not limited to, Church Music, Music and Worship, Worship Leadership, Music Ministry, and Ministry Studies.)*
- a. Depending on the area of specialization, students demonstrate advanced competencies in sacred music, including but not limited to areas such as leadership, conducting, and performance; literature and hymnology; worship practices; composition, improvisation, or arranging; 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 voice, service instruments, choral ensemble, music technology, music education, pedagogy, theory and analysis, 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 of sacred music, the student must present a public recital or a comparable musical presentation or project as a demonstration of musical competence in performance or musical leadership. If consistent with program purposes, a Master's thesis may substitute for or supplement the culminating recital, project, or presentation.

#### **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 Standards XI.), 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 Standards XIV.B.2. and XIV.C.2. 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 Standards XIV.B.2. and XIV.C.2. 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. **Music Therapy Studies.** The master's degree shall impart further breadth and depth to entry-level competencies in music therapy.
  - a. The following advanced competencies shall be developed in all music therapy programs. Studies in such areas shall comprise at least one-third of the total curriculum.
    - (1) Music therapy theory, which may include principles, foundations, current theories of music therapy practice, supervision, education, implications for research.
    - (2) Advanced clinical specializations and skills, including knowledge of clinical and supervisory roles of the music therapist. These competencies must be developed through one or more supervised clinical components in music therapy that require post-internship, graduate training.
  - b. In addition to competencies for all music therapy graduate programs outlined above, the master's degree is expected to develop advanced competencies in at least one of the following areas:

- (1) Research (e.g., quantitative and qualitative research designs and their application to music therapy practice, supervision, administration, higher education).
  - (2) Musical development and personal growth (e.g., leadership skills, self-awareness, music skills, improvisation skills in various musical styles, music technology).
  - (3) Clinical administration (e.g., laws and regulations governing the provision of education and health services, the roles of a clinical administrator in institutions and clinical settings).
- c. Competencies outlined in items a. and b. above may be developed through various requirements in music therapy, music, and other disciplines.

## 2. Other Studies

- a. **Discipline-Centered Degrees.** For music therapy degrees focused primarily on practice and research in the field of music therapy:
- (1) Studies in music, related to the objectives of the degree, shall comprise at least one-third of the curriculum. These studies may include coursework in diverse areas (e.g., performance, ethnomusicology, advanced musicianship, analysis).
  - (2) The remainder of the curriculum shall consist of supportive studies which bear directly on the specific educational objectives of the degree program and which facilitate successful completion of the final project. Institutions are encouraged to develop graduate-level specializations and courses based on faculty expertise and local resources.
- b. **Multidisciplinary Degrees.** For music therapy degrees with published objectives for the development of specific disciplinary competence in addition to music therapy or music, programs must meet the following NASM standards:
- (1) NASM Standards for Accreditation III,.I., "Disciplines in Combination."
  - (2) NASM Standards for Accreditation XIV.D.3., "Unique Combinations and Formats" (also D.2, "Research and Practice Combinations" as applicable to program objectives).
  - (3) All standards for the master's degree in music therapy listed here with the exception of F.2.a. above. However, if the title Master of Music in Music Therapy is used for a multidisciplinary degree, the program must meet F.2.a.(1) above.
3. A final thesis project, clinical paper, or demonstration project is required.
  4. Students entering the master's degree without the baccalaureate degree in music therapy and/or the MT-BC credential must take a minimum of 30 semester hours or 45 quarter hours of graduate credit toward advanced competence at the master's level in addition to and beyond any courses needed to demonstrate entry-level competencies expected by students entering with a baccalaureate degree in music therapy or the MT-BC credential. Students without the baccalaureate degree in music therapy and/or the MT-BC credential must also complete a supervised clinical component beyond completion of 1200 hours of clinical training required for entry-level competency equivalency.
  5. A master's degree in music therapy must include a minimum of 12 semester hours or 18 quarter hours of graduate credit in music therapy, irrespective of all other requirements. Courses needed to demonstrate the entry-level competencies in music therapy do not count in this regard.
  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, Master of Music Education in Music Therapy, or Master of Music Therapy.

Degree programs titled Master of Music Therapy require that at least one-half of the coursework be in music therapy studies.

Degree programs titled the Master of Music in Music Therapy require that at least one-third of the coursework be in music studies as indicated in F.2.a.(1) above., including Master of Music in Music Therapy degrees with a multidisciplinary format (see F.2.b.(3) above).

NASM acknowledges that music therapy study at the graduate level can be placed within various contexts, including music, research, music therapy practice, expressive therapies, psychology, counseling, education, medicine, allied health, etc.

The context of study for the music therapy graduate degree must be clearly outlined in the program purposes, and must be reflected in the overall content, curricular structure, and degree title of the program.

7. Institutions are expected to state in their published materials any specific certification or licensure to which their curricula may lead.

## 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 30 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 of 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. At their discretion, institutions may add other prerequisites in areas such as, but not limited to, teaching, management, and policy.

#### 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 performance 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.

**NOTE:** For additional standards and guidelines for programs in choral, orchestral, wind conducting, see Appendix I.D.

- c. **The Doctorate in Jazz Studies.** The doctoral degree programs in jazz studies emphasizes 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. **The Doctorate 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. **The Doctorate in Musicology or 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, or Collaborative Piano/Keyboard.** The doctoral degree program in accompanying, chamber music, or collaborative piano/keyboard 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**
  - a. 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.
  - b. 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.
  - c. 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 Standards III., Music Program Components.

**E. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media.** Programs in these categories must meet applicable requirements in Standards III., Music Program Components.

**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 Standards II.).
2. Curricular components of non-degree-granting programs must meet NASM requirements in Standards III. (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 Standards XVII.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.
  - 3. Specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
    - a. Specific artistic, intellectual, or disciplinary engagement.
    - 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 Standards XIX.A., 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.
  - 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 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.

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.
  - (2) A thorough explanation of the requirements of the certificate program.
- c. Through an appropriate and structured 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 coursework 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.

#### XXI. SPECIFIC OPERATIONAL STANDARDS FOR FREE-STANDING MUSIC INSTITUTIONS OF HIGHER EDUCATION

**NOTE:** The following standards apply to free-standing music institutions of higher education that offer professional education and training in music. They may be degree- and/or non-degree-granting; they may be not-for-profit or proprietary. These standards are in addition to Standards I. through XX. Additional standards apply to proprietary schools (see Standards for Accreditation XXII). Free-standing music institutions to which Standards XXI. apply must demonstrate compliance with all applicable standards below.

##### Section 1. Standards for Accreditation

In addition to meeting all operational and curricular standards of the Association appropriate to the scope of programs offered, as noted in Standards I. through XX., institutions of higher education to which XXI. applies shall meet the following standards:

- A. **Title.** The descriptive title of the institution shall be appropriate to its purpose, size, and complexity.
- B. **Operating Authority.** The institution must have specific official documentation confirming that the institution has a charter and/or formal authority of incorporation and/or state recognition and/or licensure.
- C. **Finances**
  1. **Operation**
    - a. The institution must demonstrate that tuition and other fees are reasonable and appropriate in relation to subject matters taught; to goals, objectives, and time requirements of the degrees, credentials, or programs offered; and to any other relevant variables.
    - b. The institution must conduct an annual financial review resulting in an annual audit with opinion prepared by an independent certified public accountant. The annual audit must be completed within 180 days after the close of each fiscal year.
    - c. If the institution supplements tuition revenue with contributions private or public or earnings from endowment, evidence must be provided that there are appropriate policies, plans, procedures, and volunteer and/or professional resources to generate sustainable non-tuition revenue sufficient for the needs of the school.

## 2. Review Protocol

For the purpose of evaluating the financial stability and business policies of the institution, at least one member will be added to each NASM visiting team. This member shall have expertise and experience in the management, operation, and assessment of financial practices, and in cooperation with other members of the team, be responsible for reviewing the practices and sufficiency of financial resources of the institution.

## D. Governance and Administration

**NOTE:** D.1.a. and D.3. below apply to not-for-profit institutions only. The remaining paragraphs apply to both not-for-profit and proprietary institutions.

### 1. Governing Board

#### a. Structure

- (1) A not-for-profit institution must have a governing board consisting of at least five members with the duty and authority to ensure that the overall mission of the institution is carried out.
- (2) The governing board must be the legal body responsible for the institution it holds in trust.
- (3) The presiding officer of the board, along with a majority of other voting members, must have no contractual, employment, or personal or familial financial interest in the institution.
- (4) The board must have adequate representation of the public interest recognizing that institutions serve a public purpose when they provide educational services and opportunities. Public representatives receive no financial benefit from the operation of the institution.

**b. Financial Responsibilities.** For all institutions, the duties of the board include securing financial resources to support the achievement of institutional mission, goals, and objectives. The board is responsible for approving the annual budget, reviewing periodic fiscal audits, participating in and overseeing any non-tuition revenue gathering and management, and approving the long-range financial plan.

**c. Conflict of Interest.** In all institutions, the board shall maintain policies concerning conflict of interest, both with respect to its own actions and to actions of administration, faculty, and staff.

**d. Duties.** All institutions must have an official document that defines board duties, responsibilities, and operations, including the number of members, length of service, rotation policies, organization and committee structure for overseeing areas such as finance, properties, and programs, and frequency of regular meetings. Board policies shall clearly state that no member or committee acts in place of the board, except by formal delegation of authority by majority vote of the board of directors.

**2. Governance Scope.** If the institution is involved with multi-campus, off-campus, continuing education, evening and weekend programs, etc., governance and administrative procedures must be clearly defined and appropriately integrated and incorporated into the total governance and administration system.

### 3. Chief Executive Officer

- a. In all not-for-profit institutions, the institution must have a chief executive officer whose primary responsibility is to the institution and who is an employee of the institution.
- b. The board selects and regularly evaluates the institution's chief executive officer using consultative mechanisms described in the official document outlining duties of the board.
- c. The chief executive officer must not be the presiding officer of the board, but may be an *ex officio* member of the board.
- d. The board must delegate to the chief executive officer and, as appropriate, to other officers whose primary responsibilities are to the institution, the requisite authority and autonomy to manage the institution effectively and formulate and implement policies compatible with the overall structures and intents established by the board.

### 4. Administration and Record Keeping

- a. The administrative structure of the institution must be sufficient in size and competence to cover business, registrar, maintenance, security, safety, and student services functions.
- b. The institution shall have appropriate administrative and physical capabilities to protect the permanent records of students and any other permanent records as board policies and applicable laws and regulations may dictate.

## E. General Studies in Undergraduate Programs

1. **Content.** Institutions granting associate degrees (with the exception of two-year vocational programs, which should follow Standards VI.C.) or baccalaureate degrees must develop and operate or otherwise provide for general studies programs addressing the content listed in Standards VII.D. for liberal arts programs, or Standards VIII.A.6. and applicable portions of Standards IX. for professional programs.
2. **Evaluation.** Institutions shall have means for evaluating student achievement in general studies against general curricular and specific subject matter goals.
3. **Resources and Program Components.** Institutions providing general studies programs must document the presence and application of adequate resources and program components to support the content of each course or type of study offered. These resources include, but are not limited to, qualified faculty, facilities and equipment, library and information resources, and distance learning if applicable. Program components include, but are not limited to, credit and time requirements, program continuity, and forms of instruction. Resources and program components for general education must be in compliance with applicable standards outlined in Standards for Accreditation II. and III.
4. **General Studies Offered by Other Institutions.** If any or all of the general studies requirements for degrees offered by the institution are offered through another institution, the second institution shall be accredited by the appropriate nationally recognized regional or national accrediting agency.
5. **Review Protocol.** If an institution administers its own general studies program, at least one member will be added to each NASM visiting team unless the team is empanelled for a specific purpose that does not include general education. This member(s) shall have expertise and experience in the operation and assessment of undergraduate general studies programs, and in cooperation with other members of the team, be responsible for reviewing the general studies program at the institution.

## F. Facilities and Equipment

1. If the institution depends on facilities, equipment, or resources outside of its direct control (for example, rehearsal and performance facilities, library resources, recording studios), there must be a written, clear, fixed understanding with those controlling the outside resources that ensures the reasonable continued availability of those resources during the accreditation period.
2. The institution must provide clear guidelines and procedures for its constituents' use of such resources and must ensure that such descriptions are readily available to students whose programs of study require use of these resources.

## G. Student Services

1. **General.** Consistent with its mission, goals, and objectives, the institution shall provide a physical, philosophical, and human environment that fosters the artistic, intellectual, and personal development of students. The institution's program of student services is derived from the relationship between specific goals for student development and the purposes of the institution.
2. **Personnel.** Student services shall be organized and managed by individuals with appropriate training, experience, and abilities.
3. **Access**
  - a. Appropriate types of services shall be available to all students.
  - b. Institutions must provide an effective orientation program that acquaints new and transfer students with all aspects of the institution related to their course of study and their personal well-being.
  - c. The institution shall provide and/or facilitate access to education, counseling, and professional care associated with the maintenance of physical and mental health.
  - d. The institution shall provide and/or facilitate access to counseling covering personal, social, vocational, and financial issues.
4. **Financial Transactions.** Students and the institution shall confirm in writing their mutual agreement regarding any financial requirements and conditions associated with enrollment, tuition, or scholarship awards.
5. **Financial Aid and Student Loans**
  - a. **Financial Aid**
    - (1) If the institution administers a program of financial aid, such aid shall be provided and administered in an organized and accessible manner.
    - (2) Awards shall be based on the equitable application of clear and published eligibility criteria.
    - (3) The financial aid program must be audited by an independent auditing firm at least once a year.
    - (4) Records for financial aid shall be accurate, clearly documented, and safely maintained.
  - b. **Student Loans**
    - (1) If the institution participates in student loan programs, such programs shall be provided and administered in an organized and accessible manner.



- (2) Awards are based on the equitable application of clear and published eligibility criteria.
- (3) Students must be made aware of the exact conditions under which loans are made.
- (4) The student loan program must be audited by an independent auditing firm at least once a year.
- (5) Records for student loans shall be accurate, clearly documented, and safely maintained.

#### **6. Housing and Food Service**

- a. If provided, housing must be conducive to individual well-being and personal development. Housing controlled by or affiliated with the institution must meet recognized standards of health, safety, and security, and be appropriately staffed.
- b. If provided, food service must meet recognized standards of nutrition, sanitation, and safety. Food services must be professionally administered and operated.

- 7. Student Records.** The institution must have policies regarding the kinds of information that will be included in the permanent record of students. It shall also have policies regarding the retention, safety and security, and disposal of records. Information-release policies shall respect the rights of individual privacy, the confidentiality of records, and the best interests of students and the institution.
- 8. Complaints.** The institution must maintain policies concerning student responsibilities and rights, including complaint procedures. Policies must be clearly stated, well publicized and readily available, and administered fairly and consistently.
- 9. Opportunities.** The institution should provide opportunities for student leadership consistent with its mission, goals, objectives, and policies. Students should be encouraged to develop their abilities to work with people in as many settings and contexts as feasible. Opportunities to be involved in appropriate institutional decision-making processes are highly desirable.

#### **H. Publication of Articulation Agreements**

In addition to the requirements of Standards III.A.4., the institution must make readily available to enrolled and prospective students a list of any institutions with which the institution has established an articulation agreement.

#### **I. Occupations of Graduates**

If NASM accreditation enables the institution's participation in federal student loan and grant programs, and if the institution participates in such programs or plans to participate in the next academic year, the institution must have systems for:

- 1. Requesting and compiling occupation information from graduates, particularly the most recent graduates.
- 2. Considering the compiled information in efforts to improve.

For purposes of this standard, *occupation* refers to employment or further study.

#### **J. Teach-Out Plans and Agreements**

##### **1. Conditions of Applicability**

NASM will require a free-standing music institution it accredits to submit a teach-out plan requesting Commission review and action upon the occurrence of any of the following events:

- a. The U.S. Secretary of Education notifies NASM that the Secretary has initiated an emergency action against an institution, in accordance with section 487(c)(1)(G) of the HEA, or an action to limit, suspend, or terminate an institution participating in any Title IV, HEA program, in accordance with section 487(c)(1)(F) of the HEA, and that a teach-out plan is required.
- b. NASM acts to withdraw, revoke, or suspend the accreditation of the institution.
- c. The institution notifies NASM that it intends to cease operations entirely or close a location that provides one hundred (100) percent of at least one program.
- d. A state licensing or authorizing agency notifies NASM that an institution's license or legal authorization to provide an educational program has been or will be revoked.
- e. The institution stops offering an educational program before all students enrolled in that program complete the program or transfer to another program.

## 2. NASM Actions

If one or more conditions stipulated in Standards XXI., Section 1.J.1.a.-1.J.1.e occurs:

- a. NASM will evaluate the teach-out plan to ensure it provides for the equitable treatment of students under criteria established by NASM, specifies additional charges, if any, and provides notification to the students of any additional charges.
- b. If NASM approves a teach-out plan that includes a program that is accredited by another recognized accrediting agency, it will notify that accrediting agency of NASM's approval.
- c. NASM may require an institution it accredits to enter into a teach-out agreement as part of its teach-out plan.
- d. NASM will require an institution it accredits that enters into a teach-out agreement, either on its own or at the request of NASM, with another institution to submit that teach-out agreement to NASM for approval (see Rules of Practice and Procedure, Part II., Article V. Substantive Change). NASM will review and take positive action on the teach-out agreement only if the agreement is between institutions that are accredited by NASM or another accrediting agency recognized by the U.S. Secretary of Education; is consistent with all applicable NASM standards, the NASM Code of Ethics, and the NASM Rules of Practice and Procedure, as well as applicable federal and state regulations; and provides for the equitable treatment of students in terms outlined in J.3. below.
- e. If an NASM-accredited institution plans to establish a teach-out agreement with another institution, the agreement must receive approval from the appropriate NASM accrediting Commission prior to ratification of the agreement by the parties.

## 3. Review Criteria

- a. The institution responsible for teaching-out students must have the necessary experience, resources, and support services to:
  - (1) Provide an educational program that is of acceptable quality and substantially similar in function, content, structure, and scheduling to that provided by the institution that is ceasing operations either entirely or at one of its locations; and
  - (2) Remain stable, carry out its mission, and meet all obligations to existing students.

- b. The institution responsible for the teach-out must demonstrate that it can provide students access to the program and services without requiring them to move or travel substantial distances and that it will provide students with information about additional charges, if any.

#### 4. Definitions

- a. *Teach-out agreement* means a written agreement between accredited institutions that provides for the equitable treatment of students under certain conditions when an institution [or program] is closing.
- b. *Teach-out plan* means a written plan developed by an institution that provides for equitable treatment of students under certain conditions when an institution [or program] is closing.

### Section 2. Procedural Requirements

In addition to meeting all procedural requirements of the Association appropriate to the scope of programs offered, free-standing music institutions of higher education to which Standards XXI. apply shall be subject to the following procedures:

- A. Supplemental Annual Report.** In addition to the annual HEADS Data Survey, Accreditation Audit, and Affirmation Statement (see Rules of Practice and Procedure, Part II, Article III., Section 1.), the institution must file a Supplemental Annual Report at a time and in a format stipulated by the Association, which contains the following information:
  1. Written confirmation of the institution's institutional accreditor.
  2. Current tuition and fee schedules.
  3. A complete summary of the institution's involvement with federal and state student loan and grant programs, with breakdowns for each loan and grant program, and the percentage of general expenditures derived from Pell Grant funds. If the institution does not participate in these programs, it must so certify in writing as part of the Supplemental Annual Report.
  4. The percentage of the institution's tuition income, and the percentage of its total income, derived from:
    - a. Federal loans and grants to students, with breakdowns by category of loan and grant.
    - b. State loans and grants to students, with breakdowns by category of loan and grant.
  5. The annual audited financial statement of the institution with auditor's opinion, conducted by an independent auditing firm.
  6. Notice of any actions pending to review the institution by:
    - a. A state-wide authority that monitors operations of educational institutions,
    - b. Another institutional or specialized accreditor,
    - c. Federal or state student grants and loan authorities.
  7. For the current and the previous academic year, the total enrollment of the institution and of any distance education programs it offers.
  8. The status of any applications for accreditation or reaccreditation to other accrediting bodies.

9. If the institution participates in federal student loan and grant programs or plans to participate in the next academic year, summary information regarding the occupational record of the graduates of the previous year.

For purposes of this standard, *occupation* refers to employment or further study.

- B. New Curricula and Substantive Change.** If an accredited institution plans to add a new curricular program, or make a substantive change to current curricular programs or operations, in the U.S. or elsewhere, it must file applications for Plan Approval or Substantive Change as applicable following the timelines and procedures established and published by the Association. See Rules of Practice and Procedure, Part II., Article V. Substantive Change and Article VI. New Curricula, in addition to procedural requirements regarding changes in this section of Standards XXI.
- C. Major Changes in Control**
  1. **NASM Policy.** Accreditation is not automatically transferable when there is a major change in control.
  2. **Definition.** Major change includes but is not limited to sale; transfers of stock, assets, and liabilities; mergers; divisions; the complete replacement of one set of board members by another, in less than a six-month period; or the change in over seventy-five percent of board membership at any one time.
  3. **Institutional Responsibility.** All such changes must be reported in advance to NASM, or if the possibility of such changes is not known in advance, they must be reported immediately after the change. Institutions with major changes in control will be subject to special NASM procedures, described herein and in separate documents.
  4. **NASM Review.** Continuation of accreditation will depend upon the institution's demonstration that it continues to meet requisite NASM standards for all programs offered.
    - a. This review will be conducted in accordance with standard evaluation and operational procedures or with appropriate monitoring when an institution is being closed.
    - b. A review for change of control may include a visit to the institution by NASM evaluators to determine the extent to which a change of control has affected conditions for maintenance of accreditation. Normally, such a visit will be scheduled within six months of a change of control. The institution will assume the responsibility for fees and expenses associated with this visit.
- D. Notification Rule.** As a USDE recognized accrediting agency, NASM is required to report to the U.S. Secretary of Education enrollment information under the following circumstances if the institution offers distance education: an increase in headcount enrollment for the institution of fifty (50) percent or more within the HEADS Data Survey, compiled by NASM. If the fifty (50) percent threshold is reached or exceeded, this fact is provided to the Secretary within thirty (30) days of the close of the HEADS project each year. The institution will also be notified at the same time NASM notifies the Secretary, except in cases where provisions of "Policies and Rules Concerning USDE Title IV" are applicable (see Rules of Practice and Procedure, Part II, Article IV., Section 4.).
- E. Starting a Branch Campus or Similar Entity**
  1. If an accredited institution plans to establish a new branch campus, or similar entity that functions in the same manner, in the U.S. or elsewhere, that offers postsecondary and/or professional level degrees or non-degree-granting programs in music, the following materials must be submitted at least six months prior to the opening of the branch:

- a. A business plan. At minimum, the business plan must contain a complete description of:

- (1) The educational program to be offered at the branch campus.
- (2) The projected revenues and expenditures and cash flow at the branch campus.
- (3) The operation, management, and physical resources at the branch campus.

At the same time, the institution must provide:

- (4) Information showing the financial relationship of the branch to the main campus.
  - (5) The most recent audited financial statement of the institution.
- b. Information in the standard NASM format which demonstrates compliance with all applicable standards including but not limited to: operational standards, applicable curricular standards, Standards for Free-Standing Music Institutions of Higher Education, and Specific Operational Standards for Proprietary Institutions of Higher Education.
- 2. Within six months of the opening of a branch campus or similar entity, the branch must schedule a visit and host a team of NASM visiting evaluators.
  - 3. Approval of the branch campus or similar entity and its operations will depend upon the institution's demonstration that it meets requisite NASM standards applicable to the programs it offers and the operations that support those programs.

#### F. Automatic Actions

- 1. **Automatic Review.** The following circumstances will cause an automatic review of the institution's accreditation status:

- a. Declaration or evidence of financial exigency.
- b. Change in ownership or major change in control, provided NASM is given at least five days' advance notice in writing of the date of the change. This includes but is not limited to:
  - (1) The sale of the institution or the majority of its assets.
  - (2) The transfer of the controlling interest of stock in the institution or its parent corporation.
  - (3) The merger of two or more institutions.
  - (4) The division of one or more institution(s) into two or more institutions.
  - (5) The transfer of the controlling interest of stock in the institution to its parent corporation.
  - (6) Change in over seventy-five (75) percent of board membership during a ninety (90) day period.
  - (7) The complete replacement of one set of board members of the accredited institution by another within a six-month period.

However, the five-day advance notice rule does not apply in cases where transfer of ownership occurs by right of survivorship upon the death of an owner, or similar circumstances. In these cases, NASM must be notified within five days of the occurrence.

- c. Any transfer of assets or liabilities between the institution and any parent corporation that would substantially alter the ability of the institution to remain current regarding compliance with NASM standards.
- d. Notice to establish a branch campus or other entity that would offer degrees and programs eligible for review by NASM, or notice of intent to significantly expand affiliative uses of the institution's name.

- e. Notice of intention to designate NASM as the institution's gatekeeper for the purpose of eligibility and participation in federal Title IV programs.
  - f. State or federal action that results in the removal of the institution's eligibility to participate in state or federal student loan and grant programs.
  - g. Failure to gain accreditation or candidacy status upon application to another nationally recognized institutional accrediting agency, or loss of accreditation or candidacy status held with such agency.
2. Automatic Suspension of Accreditation Status. Automatic suspension of accreditation status will occur under the circumstances articulated in the Bylaws, Article I., Section 4.D.

### Section 3. Policies and Protocols for Institutions Participating in Federal Student Loan Programs

- A. Context of Accreditation Reviews.** In compliance with Public Law 102-325, the Higher Education Amendments of 1992, the NASM accrediting Commission must take into account the following information as it considers the accreditation or reaccreditation of any institution that participates in federal student loan programs and for which NASM is the institutional accrediting agency:
- 1. Default rates in student loan programs under Title IV of the Higher Education Act of 1965 as periodically amended, based on the most recent data provided to the institution and/or to the accrediting body by the U.S. Secretary of Education.
  - 2. Records of any student complaints received by NASM that are eligible for review according to provisions of the NASM Complaint Procedure.
  - 3. Evidence concerning compliance with program responsibilities under Title IV of the Higher Education Act of 1965 as periodically amended, based on the most recent data provided to the institution and/or to the accrediting body by the U. S. Secretary of Education, including any results of financial or compliance audits, program reviews, and such other information as the U.S. Secretary of Education may provide to NASM.
- B. Arbitration Rule.** The institution shall provide in writing its agreement to abide by the initial arbitration rule in Section 496 of Public Law 102-325:
- “The [U.S.] Secretary [of Education] may not recognize the accreditation of any institution of higher education unless that institution of higher education agrees to submit any dispute involving the final denial, withdrawal or termination of accreditation to initial arbitration prior to any other legal action.”
- C. Change in Ownership or Major Change of Control.** Change in ownership or major change of control will result in an on-site review within six months of the change. The preparation for the visit, the visit, Commission review, and Commission action shall follow regular NASM procedures. The institution will assume the responsibility for fees and expenses associated with this visit.
- D. Third-Party Comment Rule.** See Rules of Practice and Procedure, Part II., Article IV., Section 1.
- E. Rules Concerning Notification of Action by the NASM Commission on Accreditation.** Notifications concerning actions by the NASM Commission on Accreditation are published consistent with the provisions of the NASM Rules of Practice and Procedure, Part II., Article XI., Section 2.

## XXII. SPECIFIC OPERATIONAL STANDARDS FOR PROPRIETARY INSTITUTIONS OF HIGHER EDUCATION

Proprietary institutions shall not differ significantly in their educational operations from those of public or non-profit institutions.

### Section 1. Standards for Accreditation

The institution must meet all operational standards of the Association and other standards and requirements appropriate to the scope of programs offered. In addition, proprietary institutions shall present or demonstrate the following:

- A. The operation of the institution under the guidance of a specific institutional Board of Directors, at least one-third of whom have no ownership interest in the institution, and at least two-thirds of whom have no kinship with the principal owners. The membership of the Board shall reflect the public interest. This is to assure that the governing body includes individuals who do not represent per se the interests of the administration, faculty, or students, or of the proprietors; and that such representation is not merely a token representation but has an effective, although not necessarily a majority, vote in the affairs of the governing body.
- B. The complete structure of the financial organization of the institution, including an annual financial audit with opinion prepared by a certified public accountant independent of ownership or governance relationships with the institution, and such balance sheets, operating statements, budgets, salary determinations, etc., that will produce a complete fiscal picture of the institution and any parent corporation. (See also Standards II.C., and, if applicable, XXI., Section 1.C.)
- C. An established record of fiscal allocation and management demonstrating that the fundamental purpose is educational excellence, and evidence that such policies will be continued. The distribution of gross income in support of educational purposes and goals is especially significant in this regard. (See also Standards II.C., and, if applicable, XXI., Section 1.C.)
- D. The existence of clearly defined roles based upon individual qualifications for the owner(s), manager(s), administrative personnel, and faculty. (See also Standards II.D., and, if applicable, XXI., Section 1.D.)

### Section 2. Requirements for Change in Ownership to Maintain Eligibility for Accreditation

A change of ownership may be effected in a number of ways, including but not limited to outright sale or purchase, and/or sale or purchase of stock, and/or inheritance of stock. Accreditation is not automatically transferable with change in ownership. Therefore, to maintain eligibility for accreditation, the following information is to be fully documented and submitted to NASM within two weeks after change of ownership of an NASM accredited institution:

- A. Exact date of change of ownership.
- B. Curriculum vita of new owner (or documentation regarding new management).
- C. Legal documentation of the transfer of assets from one party to another.
- D. Financial statement by an outside accounting firm documenting that the new ownership is fiscally capable of continuing the work of the institution.
- E. Current financial statement of the institution by an outside accounting firm.
- F. Any changes in music program enrollments due to change of ownership.
- G. A notarized statement by buyer and seller or other transferring parties assuring NASM and any interested parties such as students, financial institutions, state, and government agencies, etc., that

appropriate provisions have been made for all tuition refunds now due or which may become due for all students to whom the institution has an obligation.

- H. Documentation that the institution still maintains its state license or approval, and that its license or approval has been transferred to the new owners.
- I. All other pertinent information regarding changes in location, programs, refund policy, tuition, faculty, and administration caused by the transfer of ownership.

A visit to the institution shall be made by NASM if the institution qualifies under Standards XXI., Section 3.C. above, or at the discretion of the appropriate NASM accrediting Commission based upon the response of the institution to letters A. through I. above. Any such action shall take place within six months of the date of change of ownership to cover the points above as well as to determine that educational conditions consistent with the original accreditation continue to be met. A report of the visit will be submitted to the Commission for review and action concerning continuation of accredited status. The visit, Commission review, and Commission action shall follow regular NASM procedures.



## NOTE ABOUT APPENDICES

The following appendices consist of various documents that are supplementary to the standards, guidelines, policies, and procedures outlined in the main body of this *Handbook*. Some of these documents have been, or continue to be, circulated as separate entities; others have always existed as part of the *Handbook*. For convenience, they have been brought into this *Handbook* and grouped into four categories:

### **I. Standards (*Appendices I.A. through I.*)**

These appendices consist of operational and curricular standards that apply to specialized institutions or programs. Some represent joint agreements with other accrediting bodies.

### **II. Guidelines and Advisories (*Appendices II.A. through C.*)**

These appendices are statements which do not have the force of threshold standards, but which rather amplify or explain particular standards or make recommendations regarding operational or curricular issues based on consensus within the music profession.

### **III. Policies (*Appendices III.A. through E.*)**

These appendices range from statements of a general philosophy regarding arts accreditation to specific policies followed by the NASM staff and elected officials regarding accreditation matters.

### **IV. Procedures (*Appendices IV.A. through D.*)**

These appendices consist of specialized procedures applicable to a limited number of institutions or to accreditation visits made jointly by NASM and other agencies.

## APPENDIX I.A.

### BRANCH CAMPUSES, EXTERNAL PROGRAMS

#### Section 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.

## Section 2. Guidelines

- A. Various terminologies are used to describe affiliated entities and activities. The terminology used in Section 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 (1) a separate institution within the same corporate structure as the main campus, and (2) geographically apart from 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.

## APPENDIX I.B.

### STANDARDS AND GUIDELINES FOR OPERA AND MUSICAL THEATRE PROGRAMS

**National Association of Schools of Music  
National Association of Schools of Theatre**

The National Association of Schools of Music and the National Association of Schools of Theatre are the nationally recognized accrediting agencies for their respective disciplines. This set of statements concerning curricular programs combining studies in music and theatre was developed through a joint effort of NASM and NAST after a series of consultations with practitioners and educators. The statements should not be construed as endorsement of specific degree types, but rather reflect an analysis of the fields that utilize a combination of music and theatre skills with special attention to the educational resources supportive of these fields.

Accreditation by NASM or NAST is voluntary. Statements in institutional literature concerning the accreditation of the program shall be accurate and clear to the public. Accreditation by either NASM or NAST shall not be construed to signify accreditation by both parties, nor shall regional accreditation be construed as having provided professional review of such programs.

#### APPENDIX OUTLINE

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

- A. Performance Skills
- B. Professional Development

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

- A. Objectives
- B. Admission, Retention, Graduation, and Advising
- C. Faculty, Facilities, Equipment, and Library
- D. Coordination among the Music, Theatre, and Movement Components
- E. Performance
- F. The Involvement of Professional Companies

##### **Section 3. General Guidelines: Undergraduate Academic Programs**

- A. Degree Types
- B. Opera
- C. Musical Theatre

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

- A. Curricular Structure
- B. Specific Competencies for General Studies
- C. Essential Competencies, Experiences, and Opportunities

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

- A. Musical Theatre Degrees with a Music Emphasis
- B. Musical Theatre Degrees with a Theatre Emphasis
- C. Interdisciplinary Degrees in Musical Theatre

##### **Section 6. General Guidelines: Graduate Academic Programs**

- A. Degree Types
- B. Graduate Degrees in Voice Performance and Acting
- C. Graduate Degrees in Opera and Musical Theatre

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

- A. Master's Degrees
- B. The Master of Fine Arts or Master of Musical Arts in Opera Performance
- C. Doctoral Degrees

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

Individuals with career aspirations in opera or musical theatre face a wide variety of choices concerning the structure of training that will prepare them for careers as performing professionals. These include degree programs, private study, and apprentice programs in professional companies.

While there is no specific structure, format, or schedule of education and training that will be effective in every case, the singer-actor or actor-singer ready to embark on a professional career must possess a body of knowledge and skills. This intellectual and technical expertise may be gained in a variety of ways; however, the practicing professional demonstrates an integration and assimilation of the following:

### A. Performance Skills

1. Voice production and technique sufficient to present complete roles in full productions.
2. Vocal interpretation and role preparation skills that enable understanding and performance of roles in a wide variety of styles and formats.
3. Musicianship, sight-singing competence, and analytic skills.
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. Understanding of basic production elements such as make-up, costume, sets and props, and lighting.
5. Language skills.
  - a. For Opera: diction/pronunciation skills in English, Italian, German, and French; reading/speaking proficiency in Italian; and working knowledge of French and German.
  - b. For Musical Theatre: diction/pronunciation skills in English and dialects.

### B. Professional Development

1. **Repertory.** Knowledge of the opera and/or musical theatre repertory, the history of its development, and the relationship of this history to styles of performance.
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.
3. **Audition Technique.**

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

Academic institutions provide a wide variety of resources to develop 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 opera or musical theatre.

Institutions offering professional degrees in voice performance should also have statements of their objectives with respect to opera or musical theatre training.

All aspects of the opera or musical theatre training programs 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 actor-singers or singer-actors must have clearly defined requirements for admission, retention, and graduation. 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 to progress in development of the common body of knowledge and skills.

Quotas for admission should be correlated with the institution's ability to provide performance experience 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 opera or musical theatre must provide:

1. Specialized faculty appropriate to the scope and level of the program;
2. Complete opera or musical theatre production facilities available and accessible for full productions; and
3. Library resources for the study of roles through scores, recordings, and analytical texts. These should cover all standard works.

- D. Coordination among the Music, Theatre, and Movement Components.** Institutions must provide opportunities for the development of theatre and movement skills at a level commensurate with the objectives and scope of the opera or musical theatre program.

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. These arrangements must extend to the use of facilities as well.

- E. Performance.** In an educational setting with professional training objectives, 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 productions. Training at the intermediate level will involve full productions in which students may participate according to their levels of proficiency. At the most advanced levels, institutions must be able to provide sufficient full productions with orchestra to give degree candidates an opportunity to perform at least one significant role and several minor roles.

At all times, the choice and preparation of performance must be directly related to the education of singer-actors or actor-singers. Levels of vocal maturity must be carefully considered in the choice of repertory. It is strongly recommended that institutions institute a system of checks and balances that maintains the appropriate educational focus to the performance program. This might include such systems as repertory committees involving representation beyond the opera/musical theatre faculty directly involved in productions.

The performance program should be regarded as an opportunity to synthesize the skills learned by discrete studies in the basic components of opera or musical theatre. A series of performances is not a substitute for formal training in such elements as voice, production, acting and movement, languages, 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.

- F. The Involvement of Professional Companies.** Institutions concerned with the education and training of the singer-actor should establish the strongest feasible relationships with professional producing companies. This may include the involvement of company personnel as full-time or part-time faculty, the development of internship arrangements, and the integration of campus residencies in the training program for actor-singers or singer-actors. Long-term planning should be evident to ensure the continuity of the program. 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.

### Section 3. General Guidelines: Undergraduate Academic Programs

#### A. Degree Types

- 1. Liberal Arts Degrees.** Usually titled *Bachelor of Arts* or *Bachelor of Science*, degrees meeting the standards for a *liberal arts* emphasis normally contain 30-45% content in the major. The primary curricular objective of this program is general studies in the liberal arts. Within the 30-45% of the degree devoted to the major, the objectives of the program will dictate the degree of emphasis that can be placed upon opera or musical theatre training.
  - 2. Professional Degrees.** Usually titled *Bachelor of Music* or *Bachelor of Fine Arts*, the *professional* degree normally requires at least 65% content in the major area. The primary curricular objective of the program is basic professional studies in the discipline. Within the 65% or more of the degree devoted to the major, the objectives of the program will dictate the degree of emphasis that can be placed upon opera or musical theatre training.
- B. Opera.** The requisite of vocal maturity for intensive training in performance combined with the broad scope of basic skills required for professional practice indicates that the undergraduate degree is inappropriate for a major in opera.

Normally, the undergraduate years will focus more on achieving competence in basic components of the common body of knowledge and skills, leaving major performance experience in complete roles to the graduate level and beyond. The professional baccalaureate degree in voice may be organized to provide a pre-opera emphasis. Standards for this degree are provided in Section 4. below.

Degrees in voice and opera are reviewed by NASM during the accreditation process.

- C. Musical Theatre.** Professional degrees in musical theatre may be appropriate at the undergraduate level. Standards for this degree may be found in Section 5. below. Institutions offering areas of emphasis in musical theatre under the music or theatre major of a liberal arts or professional degree should use these standards as guidelines in developing the specifics of this program.

Degrees in musical theatre may be reviewed by NASM and/or NAST as appropriate during the accreditation process.

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

Baccalaureate degrees in voice performance may be organized with a variety of objectives. Some may emphasize a breadth of vocal experience while others will provide more focus on a particular aspect of the profession.

When an institution wishes to offer a focused program preparing singers for advanced studies in opera, the appropriate curricular structure is the Bachelor of Music in Voice Performance with an emphasis in pre-

professional studies in opera. 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.

#### A. Curricular Structure

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 voice with an emphasis in pre-professional studies in opera, as indicated below and in Standards for Accreditation VIII. "All Professional Baccalaureate Degrees in Music and All Undergraduate Degrees Leading to Teacher Certification" of the NASM *Handbook*.
2. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major area, including performance studies, ensemble participation, opera workshops and recitals, should comprise 25-35% of the program; supportive courses in music, 20-30%; studies in acting and movement, 15-20%; general studies, 20-30%; and electives, approximately 5%. Studies in music, acting, and movement normally total at least 70% of the curriculum.

B. **Specific Competencies for General Studies.** Overviews of history and psychology are useful in opera performance.

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

1. Achievement of the highest possible level of performance. Studies in voice shall continue throughout the entire degree program.
2. Solo and ensemble performance experience in a variety of formal and informal settings. A senior recital is regarded as an essential experience, and a junior recital is recommended.
3. Opportunities for advanced studies in sight-singing. Studies in sight-singing should be required for at least two years of the degree program.
4. Development of basic skills in acting and movement with emphasis on their applications in opera performance practice.
5. The study and use of foreign languages and diction are essential.
6. Opportunities for the performance of appropriate operatic roles in full productions with orchestra.

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

Degree programs in musical theatre include studies in music, theatre, and dance. Degree programs may have a primary emphasis in one of the disciplines. Normally, such programs are under the academic jurisdiction of the discipline emphasized. Another plan involves a more equal distribution of studies in the disciplines. Such plans may be administered by an interdepartmental committee or through one of the participating units.

Determination of the specific curricular plan and its administrative structure is the prerogative of the institution. The music component of a music theatre degree at an NASM-accredited institution will be reviewed by NASM when that component comprises at least 30% of the total curriculum. The theatre component of a musical theatre degree at an NASM-accredited institution will be reviewed by NASM when that component comprises at least 30% of the curriculum.

Use of the title *Bachelor of Fine Arts* is restricted to programs that closely approximate 65% coursework in one or more of the arts disciplines. Programs with less work in the arts should carry the title *Bachelor of Arts* or *Bachelor of Science*.



## A. Musical Theatre Degrees with a Music Emphasis

**NOTE:** The text below is duplicated in its entirety in Standards for Accreditation IX.J. of the *Handbook*.

The standards statements below refer to professional baccalaureate programs in musical theatre where music is the emphasis of the curriculum. Some of the titles applied to these programs are: Bachelor of Music in Musical Theatre; Bachelor of Fine Arts in Musical Theatre. These programs are reviewed for accreditation by NASM.

### 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 musical theatre with an emphasis in music, as indicated below and in Standards for Accreditation VIII. "All Professional Baccalaureate Degrees in Music and All Undergraduate Degrees Leading to Teacher Certification" of the NASM *Handbook*.
- b. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major music area and supportive courses in music shall total at least 50% of the curriculum; studies in theatre and dance, 20-25%; general studies, 20-25%; electives, approximately 5%. See Standards for Accreditation III.C. "Forms of Instruction, Requirements, and Electives" of the NASM *Handbook*.

### 2. Specific Guideline for General Studies.

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

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

- a. Achievement of the highest possible level of performance as a singer-actor. Studies in voice shall continue throughout the entire degree program.
- b. Achievement of a high level of skill in sight-singing.
- c. Thorough development of skills in acting.
- d. Basic development of dance and movement skills appropriate to musical theatre.
- e. Opportunities for performances in workshop and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.
- f. Opportunities for developing repertory and techniques for auditions.

## B. Musical Theatre Degrees with a Theatre Emphasis

**NOTE:** The text below is duplicated in its entirety in Standards for Accreditation IX.D. of the *Handbook*.

The standards statements below refer to professional baccalaureate programs in musical theatre where theatre is the emphasis of the curriculum. The title normally applied to this program is the Bachelor of Fine Arts in Musical Theatre. These programs are reviewed for accreditation by NASM.

### 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 musical theatre with an emphasis in theatre as indicated below and in

- b. Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major theatre area and supportive courses in theatre and dance shall total at least 50% of the curriculum; studies in music, 20-25%; general studies, 20-25%; electives, approximately 5%. See Standards for Accreditation III.C. "Forms of Instruction, Requirements, and Electives" of the NAST *Handbook*.
- 2. Specific Guidelines for General Studies.** Studies in the career-related business aspects of musical theatre are strongly recommended.
- 3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all professional theatre degree programs*)
- a. Achievement of the highest possible level of performance as an actor-singer. Studies in acting shall continue throughout the entire degree program.
  - b. Thorough development of skills in acting and skills in dance as appropriate to musical theatre.
  - c. Thorough development in basic musical skills including voice performance, musicianship, and music theory. Studies in voice should continue throughout the degree program.
  - d. Opportunities to develop a high level of skill in sight-singing.
  - e. Opportunities for performance in workshops and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.
  - f. Opportunities for developing repertory and techniques for auditions.
- C. Interdisciplinary Degree in Musical Theatre.** The standards statements below refer to professional baccalaureate programs in musical theatre where studies in music, theatre, and dance are combined in an interdisciplinary manner with no particular discipline having significant emphasis. The title most appropriate for such programs is Bachelor of Fine Arts in Musical Theatre. These programs are reviewed by NASM and/or NAST for accreditation under provisions outlined in the second paragraph of Section 5.
- 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 interdisciplinary degree in musical theatre.
  - b. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following guidelines: studies in musical theatre including voice and acting, should comprise 25-35% of the curriculum; supportive courses in music and theatre, 20-30%; studies in dance and movement, 10-20%; general studies, 20-30%; electives, approximately 5%. Studies in music, acting, and movement normally total at least 70% of the curriculum. See Standards for Accreditation III.C. "Forms of Instruction, Requirements, and Electives" in the NASM *Handbook* and/or the NAST *Handbook*.
- 2. Specific Competencies for General Studies.** Studies in the career-related business aspects of musical theatre are 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 performance as a singer-actor or actor-singer. Studies in musical theatre shall continue throughout the entire degree program.
- b. Thorough development of skills in acting.
- c. Thorough development in basic musical skills including voice performance, musicianship, and music theory.
- d. Basic development of dance and movement skills appropriate to musical theatre.
- e. Opportunities to develop a high level of skill in sight-singing.
- f. Opportunities for performance in workshops and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.
- g. Opportunities for developing repertory and techniques for auditions.

**Section 6. General Guidelines: Graduate Academic Programs**

- A. Degree Types.** Graduate degree objectives vary widely among institutions. Normally, any graduate degree may be characterized as initial or terminal, general or specific, research-oriented or practice-oriented.

Initial graduate degrees usually carry the title *Master of Arts*, *Master of Science*, or *Master of Music*, and require at least 30 semester hours (or 45 quarter hours) beyond the baccalaureate. Terminal graduate degrees usually carry the title *Master of Fine Arts*, *Doctor of Musical Arts*, or *Doctor of Philosophy*, and require at least 60 semester hours (or 90 quarter hours) beyond the baccalaureate.

General degrees are usually offered at the initial level only and provide comprehensive training in a specific discipline. Specific degrees are offered at both levels and provide a specialized focus in a specific component of a larger discipline.

Research-oriented and practice-oriented degrees are offered in all the categories outlined above. The title Doctor of Philosophy is normally reserved for the terminal research-oriented degree.

Standards and guidelines for graduate programs in music, theatre, and dance are found in the accreditation standards of NASM, NAST, and NASD respectively.

- B. Graduate Degrees in Voice Performance and Acting.** Institutions may offer studies for singer-actors or actor-singers as an area of emphasis in specific graduate degrees with majors in voice performance and/or acting. Within the frameworks of the general music or theatre standards for these degrees, the objective of the program will indicate the degree of emphasis on training in opera or musical theatre.
- C. Graduate Degrees in Opera and Musical Theatre.** Institutions may offer graduate degrees with majors in opera or musical theatre. In these degree programs, attention should be given to reaching completion of the common body of knowledge and skills.

Upon completion of a graduate program with a focus in opera or musical theatre performance, the student will have performed appropriate opera or musical theatre roles.

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

Accreditation of graduate degrees in opera or musical theatre performance are based on the demonstration of appropriate objectives, resources, curricula, admission/retention criteria, and performance policies to ensure that graduates have achieved sufficient preparation in the common body of

knowledge and skills for entry into the profession. Opportunities for each candidate to perform at least one significant role and several minor roles in settings that are close approximations of professional circumstances are considered essential.

- A. Master's Degrees.** 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 area comprise as much as two-thirds, or at least one-third of the curriculum. The remainder is coursework in supportive areas. For Standards for the 30-semester hour master's degree in Opera Performance, please see the NASM *Handbook*, Standards for Accreditation XIV., "Specific Master's Degrees."

Master's degrees in musical theatre are considered specific master's degrees in music or theatre and follow the standards for such degrees articulated by NASM or NAST. Interdisciplinary degrees at the graduate level will be treated for accreditation purposes as special cases by NASM and/or NAST as appropriate.

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

1. **Degree Format.** The degree requires at least 60 semester hours of graduate study. A residence requirement of at least two academic years is essential.
2. **Operational Standards and Guidelines** (*in addition to those for all graduate programs, Standards for Accreditation X., XI., and XII.*):

- a. **Admission.** Admission should be limited to only 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 opera/musical theatre professionals 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 this assessment.

Quotas must be established correlated to the institution's ability to provide performance experience in significant roles in full production with orchestra.

- b. **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.

- c. **Facilities and Equipment.** In addition to appropriate facilities for music study, complete opera/musical theatre production facilities must be available and accessible throughout the year for full productions.
- d. **Library.** Resources for the study of roles through recordings, scores, and analytical texts must be available. These should cover all standard works.
- e. **Coordination With Theatre Units.** In multipurpose institutions where acting and movement training are provided by the theatre unit, or where there is an interdisciplinary structure for the degree program, arrangements for coordination and cooperation between the music unit and the theatre unit must be evident. This must extend to facilities use as well.

### 3. Curricular Requirements

- a. **Program Structure.** Studies in opera, including music, theatre, and diction studies as outlined in the common body of knowledge and skills, shall total at least 55-60% of the curriculum; at least 25-30% of the curriculum must be in courses which integrate the elements of opera performance; other studies in music such as history-literature and theory-analysis comprise at least 15% of the total curriculum.

- b. **Performance Requirements.** Students must present at least two concert-length public performances. At least one of these shall be a significant role in a full opera production with orchestra. These performances may serve as the thesis.

Institutions should offer the advanced graduate program in opera/musical theatre performance only if students can be afforded the opportunity for regular opera/musical theatre performance experience under faculty supervision in settings that replicate professional preparation and production.

- c. **Guidelines for Curricular Studies.** Advanced studies in sight-singing are required, and advanced studies in musical analysis to assist the learning of roles is strongly recommended.

Studies in the physiology of voice production are encouraged.

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

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

- C. **Doctoral Degrees.** A doctoral degree indicates the completion of professional preparation. The specific methods for achieving this are the prerogative of the institution under the general standards for graduate degrees applied by NASM and NAST.

## APPENDIX I.C.

### STANDARDS AND GUIDELINES FOR DEGREES IN SACRED MUSIC AND MUSIC-BASED WORSHIP STUDIES

#### Section 1. General Information

- A. Introduction.** Musicians with career aspirations as musicians, choir and ensemble directors, worship leaders, or music technicians within religious organizations and settings face a wide variety of education and training choices and sequences to prepare them for their career. These include, but are not limited to, degree programs, private study, individually directed development, work experience, practicum and internship experiences, and various combinations thereof.
- B. Appendix Purpose and Institutional Purposes.** This appendix provides information regarding the various frameworks for formal postsecondary studies that combine music, sacred music, and religious subjects in requirements for various types of degrees that are centered in music. Within these frameworks, institutions develop specific degree programs based on their specific purposes.
- C. Content Categories.** Institutions have many options for establishing goals for curricula and coursework as they fulfill their specific purposes. Subject areas from which choices are made include, but are not limited to, the following: musicianship; music performance, conducting, composition, theory, history, education, technology and other specializations; music in religious settings; religious studies and practices; associated fields in the arts, humanities, and technology; and general studies.
- D. Institutional Content Choices.** Each institution makes specific curricular content choices. These choices include, but are not limited to, what subjects are to be studied, the amount of time and emphasis each is given, the levels of achievement expected in specific subject and content areas, the relationships among required subject and content areas, and the competency expectations for graduation.
- E. Institutional Content Choices, Degrees, and Titles.** Curricular content choices determine the nature and type of degree offered and how the degree is titled. There must be functioning relationships among purposes, structure and content; and, degree titles, and designations of majors, minors, and areas of emphasis must be consistent with content, including graduation competency expectations. See *NASM Handbook*, Standards for Accreditation II.I. and IV.C.
- F. NASM Standards.** NASM standards provide a framework within which many different sets of purposes, structures, content choices, degrees, and titles can be pursued and used. Each specific set is related to a specific set of standards. All appropriate standards applicable to a particular purpose and its associated content, degree, and title choices must be met. All degree programs must meet standards applicable to their type as outlined in the *NASM Handbook*, Standards for Accreditation II. through XX.

Locations of the most fundamental curricular standards applicable to programs involving studies in music, sacred music, and religious studies are provided below in Sections 2. through 5. of this Appendix.

- G. Music-Centered Content.** NASM standards distinguish between music-centered content and other content. Music degrees include significant knowledge and skill-building studies in music-centered content in areas such as music creation, performance; theoretical, historical, and analytical study; and teaching. There is a distinction between music-centered content and other types of content in worship, theological, ministry or related fields that may be essential to an overall program of study

or be music related, but are not sufficiently music-centered to be designated music studies or courses.

- H. Music-Centered Degrees and Other Degrees.** NASM supports the inclusion of music requirements or opportunities for music electives in degrees with majors in areas such as theology, ministry, and religious studies. However, these degrees are not music degrees, nor does their content provide or require the knowledge and skill development expected of those holding music degrees.

## Section 2. Undergraduate Degree Types and Standards

- A. Associate Degrees in Music.** Usually titled *Associate of Arts* or *Associate of Science*. Specific structural and curricular standards for associate degrees are found in Standards for Accreditation VI. as guided by the general structural standards for all undergraduate degrees in Standards for Accreditation IV. Institutions offering programs intended to transfer to a professional baccalaureate degree in sacred music or worship studies must use the Common Body of Knowledge and Skills under Standards for Accreditation VIII.B. and standards for the appropriate major under Standards for Accreditation IX.H. or IX.I.

### B. Baccalaureate Degrees in Music

- 1. Liberal Arts Degrees.** Usually titled *Bachelor of Arts in Music* or *Bachelor of Science in Music*. Specific structural, curricular, and content standards for liberal arts degrees in music are found in Standards for Accreditation IV.C.1. through 4. and Standards VII. These standards encompass liberal arts degrees in music with elective or required content in sacred music, worship studies, and other religious studies. Required content in such areas is normally structured as a minor, concentration, or area of emphasis within the music major.

If applicable to an institution's programs, (a) various structures for combining a liberal arts major in music with studies in related or outside fields—elective study, specific emphasis or minor, double major—are found in Standards for Accreditation IV.C.6.a., (b) definitions of and standards for multidisciplinary degrees are found in Standards III.I.

Standards regarding the relationship between time distributions within degree programs and degree integrity are found in Standards for Accreditation IV.C.1.c.(1).

- 2. Professional Degrees.** Usually titled *Bachelor of Music*. Specific structural and curricular standards for all professional degrees in music are found in Standards for Accreditation IV.C.1., 2., 3., and 5., and Standards VIII. and IX. Standards for Accreditation VIII.B. and C. include the common body of knowledge and skills, and results expected of all students graduating with such degrees.

Each professional degree has an area of specialization. Standards for Accreditation IX. contains standards for these specializations including (a) the major in sacred music or (b) the music-centered major in worship studies. These standards are also provided in Sections 3. and 4. of this appendix.

If applicable to an institution's programs, (a) various structures for combining a professional degree in music with studies in related or outside fields—elective study, specific emphasis or minor, elective studies in a specific outside field, double majors, and the Bachelor of Musical Arts degree—are found in Standards for Accreditation IV.C.6.b., (b) definitions of and standards for multidisciplinary degrees are found in Standards for Accreditation III.I.

Standards regarding the relationship between time distributions within degree programs and degree integrity are found in Standards for Accreditation IV.C.1.c.(1).

### Section 3. Bachelor of Music in Sacred Music

The Bachelor of Music in Sacred Music is a professional undergraduate degree in music intended to prepare professional musicians for work in religious settings. The title encompasses many types of programs with sacred music, music, and general studies in proportions consistent with the degree structure described below. While all such degrees must fulfill general requirements for professional preparation, specific program purposes may vary. Thus requirements for entry, continuation, and graduation may vary. Basic standards concerning relationships between purposes and other program elements are found in Standards for Accreditation IV.A.

Titles used to designate the major may include, but are not limited to, *Sacred Music*, *Church Music*, *Music and Worship*, *Worship Leadership*, and *Music Ministry*.

**NOTE:** Please refer to Standards for Accreditation IX.H. of the *Handbook* regarding specific NASM standards and guidelines for the professional undergraduate degree in Sacred Music.

### Section 4. Bachelor of Music in Worship Studies

The Bachelor of Music in Worship Studies is a professional undergraduate degree in music. In contrast to the Bachelor of Music in Sacred Music, it includes a specific, significant designated component in worship or theological studies that may be music-related but are not sufficiently music-centered to be designated music studies or courses. It is structured consistent with standards in Standards for Accreditation IV.C.6.b.(2) and (3).

Titles for degree programs of this type include, but are not limited to, *Bachelor of Music in Worship Studies*, *Bachelor of Music: Emphasis in Worship Studies*, *Bachelor of Music: Elective Studies in Theology*, and *Bachelor of Music in Ministry Studies*. For all of these titles, the degree and the terms used to designate the major or emphasis encompass music, associated religious studies, and general studies in proportions consistent with the degree structure described below. As is the case for all programs, titles must be consistent with content.

**NOTE:** Please refer to Standards for Accreditation IX.I. of the *Handbook* regarding specific NASM standards and guidelines for the professional undergraduate degree in Worship Studies.

### Section 5. Graduate Degrees

- A. Master's Degrees.** Standards for master's degrees are found in Standards for Accreditation XII. and XIV.A. Standards for the practice-oriented master's degree in Sacred Music are found in Standards for Accreditation XIV.B.8.
- B. Doctoral Degrees.** Standards for doctoral degrees are found in Standards for Accreditation XVI. A., B., C., and D.1., 2., 3. Standards for the doctoral degree in Sacred Music are found in Standards for Accreditation XVI.D.4.h.



## APPENDIX I.D.

### STANDARDS AND GUIDELINES FOR THE EDUCATION AND TRAINING OF CONDUCTORS: CHORAL, ORCHESTRAL, WIND

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.

**NOTE:** The full set of competencies outlined in Section 1. of this appendix are normally achieved after years of study, practice, and experience. To place them in an accreditation context for specific degrees or programs, please review general principles for setting requirements associated with various stages of developing these competencies as outlined below in Section 2., especially A. Objectives.

Each institution's objectives with regard to various aspects of the common body of knowledge and skills must be consistent with published levels, purposes, and lengths of its degrees and programs in conducting, and with NASM standards. For example, institutions offering master's or doctoral programs in conducting must meet all applicable NASM standards for those degrees, including those found in Standards for Accreditation XIV.A. and B.3.(master's) and in XVI.A., B., C., and D.4.b.(doctoral) in the Handbook, and in Section 4. (master's) and Section 5. (doctoral) of this appendix.

#### APPENDIX OUTLINE

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

- A. Musical Skills
- B. Conducting Skills
- C. Background Knowledge

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

- A. Objectives
- B. Admission, Retention, Graduation, and Advising
- C. Faculty, Facilities, Equipment, and Library
- D. Performance
- E. The Involvement of Professional Ensembles

##### Section 3. Baccalaureate Preparation

- A. Basic Competence
- B. Degrees without a Designated Conducting Emphasis
- C. Degree with a Designated Conducting Emphasis

##### Section 4. Initial Graduate Degrees in Conducting

- A. Title
- B. Purposes
- C. Master's Standards
- D. All Specific Master's Degrees
- E. Practice-Oriented Degrees

##### Section 5. Advanced Graduate Degrees in Conducting

- A. General Requirements
- B. Operational Standards and Guidelines
- C. Curricular Requirements

## 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 skills and knowledge outlined in Section 1.A., B., and C. below.

For relationships among items in the Common Body of Knowledge and Skills and competency requirements for specific levels of degree and non-degree programs in conducting, first see Section 2 of this Appendix. Then, as applicable, see:

- Section 3. Baccalaureate Preparation of this appendix;
- Section 4. Initial Graduate Degrees in Conducting of this appendix, and also Standards for Accreditation XIV.B.3. The Master's Degree in Conducting;
- Section 5. Advanced Graduate Degrees in Conducting of this appendix, and also Standards for Accreditation XVI.A. and C. and D.4.b., the Doctorate in Conducting; and Standards for Accreditation XIX., Specific Professional Postsecondary Non-Degree-Granting Programs, especially XIX.C. with regard to levels of competency development consistent with program purposes.

### 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 area 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. **All Specific Master's Degrees** (*see Standards for Accreditation XIV.A.*)
  - 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. **Practice-Oriented Degrees** (*see Standards for Accreditation XIV.B.*)
  - 1. **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 for Accreditation 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 or band 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 that 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.

Coursework 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 I.E.

### STUDIES IN MUSIC, BUSINESS, MUSIC INDUSTRY

#### APPENDIX OUTLINE

##### Section 1. AACSB and NASM Statement on Degree Programs Combining Studies in Music and Business

- A. Introduction
- B. Accreditation

##### Section 2. NASM Standards and Guidelines for Undergraduate Programs Combining Studies in Music, Business, Music Industry

- A. Purposes, Principles, Definitions
- B. Program Types and Curricular Structures for Degrees in Music Combining Studies in Music, Business, Music Industry
  - 1. Basic Distinctions
  - 2. Liberal Arts Degrees
  - 3. Professional Degrees
- C. Operational Requirements
- D. Undergraduate Programs in Music Industry
  - 1. Scope of the Music Industry
  - 2. Common Body of Knowledge and Skills in Music Industry and Business
  - 3. Developing the Common Body of Knowledge and Skills in Undergraduate Degree Programs in Music
- E. Standards for Specific Undergraduate Music Degree Programs Combining Studies in Music, Business, Music Industry
- F. Standards for a Liberal Arts Degree with a Comprehensive Major in Music Industry

#### Section 1. AACSB and NASM Statement on Degree Programs Combining Studies in Music and Business

- A. 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 addresses 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.

#### B. Accreditation

##### 1. Organizations

- a. **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.
- b. **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.



- c. **Commonalities.** For their respective fields, NASM and AACSB:
  - (1) Develop criteria and standards for degrees and other credentials, and for the various specializations associated with those degrees.
  - (2) Promote excellence and continuous improvement in education at the undergraduate and graduate levels.
  - (3) Link the review process to each school's stated mission and objectives.
  - (4) Ensure performance consistent with the school's mission and AACSB or NASM standards through self-evaluation, and peer review.
  - (5) Endorse and support diverse paths to achieving high quality education and provide guidance for continuous improvement in educational programs.
- d. **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 current statement reflects accurately certain policies, standards, and expectations of each organization consistent with its respective area of accreditation responsibility.

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

### a. NASM

- (1) **Official Standards Statements.** NASM standards for all undergraduate degrees in music and music-related fields are outlined in the *NASM Handbook*.
- (2) **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 Standards for Accreditation IV. and VIII. 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 Standards for Accreditation IV. and VII. The choice has implications for admission requirements and graduation expectations in music.
- (3) **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 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 Rules of Practice and Procedure, Part II., Article I., Section 3.).

### b. AACSB

- (1) **Official Standards Statements.** AACSB standards for Business Administration are outlined in *Eligibility Procedures and Accreditation Standards for Business Education*.
- (2) **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.).

- (3) **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.
- (4) **Review Criterion.** The Bachelor of Business Administration and other baccalaureate degrees with more than 25% business courses are subject to review by AACSB as specified in *Eligibility Procedures and Accreditation Standards for Business Education*.

### 3. Policies and Positions of AACSB and NASM

- a. **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.
- b. **Accreditation Clarity.** Statements and institutional literature concerning the approval 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.
- c. **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.
- d. **AACSB and NASM Statement on Graduate Programs**
  - (1) 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.
  - (2) 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 coursework will be subject to review by AACSB.
  - (3) 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 2. NASM Standards and Guidelines for Undergraduate Programs Combining Studies in Music, Business, Music Industry

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

### A. Purposes, Principles, Definitions

#### 1. Purposes

- a. **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.

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

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

**2. Principles and Expectations**

- a. 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.

**b. Time on Task, Curricular Proportions**

- (1) Curricular structures and requirements associated with specific degree programs must provide sufficient time on task to produce the competencies projected 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.

- c. 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.

- d. 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.

**3. Terminology**

- a. 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.

- b. 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.

- c. 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 are 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.

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

### 1. Basic Distinctions

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

- (1) 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.
- (2) Minors and areas of emphasis require less time in the subject area and are not designated majors. Normally, coursework 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.
- (3) The term *concentration* is used by some institutions to designate a major, and by others to designate a minor or area of emphasis.
- (4) Institutions must define and publicize the meanings of such terms and use such terms consistently within specific subject matter areas.

#### b. 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.

#### c. 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, and developing public information about a program.

#### d. Basic Curricular Structures

##### (1) Liberal Arts Degrees

- (a) NASM recognizes the *Bachelor of Arts* and *Bachelor of Science* as titles appropriate for liberal arts degrees in music.
- (b) Studies in music must comprise at least 30% of the total program. Students are expected to meet the competencies common to all undergraduate liberal arts degrees in music, including specific expectations in musicianship, repertory, and performance. For further standards regarding liberal arts degrees with a major in music, see Standards for Accreditation VII. of the *Handbook*.

##### (2) Professional Degrees

- (a) 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.
- (b) 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 a 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.

- (c) 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 Standards for Accreditation IX. of the NASM *Handbook*.

**e. Music Content and Curriculum Structure**

- (1) 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 repertories.
  - (2) Each type of degree in music—liberal arts (see item B.1.d.(1) above) or professional (see item B.1.d.(2) 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.
  - (3) These levels of competence in musical content may be achieved through many different arrangements of coursework, 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.
  - (4) 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.
  - (5) 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.
- f. 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.

2. **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:

- a. **Elective-Based Programs.** *(Choosing one or more courses in business and/or music industry on an elective or individual or 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 Standards for Accreditation of the *Handbook* under headings referring to liberal arts degrees. NASM publications list such programs as a Bachelor of Arts in Music or Bachelor of Science in Music.

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

- b. **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 in an area of the music industry. NASM standards for such programs are found in Section E. of this Appendix. NASM publications list 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 all published materials about the program are consistent with its content.

- c. **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 E. of this Appendix. NASM publications list 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.

- d. **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 are also required.)*

NASM standards for such programs are found in Sections E. and F. below. NASM publications list such programs as Bachelor of Arts in Music Industry or Bachelor of Science in Music Industry.

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

- e. **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 E. of this Appendix. NASM publications list 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.

3. **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:

- a. **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. NASM publications list 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.

- b. **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, NASM publications list such programs as Bachelor of Music: Emphasis in [title of 15% area]. NASM standards associated with such programs are found in Section E. of this Appendix.

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

- c. **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 will include such programs as Bachelor of Music with Elective Studies in Business. NASM standards associated with such programs are found in Section E. of this Appendix.

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.

- d. **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 will include 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 F. of this Appendix.

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.

### C. Operational Requirements

1. **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 continuous support of all aspects of the program.
2. **Practitioner Consultation.** Any area of specialization or emphasis should be developed in consultation with professional practitioners in that area of specialization.
3. **Published Materials**
  - a. 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.
  - b. Any mention of career opportunities available upon completion of the program must be based on documentable facts and provide a realistic set of information.
  - c. When listed in the catalog or other publications or on the Web site, adjunct faculty shall be listed as such.
4. **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.
5. **Faculty.** Faculty members assigned to specialized courses in music industry should have had practical field experience in the areas covered by the course.

### D. Undergraduate Programs in Music Industry

1. **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.
2. **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, internship, 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 D.3. below).

#### a. Music Industry

- (1) Understanding of the overall function and structure of the music industry.
- (2) Functional knowledge of the marketing, promotion, and merchandising of music products.
- (3) Basic understanding of copyright law, publishing, contracts, and licensing.



- (4) Functional knowledge of artist management, concert promotion, and production.
- (5) Understanding of administrative structures and practices associated with music organizations.
- (6) Functional knowledge of computer and technological applications in the music industry.
- (7) Acquaintance with approaches and means to professional development, including job-seeking strategies, and interview techniques.
- (8) Understanding of entrepreneurship and history of the music industry.

**b. Business**

- (1) Principles of economics.
- (2) Functional knowledge of accounting.
- (3) Basic understandings of management, marketing, and business law.

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

- a. 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.
- b. Many institutions will be able to provide coursework and experiences that address one or several of these competencies. Fewer institutions will have the development of the entire comprehensive body of knowledge and skills as an objective of their undergraduate program(s).
- c. Portions of the common body of knowledge and skills can be addressed in degree formats outlined in items B.2. and 3. above.
- d. 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.

**E. 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 2., item B.2. of this Appendix; professional degrees – Section 2., item B.3. of this Appendix. Standards for a liberal arts degree with a comprehensive major in music industry are found in Section 2., item F. For specific purposes associated with this degree (comprehensive major), see Section 2., item F.2. below. For liberal arts degrees with a major or emphasis in music industry having other purposes, use only the standards in Section 2., item E.)*

- 1. 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:
  - a. Sector(s) of the music industry, subject matter, technique(s), or issue(s) to be addressed.
  - b. Content, methods, and perspectives used to consider sector(s) of the music industry, subject matter, technique(s), or issue(s).
  - c. Expectations regarding breadth and depth of study and competency development.

- d. Aspirations for specific artistic, intellectual, industry, or disciplinary engagement.
  - e. Internships and other experiential requirements as applicable.
  - f. The level and length of the program.
2. 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*.
  3. 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.
  4. 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:
    - a. Achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes.
    - b. Developing an effective work process and a coherent set of ideas and goals which are embodied in their work.
    - c. 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.
  5. 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.

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

1. **Purposes.** *(Liberal arts degrees with majors or emphases in music industry having purposes other than those listed in Section 2., item F.1. are reviewed using the standards in Section 2., item E. above and not the standards in Section 2., item F.)*
  - a. This degree program provides a broad range of fundamental collegiate-level studies in music and in music industry.
  - b. The curriculum is intended to develop:
    - (1) 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.
    - (2) Basic knowledge of the music industry, its component disciplines and enterprises.
    - (3) Basic understanding in a select number of business subjects.
    - (4) Basic competencies in the liberal arts associated with holders of the degrees, Bachelor of Arts or Bachelor of Science.
  - c. 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.

- d. 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.

## 2. Institutional Responsibilities

- a. To graduate, students must demonstrate that they have acquired the body of knowledge and skills outlined below under *Essential Competencies*.
- b. Emphases and balances among these competencies in specific degree programs are the prerogative of the institution as long as each competency is required.
- c. 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.
- d. 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.

## 3. Curricular Structure

- a. 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.
- b. 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, 30-40%; and general studies and electives, 25-40%. 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.

## 4. Essential Competencies

- a. **Music.** Students must demonstrate that they have:
  - (1) The ability to hear, identify, and work conceptually and analytically with the elements of music—rhythm, melody, harmony, and structure.
  - (2) A basic understanding of compositional processes, aesthetic properties of style, and ways these shape and are shaped by artistic and cultural forces.
  - (3) An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources, including, but not limited to, jazz, popular, classical, and world music forms.
  - (4) The ability to develop and defend musical judgments.
  - (5) A functional proficiency in at least one area of instrumental or vocal performance.

**b. Music Industry.** Students must demonstrate that they have:

- (1) 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.
- (2) A working knowledge of the multiple ways the music industry and its sectors use principles and techniques of marketing, promotion, management, and merchandising, including the development, manufacturing, distribution, and retailing of musical products.
- (3) 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.
- (4) A functional knowledge of artist and concert management, including but not limited to promotion and production.
- (5) An overview understanding of organizational structures, practices, and standard issues associated with music organizations.
- (6) 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.
- (7) 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.

**c. Business.** Students must demonstrate that they have:

- (1) An understanding of the fundamental principles of micro- and macro-economics sufficient to apply them to basic economic analysis, evaluation, and decision-making.
- (2) A functional knowledge of accounting, including financial and managerial accounting.
- (3) 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.
- (4) A basic understanding of international business practices.

**d. Essential Experiences**

- (1) **Ensemble Performance.** Ensemble participation is required, normally for at least four semesters or six quarters. Participation in a variety of ensembles is recommended.
- (2) **Team Participation.** There shall be one or more opportunities to (1) work on and (2) manage a team in a music industry-related project.
- (3) **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.

**e. General Studies.** Students develop competencies determined by the institution, including but not limited to:

- (1) The ability to communicate clearly, including the ability to analyze information critically and organize it in effective presentations.

- (2) Mathematical skills sufficient to understand and undertake basic operations such as economic analysis, accounting, and marketing studies.
  - (3) Basic historical and cultural knowledge and perspective, preferably including one or more art forms other than music.
  - (4) Basic knowledge in one or more of the social sciences.
  - (5) Research skills sufficient to locate, correlate, and apply information and data to specific projects.
- f. Synthesis.** While synthesis is a lifetime process, by the end of undergraduate study students should be:
- (1) Integrating knowledge and skills in music, music industry, business, and general studies to address issues, projects, and problems in the music industry.
  - (2) Making independent, logical evaluations and judgments associated with the work of one or more sectors of the music industry.
  - (3) 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.
  - (4) Seeking to develop their knowledge and skills in various aspects of the music industry and business more generally through study and personal experience.

## APPENDIX I.F.

### STANDARDS FOR BACCALAUREATE CURRICULA COMBINING STUDIES IN MUSIC AND ELECTRICAL ENGINEERING

PREPARED BY NASM AND ABET

- A. Introduction.** This statement concerning curricular programs that combine studies in music and electrical/computer engineering represents the mutual understanding and agreement between the National Association of Schools of Music (NASM) and ABET, Inc.
- B. Accreditation**
- 1. Organizations**
    - a. 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. NASM develops criteria and standards for degrees and other credentials, and for the various specializations and operational requirements associated with those degrees. NASM evaluates results as evident in student work.
    - b. Electrical/Computer Engineering.** ABET, Inc. is the internationally recognized accrediting agency for postsecondary degree programs in applied science, computing, engineering, and technology. ABET was founded in 1932. ABET develops criteria for programs and for the various specialized and operational requirements associated with those programs, as measured by student outcomes.
    - c. Commonalities.** For their respective fields, NASM and ABET:
      - (1) Promote excellence and continuous improvement in education at the undergraduate and graduate levels.
      - (2) Link the review process to each school's stated mission and objectives.
      - (3) Ensure performance consistent with the school's mission and ABET criteria or NASM standards through self-evaluation and peer review.
      - (4) Endorse and support diverse paths to achieving high quality education and provide guidance for continuous improvement in educational programs.
  - 2. Basic Requirements for Undergraduate Degrees in Music and in Electrical/Computer Engineering**
    - a. NASM: Official Standards Statements.** NASM standards for all types of undergraduate degrees in music and music-related fields are outlined in the *NASM Handbook*, available at <http://nasm.arts-accredit.org/accreditation/standards-guidelines/handbook>. These standards include patterns for combining studies in music and studies in other fields.
    - b. ABET: Official Criteria Statements.** ABET criteria for Engineering Programs are outlined in *Criteria for Accrediting Engineering Programs*, available at <http://www.abet.org/eac-current-criteria/>.

### 3. Policies and Positions of ABET and NASM

- a. **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.
- b. **Accreditation Clarity.** Statements and institutional literature concerning the approval of any program shall be accurate and clear to the public. In cases where music and engineering or computer engineering studies are combined, accreditation by either ABET 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 engineering or in music.
- c. **Cooperation.** ABET and NASM will each seek to confirm cooperation between the engineering 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 will be expected.

## APPENDIX I.G.

### NASM STANDARDS FOR STUDIES IN RECORDING TECHNOLOGY

#### Section 1. NASM Standards

Recording technology is the means through which sound recording engineers and others produce work in fields such as audio recording, video and film, broadcast, and many other related production applications. There are multiple pathways into each of these fields, including formal and informal education, work experience, and individually directed development. The statements below apply to studies in recording technology at institutions of higher education.

At each institution's prerogative, studies in recording technology may be incorporated into a wide variety of courses and programs on a required or elective basis. These studies may fulfill a variety of purposes. For example, they may be introductory only or intended to develop a comprehensive set of competencies. They may support a program of study in another specialization or be a major curricular focus.

NASM standards provide a framework within which many different purposes can be pursued. Specific purposes are related to specific sets of standards. All appropriate standards applicable to a purpose must be met. The locations of standards usually applicable to establishing and reviewing studies in recording technology are provided below.

- A. For standards that place purposes in the context of the appropriate undergraduate degree pattern, see Standards for Accreditation IV.C.6., Baccalaureate Curricula Leading to Degrees in Music with Studies in Other Specific Disciplines.
- B. For standards regarding consistency between program offerings and published materials, see Standards for Accreditation II.I., especially II.I.g., j., and k., and Standards IV.C.6.
- C. Programs that designate recording technology as an emphasis or major area of study must meet applicable standards for all programs of their type as outlined in the NASM *Handbook*, Standards for Accreditation II. through XX. For all undergraduate programs, see Standards for Accreditation II. through IX. Programs that designate recording technology as a major must also meet all standards in Section 2.B. below. As appropriate, the curricular structure standard in Section 2.B.7. is replaced with the curricular structure standard applicable to the title, purposes, and structure of the program in Standards for Accreditation IV. and VII. or IX.
- D. For standards titled Majors in or Based on Electronic Media, see NASM *Handbook*, Standards for Accreditation III.J.
- E. For standards and guidelines concerning the combination of music and business studies in preparation for management and support service careers in music-related industries, see NASM *Handbook*, Appendix I.E.

#### Section 2. The Bachelor of Music with Emphasis in Sound Recording Technology

- A. The requirements for this program are those meeting NASM standards for the professional baccalaureate degree in music under one of the combination curricular options found in the NASM *Handbook*, Standards for Accreditation IV.C.6.b.

This program is oriented toward the development of professional level competence in sound recording.



These standards are used as applicable to review other types of programs that emphasize or have a focus on sound recording technology. Such applications are based on the purposes and required content of the specific program being reviewed.

- B. The standards below are in addition to those found in NASM *Handbook*, Standards for Accreditation II., III., IV., V., and VIII.

1. **Admission.** In addition to meeting audition and other requirements specified by NASM and the institution for the professional baccalaureate degree in music, prospective students must have sufficient math knowledge and skills to begin any entry-level courses in math, engineering, or other math-based disciplines that may be required for program completion or that develop competencies necessary for any required upper-level courses in these areas or in recording technology. Normally, entering students need to be able to begin college-level trigonometry. Knowledge of high school mathematics that enables the student to begin college calculus is recommended.
2. **Faculty.** Faculty teaching courses and conducting labs in recording technology shall be qualified by demonstrated professional competence and experience. Faculty must have practical professional experience in the content covered by any course they are teaching and be qualified to teach current technology. Demonstrated teaching competence shall be a requirement for continuation.

In addition to qualified music and recording technology faculty, the institution shall have faculty qualified to teach any specifically designated math, engineering, or other science-centered course that is required to complete the program. Normally, such faculty shall have an earned doctorate in the field in which they are teaching and hold a faculty position in a school or department in that field.

A faculty member shall be designated who has primary responsibility for the program and sufficient assigned time for its operation and development consistent with the size, scope, and requirements of the program. Normally, faculty members designated as program administrators or coordinators have five or more years of professional experience as sound recording engineers.

3. **Coordination.** Music-based curricular programs that require specific engineering or math or science courses must be able to demonstrate coordination with professionally credentialed faculties and administrators responsible for teaching those disciplines at a level consistent with the nature and purposes of the recording technology program being offered. If the music unit shares the organization and management of a recording technology program with another unit, cooperation in the development, operation, and evaluation of the program is required.
4. **Facilities and Equipment.** In addition to the appropriate facilities for music study and laboratory equipment to support engineering components of the curriculum as may be required for program completion, the institution shall maintain or provide continuous access to one or more professional recording studios for instructional purposes. The number of studios and their configurations and equipment must be commensurate with program enrollment and content requirements and with current professional expectations and practices.

A professional recording studio consists of a room in which instruments and sound can be captured in an isolated fashion, free from acoustical and electrical interference; an adjacent room equipped with analog and digital devices used to capture, manipulate, and augment sound; and capabilities for recording, listening to, and judging results in mono, stereo, and surround sound.

5. **Library and Learning Resources.** In addition to holdings appropriate to the music component, the library should contain or provide access to appropriate texts, technical journals, and periodicals in the fields of recording technology, electrical engineering, and associated technologies that are current in their accuracy and applicability, as well as recordings demonstrating state-of-the-art recording techniques.

6. **Published Materials and Web Sites.** In addition to meeting requirements in the *NASM Handbook, Standards for Accreditation II.*, catalog statements and other promotional materials about the program and its faculty shall be consistent with the professional character of the program and shall present an accurate, detailed description of the program including specific purposes, requirements, and institutional resources. If these materials discuss career opportunities, they shall provide a realistic assessment of those available upon completion of the program. Adjunct faculty shall be listed as such in published materials.
7. **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 with an emphasis in sound recording technology as indicated below and in *Standards for Accreditation VIII.*
  - b. **Guidelines.** Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in the major music area and supportive courses in music should total at least 50% of the curriculum; studies in sound recording, electrical/computer engineering, and associated studies that enable connections among sound recording, science and mathematics, 20-25%; and general studies, normally 15-30%. Courses in electrical engineering, science, and mathematics may also be a part of the general studies component. See *NASM Handbook, Standards for Accreditation III.C.*, regarding forms of instruction, requirements, and electives.
8. **Specific Competencies in Sound Recording** (*in addition to those stated for all professional undergraduate degrees in music*):
  - a. Comprehensive capabilities in the basic techniques of audio recording, audio engineering, and studio sound, including but not limited to microphone theory and technique, knowledge of other peripheral equipment, and the ability to solve technical and artistic problems in the preparation of recordings for various purposes and in various settings.
  - b. Fundamental knowledge of recording equipment and practice and the ability to apply this knowledge in recording situations. This includes but is not limited to equipment calibration, alignment, and testing, and studio set-up for various types of recordings in various professional settings.
  - c. Ability to apply knowledge of acoustics and other aspects of the science of sounds and the electrical manipulation of sounds in recording situations.
  - d. Aural skills sufficient to make accurate and viable recording decisions associated with various applications and proper functioning of equipment.
  - e. Ability to develop specific recordings of professional quality from concept to technical and artistic process to finished work.
9. **Specific Standards and Guidelines for Supportive and General Studies** (*in addition to those stated for all professional undergraduate degrees in music*):
  - a. Consistent with the purposes and requirements of the program, institutions must require studies that support knowledge development in disciplines with direct applications to or connections with the practice of sound recording. These disciplines may include but are not limited to mathematics, electrical or computer engineering, acoustics, or other sciences. Specific content choices, and the specific approaches to or locations of such studies in courses or curricular structures are the prerogative of the institution.

- b. Studies in mathematics, including college calculus if applicable, are required as may be necessary to support the needs of any electrical or computer engineering or other science-based course mandated by the program or the institution.
- c. Studies in communications, business, and expository writing are encouraged.

#### **10. Experiences, Opportunities, and Project Requirements**

- a. Advanced practicums in professional recording studio operation must be provided. Students must have sufficient time in the studio to develop their individual recording skills and to complete required projects.
- b. Experiences throughout the program of recording in studio, concert, and remote situations and settings are essential. Normally, participation in the making of recordings continues throughout the four-year program.
- c. Opportunities to learn and practice recording in a variety of musical genres are strongly recommended.
- d. Internships in industry or the equivalent are strongly recommended.
- e. A final project demonstrating competence as a recording studio technician must be required for graduation.

#### **11. Guidelines**

- a. Normally, the institution maintains an ongoing program of consultation with professional practitioners in recording technology.
- b. Normally, institutions maintain a counseling program to provide students with a realistic assessment of job opportunities and professional requirements as appropriate to individual aptitude, professional interest, and academic progress.
- c. Normally, institutions make a thorough assessment of each student's performance during internship experiences and use such assessment in the counseling process.

## APPENDIX I.H.

### STANDARDS AND GUIDELINES FOR STUDIES IN MUSIC TECHNOLOGY

#### National Association of Schools of Music

**NOTE:** The standards and guidelines below address curricular programs that constitute areas of emphasis, minors, majors, or their equivalents in the field of music technology. They supplement standards and guidelines applicable to music technology and all other curricular programs in Standards for Accreditation I.-XXII. of the *Handbook* applicable to accredited institutional membership in NASM.

This appendix references various standards within the Standards for Accreditation portion of the *Handbook*. References to unspecified section numbers are found within this appendix; all other references to other portions of the Handbook are labeled accordingly.

#### APPENDIX OUTLINE

##### Section 1. General Information

- A. Music Technology
- B. Scope of Music Technology
- C. Pathways to Competency
- D. Appendix Purpose and Institutional Purposes
- E. Institutional Content Choices
- F. Institutional Content Choices, Degrees, and Titles
- G. NASM Standards
- H. Music-Centered Content
- I. Music-Centered Degrees and Other Degrees

##### Section 2. Definitions, Concepts, Applicability, Content Relationships

- A. Definitions
- B. Music Technology Curricular Content Categories
- C. Levels of Institutional Engagement
- D. Applicability of Music Technology Standards
- E. Music Technology and Other Music-Centered or Music-Based Content
- F. Music Technology and Technology-Centered Content
- G. Music Technology, Computer Science and Engineering, and Research
- H. Music Technology, Humanities and Social Science Scholarship, and Research
- I. Music, Music Technology, and Arts/Design-Centered Multidisciplinary Multimedia

##### Section 3. Curricular Programs in Music Technology

- A. Content, Titles, Terminologies, and Program Description
- B. Curricular Components
- C. Music Technology Competency Development Choices, Proportions, and Curricular Structures
- D. Curricular Structures

##### Section 4. Standards for Specific Curricular Programs

- A. All Music Technology Curricular Programs
- B. Undergraduate Liberal Arts Degrees with a Major in Music Technology
- C. Bachelor of Music in Music Technology
- D. Graduate Curricular Programs in Music Technology

##### Section 5. Operational Standards for Music Technology Curricular Programs

- A. Instructional and Technical Personnel
- B. Resources and Delivery Systems
- C. Coordination

## Section 1. General Information

### A. Music Technology

Music technology as a field of study and practice is characterized by integrations and fusions of musical and technological knowledge and skills to produce work for various artistic, commercial, research, educational, and other purposes. Music technology as a term may refer to basic uses of software and other technologies in music applications, or to the inclusion of music in technological applications. As an artistic and academic discipline and as a professional field of practice, music technology encompasses such basic uses or inclusions but only as one of many starting points for pursuing the synthesis of music and technology at advanced levels.

Information regarding distinctions and relationships between programs in music technology and programs in areas such as recording technology, music composition, sacred music, music industry, etc., is located in Section 2.E. below.

### B. Scope of Music Technology

The field of music technology is large; its scope, broad with many sectors and specializations. As noted, work in music technology has applications in and contributes to artistic, commercial, research, pedagogical, and other areas of musical endeavor. It also has applications in connecting these musical endeavors to each other, to other endeavors in the arts, sciences, humanities, business, and to the further development of technology. The field of music technology is dynamic. It evolves with changes in and also influences the evolutions of music and technology. Consistent with the nature and scope of the field, the standards below are intended to provide a foundation for creative action and supportive environments in institutions offering a wide variety of curricular programs in music technology.

### C. Pathways to Competency

Competencies and proficiencies in music technology may be gained in many ways. These include, but are not limited to, degree programs, apprenticeships, individually directed development, work experiences, and practicum and internship experiences. This Appendix focuses on those pathways that can be defined as organized curricular programs offered by institutions of higher education with specific competency development and completion requirements. Other pathways are respected but not considered in terms of standards and guidelines below.

### D. Appendix Purpose and Institutional Purposes

This Appendix provides information regarding various frameworks for postsecondary curricula that combine music and technology in requirements for various types of degrees or programs that are centered in music. Within these frameworks, institutions develop specific degrees or programs in one or more aspects of music technology based on their specific purposes.

### E. Institutional Content Choices

Each institution makes specific curricular content choices. These choices are to be consistent with purposes; they include, but are not limited to, what subjects are to be studied, the amount of time and emphasis each is given, the levels of achievement expected in specific subject and content areas, the relationships among required subject and content areas, and the competency expectations for graduation.

## F. Institutional Content Choices, Degrees, and Titles

Curricular content choices determine the nature and type of degree offered and how the degree is titled. There must be functioning relationships among purposes, structure and content, and degree titles; and designations of majors, minors, and areas of emphasis must be consistent with content, including graduation competency expectations. See Standards for Accreditation II.I. and IV.C., and Sections 3.C., D. and 4. of this Appendix.

## G. NASM Standards

NASM standards provide a framework within which many different sets of purposes, structures, content choices, degrees, and titles can be pursued and used. Each specific set is related to a specific set of standards. All appropriate standards applicable to a particular purpose and its associated content, degree, and title choices must be met. All degree programs must meet standards applicable to their type as outlined in the NASM *Handbook*, Standards for Accreditation II. through XXII.

Locations of the most fundamental curricular standards applicable to programs involving studies in music, music technology, and technological studies are provided below in Sections 3. and 4. of this Appendix.

## H. Music-Centered Content

NASM standards distinguish between music-centered content and other content. Music degrees and programs include significant knowledge and skill-building studies in music-centered content in areas such as music creation, performance; repertoires and genres; theoretical, historical, and analytical study; and teaching. Music technology is associated with these and other music-centered content areas; often it and its component disciplines are themselves music-centered content areas. However, there is a distinction between music-centered content and other types of content in technology and related fields that may be essential to an overall program of music technology study or be music-related in some way, but are not sufficiently music-centered to be designated music studies or courses.

## I. Music-Centered Degrees and Other Degrees

NASM supports the inclusion of music (including music technology) requirements or opportunities for music electives in degrees with majors in areas such as technological studies, computer science, and engineering. However, these degrees are not music degrees, nor does their content provide or require the knowledge and skill development expected of those holding music degrees.

# Section 2. Definitions, Concepts, Applicability, Content Relationships

## A. Definitions

For the purposes of this Appendix, the following definitions apply:

1. **Music Technology** refers to the field identified by its focus on integrations and fusions of music and technology as each is defined below. These integrations and fusions normally manifest themselves in work that creates in or supports one or more areas of musical endeavor. Such music-centered work includes, but is not limited to, production, recording, manipulation, systems design, installation, software and hardware development, and the wide variety of audio fields such as concert and event, film, game, and audio design.

For lists of competencies that further define music technology, see Section 4.C.2.a.b.

The use of technological means is central to music technology, but abilities to use hardware, software, and other technologies associated with music technology do not automatically or necessarily indicate competency in music technology. Technological knowledge is not conflated with general or specialized artistic and musical knowledge. The reverse is also true.

Music technology work may stand alone or be incorporated into a product or project involving one or more artistic forms (e.g. concerts, opera, interactive media, plays, dance performances, films), including development of materials for and uses of the Internet, electronic media, and various networks.

2. **Technology**, singular or plural, encompasses all types of technology—current, past, and future. However, most uses in this Appendix refer to electronic, digital, and/or emerging technologies used as a means of producing musical or music-associated work.
3. **Music** encompasses the many areas of musical action, including their specializations, and the manifestations, practices, and futures-oriented developments associated with those specializations.
4. **Performance** encompasses traditional performance areas; performance using established or experimental technology in traditional and nontraditional applications; and performance integrated with composition/improvisation.
5. **Production** includes both means and finished work in some aspect of music technology.
6. **Curricular Program** indicates a set of courses, projects, or other published requirements for a degree, certificate, diploma, major, minor, area of emphasis, etc. The integrative nature of the field and requirements for professional practice in one or more areas of focus produce competency development expectations for each curricular program.
7. **Area of focus** indicates one of the several areas of music technology work and service chosen as a primary focus in a course or curricular program or project. Areas of focus in music technology include, but are not limited to, manipulation and recording of sound, live performance, electroacoustic production, live electronics, audio in its multiple forms (film, game, video, concert and event, audio design, etc.), music pedagogy, research, equipment design and installation, and the development of computer-based tools for music production. A choice regarding area(s) of focus does not preclude attention to other areas of music technology in the curriculum.

## B. Music Technology Curricular Content Categories

Curricular programs in music technology address content in areas that include, but are not limited to, the fields of music; technology; music technology; and science, engineering, and math. The breadth, depth, and proportions of specific competency development requirements in these areas vary according to program purposes, including area(s) of focus. However, all such programs are characterized by creative integrations of music and technological knowledge and skills to fulfill a music or music-related purpose. See Section 3.B. and Section 4.

## C. Levels of Institutional Engagement

Institutions have many choices about levels of engagement with music technology either in terms of basic applications and inclusions normally addressed in courses, or as a field or discipline normally addressed in curricular programs. They also have many choices regarding the specific focus of each course or curricular program and for establishing a set of competency development requirements consistent with course objectives or curricular program goals. These decisions are the prerogative of

each institution. However, each decision about level and type of engagement produces its own set of necessities for success and its own set of relationships with applicable NASM standards.

#### D. Applicability of Music Technology Standards

The standards below are the basis for accreditation documentation and Commission review when music technology as defined above, has a curricular presence and is specifically designated:

1. As a minor or area of emphasis within a music degree or non-degree granting music program.
2. As the major in a music degree or non-degree granting music program.
3. As a first or second major in a double-major program.
4. As a primary component in a degree or non-degree granting music program featuring disciplines in combination that require a music major or at least 25% studies in music.
5. As the primary content of a course, normally only in terms of the relationship of that course to overall curricular structure, or to title/content consistency and other issues of program functionality and public information.

**A short applicability test:** Yes, if a curricular program is focused on the field of music technology. Yes, if a curricular program focused on music plus a curricular program in the field of music technology. No, if studies in a particular area of music plus studies in technology that may address elements of music technology, but that are not combined or integrated as indicated in the definition of music technology in Section 2.A.

#### E. Music Technology and Other Music-Centered or Music-Based Content

1. Programs focused in such areas as music composition (Standards for Accreditation IX.C.), jazz studies (Standards for Accreditation IX.F.), music education (Standards for Accreditation IX.O.), sacred music (Standards for Accreditation IX.H.) and music industry (Appendix I.E.) structured to meet standards previously listed in the NASM *Handbook* are not considered, titled, or reviewed as majors in music technology, even though they may require the use of music technology or music technology content. The reciprocal also applies to programs structured and titled “music technology.”
2. Professional degree programs focused on recording technology structured to meet the standards in Appendix I.G. of the NASM *Handbook* are not considered, titled, or reviewed as majors in music technology. The same principles regarding consideration, titles, and review apply to other single areas of focus in the field of music technology. Music technology programs may include studies in recording technology, along with other music technology subjects, for example see Standards for Accreditation 4.C.2.b.(1). Such majors in music technology must meet the curricular standards in Sections 4.A. and C. below, the operational standards in Section 5. below, and fulfill the purpose, content, and requirements of the program consistent with its title as required in Section 3. below.
3. Various specializations within the field of music technology have natural relationships with the field of music industry. Curricular programming focused and titled as a curricular program in music technology or in music industry may have requirements or elective opportunities in the other area. These requirements or opportunities must preserve the relationships among purpose, content, title, and competency development expectations of each specific curricular program whether focused or titled in music technology or in music industry.
4. Curricular programs in various specializations, including but not limited to those listed in E.1. and 2. immediately above, may provide the preparation necessary to bring specialist expertise



to teams that create and produce music technology work, irrespective of the inclusion of specific curricular program requirements in music technology. However, the music technology title or designation is appropriate only for programs or courses with a specific focus on the field of music technology. Titles and designations are based on what programs prepare students to do immediately upon graduation or completion, not how graduates apply or evolve their knowledge and skills to contribute to various forms of work later in their careers.

#### **F. Music Technology and Technology-Centered Content**

Knowledge and skills in technological subjects are essential aspects of music technology, but they alone do not constitute the whole. The institution must clearly differentiate (1) the acquisition of software capability or general understanding or more advanced knowledge and skills in one or more technologies potentially applicable to music technology from (2) mastery of the broader competencies associated with various professional practices in the creation and production of work in music technology.

#### **G. Music Technology, Computer Science and Engineering, and Research**

Curricular programs in music technology and other types of music technology content are natural partners with curricular programs in Computer Science and Engineering. These combinations are natural resources for various kinds of innovation-oriented research and development beneficial to the fields and work of all participants. Institutions control the purposes, organization, and management of such combinations, making choices among myriad possibilities for coordination.

Standards regarding relationships and distinctions between the accreditation of curricular programs in music and in engineering (ABET) are found in Appendix I.F. Operational standards and guidelines related to coordinated programs from a music technology perspective are found in Section 5. below.

#### **H. Music Technology, Humanities and Social Science Scholarship, and Research**

Some courses or curricular programs may address the field or discipline of music technology from a humanities or social science perspective. Music technology scholarship and research must be clearly delineated by title and description from those that are practice- or performance-based. “Music technology studies” may be appropriate to designate curricular programs. Curricular programs with such a focus are not appropriate for a professional practice-oriented degree, such as the Bachelor of Music in Music Technology or the Bachelor of Music with an Emphasis in Music Technology. Curricular programs that are rooted in humanities or social science perspectives are naturally suited to liberal arts degree programs and research-oriented graduate programs, and to the systems of academic research and scholarship associated with these perspectives.

Consistent with curricular program purposes and the standards in Section 4., content, courses, or electives in music technology scholarship and research as described in this section are appropriate in production-oriented undergraduate music technology degrees; and production-oriented content, courses, and electives are appropriate in humanities- and social science-based music technology degrees.

#### **I. Music, Music Technology, and Arts/Design-Centered Multidisciplinary Multimedia**

Music and music technology may participate in creative work featuring convergences among two or more arts/design disciplines and digital and emerging technology.

Music technology programs may provide an introduction to this work. However, there is a distinction between curricular programs centered in music technology and a multi-arts/design program centered in creative multidisciplinary convergence and technologies.

### Section 3. Curricular Programs in Music Technology

#### A. Content, Titles, Terminologies, and Program Description

For each music technology curricular program offered by an institution, there must be consistency among content, title, terminology, and program descriptions, and any other information provided to students and the public.

##### 1. Content

As noted, music technology refers to a specific field of integrative work involving music that is enabled by and manifested through applications of digital and other technologies. Curricular programs in music technology address knowledge, understanding, and skill development in music, technology, and music technology, and in integrations associated with and essential to work in the field of music technology.

The presence of courses that make connections among musical practices and various types of technology do not necessarily indicate the presence of a curricular program in the integrative field of music technology.

For curricular programs, required curricular content linked to competency development expectations are the primary determinants of (a) whether or (b) the extent to which a program is centered in music technology, and (c) what the answer reveals about consistency among titles, terminologies, and program descriptions.

##### 2. Titles

Title/content consistency determinations with regard to music technology start with content—the thing being done, in part because titles may be consistent with curricular content or programs that have elements of music technology, but that do not address or that is not centered on music technology sufficiently to warrant designating music technology as an area of emphasis or as a major or some other type of curricular program.

##### 3. Terminologies

As expected in a constantly evolving field, many terminologies are used but are not exclusive to music technology. A few of the many terminologies that may be associated with content and work in music technology or in closely related areas are: electronic music, computer music, electroacoustic music, music media, media design, media arts, sound design, digital media, audio (concert and event, film, game, audio design, etc.).

Curricular programs with these titles or structures may or may not include requirements in music technology. If included, these music-technology-associated requirements may or may not have sufficient presence or focus to constitute a curricular program, e.g. area of emphasis, minor, or major in music technology. The relationship between content and curricular structure is the key determinant.

##### 4. Course Prefixes, Numbers, Titles, and Content

For any course, content and completion requirements are the primary determinants of its purpose, chief field or focus area, and projected achievement level of students completing the course. Title/content consistency is essential. Course prefixes, numbers, and administrative location may or may not necessarily correlate with course content.

## 5. Program Descriptions

Given the range of possibilities regarding content, title, terminology, and their combinations, music technology curricular program descriptions must be accurate and clear regarding purposes, content, and competency development. These descriptions are particularly critical when titles or terminologies for music technology curricular programs use the same language as titles for programs not necessarily or always focused on music technology. Normally, within each institution, music technology curricular programs carry a title or use terminology that distinguishes them from other curricular programs.

Music technology curricular program descriptions connecting program completion with career preparation, career entry, or preparation for advanced study must meet standards in Standards for Accreditation II.I.1.j.k.

### B. Curricular Components

Institutions have a large number of options for establishing curricular goals and supporting coursework and competency development requirements. Curricular component categories within which competency development choices are made normally include, but are not limited to:

1. Music technology as a comprehensive field and scope of practice.
2. Music technology as an integration, fusion, or synthesis of music and technological means. Examples include music technology as the basis for production-oriented work in areas such as sound recording, live performance, creation of electroacoustic music or sound, audio for interactive or other media, networked audio, audio installations, music pedagogy, music notation, research, and various combinations of these areas.
3. Musicianship as a critical component of creative work in various aspects of music technology. Examples include areas such as performance, improvisation, composition, theory, aural acuity.
4. Technology as fundamental means for producing work in any aspect of music technology. Examples include current and emerging areas such as computer software, hardware, and programming; recording, editing, and performance technologies; interactive and generative media; and multiple technology interfaces and combinations. Technology goals may also include advanced integrations of technologies and music and how to build music technologies.
5. Science, engineering, math as enabling thought systems for technology and technological applications. Examples include areas such as acoustics, calculus, electronic systems, computer science, electrical or computer engineering.
6. Problem-solving as a particular set of approaches and expectations for identifying, setting, and solving problems in various aspects of music technology. The level, nature, and complexity of the problems to be solved delineate the program's character and the projected accomplishments of its graduates.
7. Program focus and specialization as a set of possibilities, ranging from programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular area of music technology, or parts thereof. Examples include, but are not limited to, production and manipulation of live and recorded music; the production of musical events; design, production, and/or installation of music systems and equipment; development of music technology for instructional purposes, or research purposes; creative experimentation with relationships between music technology and musical artistry.

8. General education as a specific determination 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.

**C. Music Technology Competency Development Choices, Proportions, and Curricular Structures**

**1. Choices and Proportions**

Institutional choices regarding the development of music technology competencies are placed within the institution's chosen purposes and program framework, e.g. (i) liberal arts or professional undergraduate degrees, or a degree with an experimental structure, (ii) production or scholarship focus or blended concentration, (iii) major, double major, minor, area of emphasis, independent study, etc., (iv) introductory, basic, intermediate, advanced, etc., (v) overview, comprehensive, focused, specialized, etc.

Choices of competency requirements must enable students to fulfill the specific purposes and scope of any music technology curricular program for which they are enrolled.

**2. Competency Requirements, Levels, and Institutional Prerogatives**

The music technology competencies listed in this document may be pursued at basic, intermediate, and advanced levels. The levels are set by the institution for each music technology curricular program offered. Levels and associated graduation or completion competency and other requirements must be consistent with each degree or program's purposes, objectives, degree title, major, and admission and graduation requirements.

The list of competencies in Section 4. or in other relevant sections of the Standards for Accreditation does not preclude any institution's prerogative to require the development of additional competencies or to state in other terms one or more of the functions indicated in the competency statements below.

**D. Curricular Structures**

**1. Music Technology Minors, Areas of Emphasis, and Their Equivalents**

- a. A music technology title indicates that a curricular program develops or requires at least an overview understanding of music technology as a whole field, and addresses not just one or more combinations but rather focuses on the integration of music and technology. Content chosen for this and other purposes demonstrates a clear connection to development in several of the competency areas listed in Section 4.B., C. below as appropriate to the level of the minor or area of emphasis.
- b. To meet requirements for title/content consistency, minors and areas of emphasis focused primarily on specific elements or components used in music technology are titled with the names of those elements or components, not music technology.
- c. For standards that place purposes in the context of the appropriate undergraduate degree pattern, see Standards for Accreditation IV.C.
- d. For standards regarding consistency between program offerings and published materials, see Standards for Accreditation II.I., especially II.I.g., j., and k., and Standards IV.C.6.
- e. For standards regarding the relationship between time distributions within degree programs and degree integrity, see Standards for Accreditation IV.C.1.c.(1).

## 2. Undergraduate Liberal Arts Degrees and Music Technology

Standards for undergraduate liberal arts degrees in music, irrespective of specific purpose, are found in Standards for Accreditation IV.C.1., 2., 3., 4.; and Standards VII. Music technology study may be incorporated into liberal arts degrees in music at various levels of engagement. These include single courses that are not considered curricular programs. If applicable to the fulfillment of an institution's purposes, various structures for combining a liberal arts major in music with studies in a related field such as music technology—elective study, specific emphasis or minor, double major—are found in Standards for Accreditation IV.C.6.a. Curricular standards for a liberal arts degree with a major in music technology are found in Section 4.A. and B. below.

## 3. Professional Undergraduate Degrees and Music Technology

Standards for all professional undergraduate degrees in music, irrespective of specialization, are found in Standards for Accreditation IV.C.1., 2., 3., 5.; and Standards VIII. Standards for specializations are found in Standards for Accreditation IX. Music technology may be incorporated into professional degrees in music at various levels of engagement. These include single courses that are not considered curricular programs. If applicable to the fulfillment of an institution's purposes, various structures for combining a professional degree in music with studies in a related field such as music technology or its component disciplines—elective study, specific emphasis or minor, elective studies in a specific outside field (e.g. computer programming, electrical engineering), double majors, and the Bachelor of Musical Arts Degree—are found in Standards for Accreditation IV.C.6.b. Standards for a professional degree with a major in music technology are found in Section 4.A., B., C. below.

## 4. Graduate Curricula

See Section 4.D. below.

## 5. Experimental Degree Structures

Experimentation in degree structures, content, and knowledge and skills development systems may be appropriate for some undergraduate music technology programs. However, music technology competency development requirements for graduation must be consistent with published program objectives, degree titles, and time distributions. See Standards for Accreditation III.M. and IV.C.1.c.

## 6. Relationships to Other Curricula

Music technology competencies and courses may be required in degrees with various other majors in music or in other fields. Such requirements do not constitute a major in music technology, although they may or may not constitute a minor or area of emphasis.

### Section 4. Standards for Specific Curricular Programs

#### A. All Music Technology Curricular Programs

**NOTE:** The standards below are in addition to and reviewed in terms of applicable standards in Standards for Accreditation II.-XXII., and in Appendix I.H.

For each music technology curricular program—e.g. area of emphasis, minor, major—developed by an institution:

1. A specific set of purposes must be developed and published that include, but are not limited to, the following. Please note that due to the broad scope of the music technology field, clarity regarding purposes, area(s) of focus, and specific goals is essential.
  - a. Titles and basic identification of subject matter, techniques, technologies, disciplines, issues to be addressed, and music technology program size, scope, and areas of focus.
  - b. Specific content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed, including but not limited to expectations regarding:
    - (1) Specific content and the specific perspective(s) and means for engaging it.
    - (2) Breadth and depth in various disciplinary and music technology components.
    - (3) The development of problem setting and solving capabilities.
    - (4) Ability to juxtapose, combine, apply, integrate, or synthesize the disciplines involved.

See Sections 2.C., 3.A.4., and 3.C.

2. Curricular and other program structures and requirements shall be consistent with purposes, goals, objectives, and program level, and shall be published.

For minors, areas of emphasis, and their equivalents, see Section 3.D.1, and for reference, the competencies listed for liberal arts and professional degrees below.

For liberal arts degrees, see Section 3.D.2. and 4.B. if a music technology major.

For professional undergraduate degrees, see Section 3.D.3. and 4.C. if a music technology major.

For graduate programs, see Section 4.D.

3. Operations must reveal coherent achievement of goals and objectives.
4. Terminology must reflect accurately the type(s) of disciplines or disciplinary combinations represented or used, and any music technology areas or applications that are the focus of the program.
5. Degree and program titles and descriptions must be consistent with associated curricular content and completion requirements. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, area of emphasis, field for independent study, etc.
6. Institutions must establish enrollment or admissions policies for music technology programs consistent with the nature and expectations of program offerings. Students shall be admitted only to programs for which they show prospects of success. For general NASM standards regarding admission, see Standards for Accreditation V. *Admission to Undergraduate Study* and Standards for Accreditation XI. *Admission to Graduate Study*. Standards for Accreditation V. contains standards applicable to open enrollment programs, transfer of credits, advanced standing, and so forth.
7. Applicable prerequisites for courses or curricula must 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 same is true for any entry-level courses in math, engineering, or math-based disciplines that may be required for program completion

or that develop competencies necessary for any required upper-level courses in these areas or in music technology, or its technological components. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

8. The institution must determine and publish any technical competency and 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.
9. Programs involving distance learning must meet accreditation standards regarding such programs.
10. There must be clear descriptions of what the institution expects students to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Depending on the nature of the program, expectation and competencies are related to one, several, or all of the areas outlined in Sections 3.B; 4.B.; and 4.C.2.a, b, c. The levels of the competencies expected shall be consistent with the purpose, focus, and level of the degree or program offered.
11. For professionally oriented degree or non-degree programs, these expectations must include, but are not limited to:
  - a. Achieving a measurable degree of advancement in and fulfillment of specified program purposes including mastery in the content outlined in Section 4.C. below and in at least one of the sets of established or innovative techniques appropriate to music technology.
  - b. Developing an effective work process and a coherent set of ideas and goals that are embodied in their work.
  - c. Developing a significant body of knowledge and skills sufficient for evaluation and a level of technical proficiency and/or research competence in music technology applications that are observable in work acceptable for public exhibition or publication.
12. Evaluation mechanisms must be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.

#### **B. Undergraduate Liberal Arts Degrees with a Major in Music Technology**

In addition to music and other competencies addressed in Standards for Accreditation VII. applicable to all liberal arts degrees, the major in music technology requires:

1. Basic understanding of music technology as an integrated field. This includes, but is not limited to, informational knowledge about the scope of music technology; the multiple components, concepts, and applications of music technology; and the conceptualization, development, production, and distribution processes associated with one or more specific music technology areas or applications.
2. An understanding of fundamental science, engineering, and math content underlying acoustics and electronic technologies employed in music technology.
3. Ability to integrate and synthesize basic musical and technological knowledge and skills in the conceptualization of music technology projects.

4. Musical and technological capabilities to produce basic-level work in at least one area of integrative music technology, or to produce undergraduate-level research or scholarly work in integrative music technology.

Other requirements in music technology may be established by an institution. Studies and requirements from among those listed in Section 4.C.2. will serve as guidelines as appropriate to program purposes and areas of focus. Recommendations for General Studies are found in Section 4.C.2.c.

Institutions offering liberal arts degrees titled Bachelor of Science in Music Technology are strongly encouraged to require a specific set of college-level courses led by specialist faculty in science, technology, engineering, math, and specializations in these areas that are applicable to music technology. These courses are normally part of the required or elective general studies component for such degrees.

### C. Bachelor of Music in Music Technology

**NOTE:** The text below is duplicated in its entirety in Standards for Accreditation IX.G of the *Handbook*.

Music technology is a field of study and practice characterized by integrations and fusions of musical and technological knowledge and skills to produce work for various artistic, commercial, research, educational, and other purposes. In this field, digital and emerging technology serves as the primary tool, medium, or environment for musical and music-related work.

Music and technology have a long a fruitful relationship. Old and new technology is interwoven into various aspects of our musical heritage. The study and use of technological means are found in various music courses and in the work of various music specializations.

Music technology, as defined above, may also be an emphasis in Bachelor of Music programs with other majors. See Standards for Accreditation II.I.1.g. and IV.C.6.b., and Section 3.D.3. in this appendix. In these cases, NASM standards for the major area of specialization will apply; however, the standards for the Bachelor of Music in Music Technology will serve as guidelines as appropriate in the evaluation of student work and the articulation of goals and objectives of the emphasis and overall curriculum.

The Bachelor of Music in Music Technology, however, is intended to produce professional competence in the integration of music and technology in one or more areas of the music technology field, and basic competence in one or more additional areas. The degree requires development of a professional level of competence in music. When an institution has sufficient qualified music and music technology faculty, appropriate technological resources, and is otherwise equipped to offer the kinds of comprehensive music, technology, and music technology courses and curricula that develop these competencies, the offering of the Bachelor of Music degree with a major in music technology is justified.

For further standards and other information regarding music technology, see Appendix I.H.

#### 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 technology as indicated below and in Standards for Accreditation VIII.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in the music technology area,



including music-centered technology applications in the area(s) of focus, should comprise 25-35% of the total program; supportive courses in music (including basic musicianship studies and performance) and technology, 25-35%; general studies, 25-35%. Studies in the major area and supportive courses in music and technology normally total at least 65% of the curriculum. See Standards for Accreditation III.C. regarding forms of instruction, requirements, and electives.

## 2. Essential Competency Areas, Experiences, Opportunities, and Requirements

*(in addition to those stated for all professional undergraduate degrees in music):*

**NOTE:** The following standards refer to music technology as a field, and to areas of music technology. Areas of music technology include, but are not limited to, manipulation and recording of sound, live performance, electroacoustic production, live electronics, audio in its multiple forms (film, game, video, concert and event, audio design, etc.), music pedagogy, research, equipment design and installation, and the development of computer-based tools for music production.

No institution can develop professional-level competency in all of these areas in the context of a professional undergraduate program. Therefore, each institution offering the Bachelor of Music in Music Technology must meet the standards below where indicated in terms of music technology in general, and otherwise in terms of one or more specific areas of music technology chosen by the institution as its area(s) of focus in music technology.

Students must develop a professional level of competency in at least one specific area, and a basic level of competency in a second area. Experiences, opportunities, requirements, and supporting resources must also be compatible with the specific focus area(s) chosen.

The competencies outlined may be developed in various ways. The list of competencies below should not be construed as requiring a separate course for each competency.

### a. Essential Competencies

- (1) Basic understanding of the scope, integrative nature, and various functions of music technology as a field, including acquaintance with various applications of music technology in music, technological development, research, pedagogy, and in other fields.
- (2) Knowledge of and ability to use various terminologies and procedures in music technology, music, and technology, and their combinations as employed in and associated with the work of music technology. This includes, but is not limited to, their respective vocabularies of practice, ways work is conceptualized, developed, synthesized, and finalized, and phases of production, presentation, and/or distribution.
- (3) Ability to solve music technology problems, including (a) problem identification, information gathering, solution development, and testing, and (b) knowledge and skill to produce case-specific decisions about what is useful, usable, effective, and desirable during the course of music technology project development and production.
- (4) Ability to describe and respond to the needs or expectations of users, audiences, and/or contexts associated with doing professional work in two or more areas of music technology.
- (5) Advanced capabilities in specific areas of musicianship consistent with the music technology areas that constitute the degree program's focus. Aural skills are essential. Abilities to apply advanced knowledge of the properties of musical structures and processes to solving music technology problems are essential.

- (6) Fundamental knowledge of current technologies and technological principles widely applicable to music technology, including but not limited to those associated with recording, manipulating, and presenting music and sound, signal flow and processing, music communication protocols, synthesis and interface technologies, sound synthesis, and interactive and generative media.
  - (7) The ability to use industry standard technologies at a professional level to achieve goals and objectives associated with specific areas of music technology (e.g. Section 4.C.2.b. below). These goals may be in terms such as mastery of production techniques, artistic expression, support for work in other fields, relationships with other technologies and media, and so forth.
  - (8) Ability to apply knowledge of fundamental science, engineering, and math concepts and other aspects of the science of sounds and the electrical manipulations of sounds in music technology situations.
  - (9) Basic understanding of connections among music, technology, music technology, and culture, including the evolution of music technology, the impact of technology on music and culture, technological influences on multiple musical styles, including contemporary styles, and their cultural contexts, and information and means for projecting future possibilities in music technology; and basic understanding of these connections with regard to current and emerging Internet- and network-based programs, services, and environments related to the creation, sharing, and distribution of music.
  - (10) Knowledge of the basic principles, laws, regulations, and ethical considerations and practices associated with music technology and intellectual property as it is both acquired and created by individuals working in the music technology program.
  - (11) Comprehensive capabilities to use and integrate the above competencies in at least one area of music technology to produce professional-level work in at least one area, and basic level work in a second area.
- b. Relevant Competencies for Area Programs** (*in addition to those stated above for all music technology programs, and those stated in Standards for Accreditation VIII. for all professional degree programs*):
- (1) In music technology programs with specific orientation to **recording, manipulation, and live performance**, competencies include, but are not limited to, advanced knowledge and technical competence in using industry-standard recording and other types of music technology studios and equipment; expertise in the use of music, digital, and other technological interfaces; high levels of aural and music analysis skills; ability to apply scientific knowledge of acoustics, electrical advanced capabilities in audio recording and sound manipulation; capabilities in audio engineering, studio sound, and live performance sound.
  - (2) In music technology programs with specific orientations to creative production of **electroacoustic music and live electronics**, competencies include, but are not limited to, advanced knowledge and technical competence in using and creating with technologies, protocols, and techniques associated with analog and digital instruments and various forms of synthesis; interfaces; programming language(s); interactive and generative media; and networks of digital and other instruments; and, the ability to conceive, create, develop, and produce real-time and recorded performances using digital and emerging technologies. Competence in using and creating with various keyboard-based and/or non-keyboard-based controllers and user interfaces is essential.

An understanding of compositional principles, logics, narrative structures, and strategies is required.

- (3) In music technology programs with specific orientations to one or more **audio applications**, competencies include, but are not limited to, knowledge of the nature, purpose, and the way work is created for the application and the roles of music technology to conceptualization, development, and production; advanced knowledge of and ability to use industry-standard technology, equipment, labs, and studios to produce work in or for the application; the ability to apply science, computer engineering, and software development skills associated with the application. Experiences should include working together in teams that replicate, insofar as possible, professional working patterns associated with the application.
  - (4) In music technology programs with specific orientations to music technology in **education**, competencies include, but are not limited to, advanced knowledge of and ability to use technological means to conceive and develop specific products associated with instruction and evaluation; the ability to create interactive applications for educational purposes; thorough understanding of the elements, natures, and content of musical instruction in areas such as aural perception, music theory, music history, music teacher preparation, composition, and improvisation, and their relationships to the capabilities of current and emerging technology.
  - (5) In music technology programs with specific orientations to **psychology-based research**, competencies include, but are not limited to, advanced knowledge of and ability to use technological means for capturing records of behaviors, conducting measurements and assessments, and producing analyses in fields such as acoustics and psychoacoustics, the neuroscience of music, music perception, music cognition, and music performance. Fundamental understanding of the natures and content of research areas and protocols in two or more of these fields is essential. Experiences should include using technology in research settings for research purposes.
  - (6) In music technology programs with specific orientations to **engineering and the creation of technological means**, competencies include, but are not limited to, basic knowledge of the science, engineering, and math disciplines integral to the conceptualization, design, development, and production of music technology software, hardware, and equipment. A sample set of these fields includes acoustics, acoustical engineering, electrical engineering, computer science and technology, digital sound processing, and the mathematics required to learn and apply the content of these fields. Advanced knowledge of two or more specific fields of music work in terms of software, hardware, and equipment needs is essential. The ability to conceive and design viable basic solutions to one or more kinds of engineering problems is essential. For standards regarding the representation of music and music technology programs with engineering content, see Appendix I.F. and Sections 2.G., 3.A., and II.I.
  - (7) For music technology programs with **other areas of focus**, competency expectations must be consistent with the content, process, technologies, and product expectations and other requirements associated with professional work in that area.
- c. **Specific Standards, Competencies, and Guidelines for Supportive and General Studies** (*in addition to those stated for all professional undergraduate degrees in music*):
- (1) Consistent with the purposes and requirements of the program, institutions must require studies that support knowledge development in disciplines with direct applications to or connections with the practice of music technology. These

disciplines may include, but are not limited to, mathematics, electrical or computer engineering, acoustics, or other sciences. Specific content choices, and the specific approaches to or locations of such studies in courses or curricular structures are the prerogative of the institution.

- (2) Studies in mathematics, including college calculus if applicable, are required as may be necessary to support the needs of any electrical or computer engineering or other science-based course mandated by the program or the institution.
- (3) Studies in areas such as acoustics, computer science, engineering, physics, music business/industry, digital/interactive media, sound design, broadcast journalism, mass communication, film studies, cultural studies, mathematics, and expository writing is strongly recommended.

**d. Experiences, Opportunities, and Project Requirements**

- (1) Regular access to instruction and evaluation by faculty with the educational and professional backgrounds in music technology and associated disciplines to develop the competencies listed above both in general and in the music technology areas that are the focus of the degree. Appropriate backgrounds must include more than specific software or hardware skills. See Standards for Accreditation II.E. and Section 5.A. of this appendix.
- (2) Regular access to appropriate technology, equipment, and staff necessary for the development and professional production of work in the music technology areas that are the focus of the degree. Consistent with the purposes and content of the program, technology and equipment must align with disciplinary/industry standards. See Standards for Accreditation II.F. and II.G., and Section 5.B. of this appendix.
- (3) To ensure that opportunities can be fully realized, programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately owned machines in music technology workspaces, studios, and classrooms. The institution should be cognizant of industry preferences for certain operating systems, computer platforms, and software in setting computer purchase requirements and infrastructure support.
- (4) Regular experiences and advanced practicums associated with producing work in the primary focus area of music technology must be provided. Students must have sufficient time with studios and equipment to develop their knowledge and skills and to complete required projects.
- (5) Opportunities to work with a variety of musical genres and styles are strongly recommended.
- (6) Internships in industry or the equivalent are strongly recommended.
- (7) A final project demonstrating competence in at least one area of music technology must be required for graduation. The final project and other demonstrations of competence at senior year must show readiness to produce work in one or more music technology areas at a professional level.

**e. Guidelines**

- (1) Normally, the institution maintains a program of regular consultation with professional practitioners in music technology.

- (2) Normally, institutions maintain a counseling program to provide students with a realistic assessment of job opportunities and professional requirements as appropriate to individual aptitude, professional interest, and academic progress.
- (3) Normally, institutions make a thorough assessment of each student's performance during internship experiences and use such assessment in the counseling process in general and with areas of music technology specialization that constitute the degree program's focus.

#### **D. Graduate Curricular Programs in Music Technology**

Specialized degrees or programs in music technology or degrees or programs with a required curricular component in music technology may be offered at the graduate level.

All music-centered graduate programs in music technology must meet operational, resource, and content standards applicable to their purposes, level, degree or program title, content, completion expectations, and other elements found in the graduate sections of the NASM Standards for Accreditation. Definitions, descriptions, and principles outlined in Appendix I.H. above are also applicable to graduate curricular programs in music technology.

All graduate curricular programs in music technology must be able to demonstrate logical and functioning relationships among purposes, curricular structure, content, expectations for competency development, and completion requirements.

Graduate programs offer a range of possibilities for music technology. Terminal degree programs with majors in music technology must require high professional levels of competence in the creation and production of work in music technology, or in scholarship or research focused on music technology.

Programs with majors in other fields requiring a set of studies in music technology may focus on graduate-level introductory or intermediate-level studies in music technology.

One or two courses in music technology may be appropriate as requirements or electives in various types of graduate programs, but not be structured to constitute a curricular program in music technology.

The competencies listed in Section 4.C. above are developed to ever-higher levels of proficiency and integration as study and experience in music technology progress. Beyond basic levels, these competency statements normally evolve into other competency formulations developed and used by the institution as the basis for completion requirements at the graduate level.

Graduate programs focused on the creation and production of work in music technology must be supported by the significant technological infrastructure and staff necessary to remain current within the field of music technology. Resources include digital and emerging technologies associated with work in music technology.

Standards for master's degrees are found in Standards for Accreditation XII. and XIV.A. of the *NASM Handbook*.

Standards for doctoral degrees are found in Standards for Accreditation XVI.A., B., C., and D.1., 2., 3. of the *NASM Handbook*.

#### **E. Non-Degree-Granting Programs in Music Technology**

General standards for non-degree-granting programs are found in Standards for Accreditation XVII., XVIII., and XIX.

## Section 5. Operational Standards for Music Technology Curricular Programs

The standards below are in addition to comprehensive standards stated in Standards for Accreditation II. and III. above applicable to all curricular offerings in music technology.

### A. Instructional and Technical Personnel *(in addition to those stated in Standards for Accreditation II.E. Faculty and Staff)*

1. The aggregate credential, experience, and achievement qualifications of faculty and staff for music technology and its various disciplines and components depend in large part on the nature of work in music technology, the institution's specific goals for achievement in one or more specific areas of music technology, and the nature of the institution's requirements for faculty in music, music technology, and other related disciplines. Music technology expertise is often gained through applications of interest, aptitude, and experimentation that develop capabilities for work in music technology. Formal academic credentials alone may not indicate the qualifications needed.

Qualifications normally include the ability to:

- a. Bring deep expertise and technical facility in some relevant body of content to integrative music technology efforts and programs.
- b. Explain and otherwise articulate or notate artistic, musical, technical, and integrative concepts and issues, especially to students.
- c. Research and effectively communicate complex ideas associated with work in the music technology area(s) of focus addressed by the curricular programs of the institution.
- d. Teach: sponsor, guide, and assist the development of student competencies and projects in music technology.
- e. Nurture and manage music technology projects of various types and sizes.

Qualified personnel may come from many sectors: full-time faculty, staff, adjuncts, industry employees, graduate students, personnel from other educational institutions.

2. Instructional and technical personnel supporting and/or administering work in music technology need to possess:
  - a. Expertise in music technology.
  - b. Advanced knowledge and skills in music and musicianship.
  - c. An understanding of the meanings, usages, and concepts of professional applications in preferably several fields of technology and related fields consistent with the purpose, nature, and areas of music technology addressed by the program.
3. Faculty teaching music technology courses and overseeing associated student project development or conducting labs in music technology must be qualified by demonstrated professional competence and experience. Faculty must have practical professional experience in the content covered by and the technology essential to any course they are teaching and remain current with professional applications of evolving technologies. Demonstrated teaching experience shall be a requirement for continuation.
4. In addition to qualified music technology faculty, the institution shall have faculty qualified to teach any specifically designated course in any discipline or area required to complete the

curricular program that addresses an element or component of the music technology curriculum.

If such requirements include any math, engineering, or other science-centered course, normally faculty teaching such courses shall have an earned doctorate in the field in which they are teaching and hold a faculty position in a school or department in that field.

5. If an institution offers a major in music technology, a faculty member or administrators shall be designated who has primary responsibility for the program and sufficient assigned time for its operation and development consistent with the size, scope, and requirements of the program. Normally, faculty members designated as program administrators or coordinators have several years of experience in music technology.
6. Professional development and support are important for faculty associated with music technology programs. Some faculty may need to be engaged in professional development outside their home discipline, and perhaps even outside traditional academic professional development activity.
7. Technical staff resources must be sufficient to support teaching, practice, projects, and other program activities in areas that include, but are not limited to, technologies, facilities, and maintenance. The level of technical staff support must be consistent with program purposes, size, scope, and curricular requirements.

**B. Resources and Delivery Systems** *(in addition to those stated in Standards for Accreditation II.F., Facilities, Equipment, Technology, Health, and Safety, and Standards for Accreditation II.G., Library and Learning Resources)*

Resources and delivery systems must match the purpose, nature, and scope of each course or program, including but not limited to:

1. Resource acquisition systems to assemble technologies and other resources used for specific elements of curricular programs in music technology, including associated projects.
2. Teaching spaces, workspaces, and studios with proper acoustics and acoustical control, furnished with up-to-date technologies and equipment for student experimentation and work in music technology and, as applicable, rehearsal halls, demonstration sites, performance venues, and digital workspaces. The number of teaching spaces, workspaces, and studios and their configurations must be commensurate with program enrollment and content requirements and with professional expectations and practices in the areas of focus in music technology offered by the institution.
3. Intellectual Resources
  - a. In addition to the usual resources, music technology programs need to access music and sound libraries, both those they acquire and those that are created by individuals working in the programs. These become part of the raw materials of work in music technology.
  - b. Participants in music technology programs need access to the range of current work in this field, including but not limited to appropriate texts, journals, and periodicals in the fields of music technology, electrical engineering, and associated technologies that are current in their accuracy and applicability, as well as documentation in various forms and means of state-of-the-art music technology work.
  - c. Resource issues include appropriate hardware and software, and fees for licensing and royalties.

- d. Issues related to copyright, fair use, and legal aspects of the use of digital assets—acquired or created—need to be addressed.
- e. Mechanisms for archiving music technology work are strongly recommended.

**C. Coordination**

Music-based curricular programs that require specific engineering or math or science courses must be able to demonstrate coordination with professionally credentialed faculties and administrators responsible for teaching those disciplines at a level consistent with the nature of purposes of the music technology program being offered. If the music unit shares the organization and management of a music technology program with another unit, cooperation in the development, operation, and evaluation of the program is required.



## APPENDIX I.I.

### CREATIVE MULTIDISCIPLINARY CONVERGENCE AND TECHNOLOGIES Information and Standards for Curricular Programs in Higher Education

National Association of Schools of Art and Design  
National Association of Schools of Dance  
National Association of Schools of Music  
National Association of Schools of Theatre

#### NOTE:

**1. Applicability Focus.** This Appendix applies only to certain types of multidisciplinary curricular programs as defined below and descriptively labeled for the purposes of this document “Creative Multidisciplinary Convergence and Technologies (CMCT).” These programs are distinguished from other programs by their purposes, content, and competency expectations involving or combining multiple disciplines and technology (see Section 1.C., *Definitions and Concepts*, and Section 2.M., *CMCT Competencies, Experiences, and Opportunities*.) These standards are applicable only to certain types of organized and published curricular offerings, and not to single educational experiences or stand-alone individual or group CMCT experimentation or production. Therefore, they do not apply to most art/design, dance, music, or theatre degrees or program majors, or to minors, areas of emphasis, or the equivalent that appear on the program listing for institutions with one or more arts accreditations. See Section I.E.2., *Curricular Programs*, and Section 2.A., *Applicability*.

**2. Complexity.** Appendix I.I. addresses educational programs that focus on certain combinations and convergences of creative purposes, disciplinary content, and ways of thinking and working that are complicated in and of themselves. In operation, these combinations and convergences produce and expand both creative possibility and complexity, whether or not they are placed within a curricular program. Therefore, this Appendix reflects the reality of these complexities in order to support conditions for learning that foster creativity. Institutions interested in CMCT are strongly encouraged to study the entire Appendix. An outline of the Appendix is provided below.

**3. Accreditation Reviews.** Although Appendix I.I. is a standards statement developed and used by four arts accrediting organizations (NASAD, NASD, NASM, and NAST), institutions offering curricular programs eligible for review under these standards and holding accredited institutional Membership in one or more of the organizations above are not required to seek accreditation from the other organizations as a condition of any single association’s approval of any program eligible for single accreditation review under these standards. In principle, the Commissions of each association act separately. The four arts accrediting organizations have provisions for multidisciplinary consideration of these programs in accreditation reviews under certain conditions (see Section 2.H., *Commission Jurisdictions: The Arts Accreditors and CAAA*).

**4. Association Positions.** Each of the arts accrediting associations above encourages member institutions to become informed and to participate in CMCT-related projects and other multidisciplinary cooperative efforts and courses as they deem appropriate to their purposes; however, offering curricular programs in this area changes the nature and scope of an institution’s engagement with CMCT. The associations affirm that the standards below are intended to neither encourage nor discourage the development of curricular programs in CMCT. Such decisions are the prerogative of the institution.

**5. Standards References.** This appendix references various standards within the Standards for Accreditation portion of the *Handbook* (NASAD, NASD, NASM, or NAST). References to section numbers are found within this appendix; all other references to the Standards for Accreditation portion of the *Handbook* are labeled accordingly.

**APPENDIX OUTLINE:****Section I. Information**

- A. Introduction
- B. Appendix Purposes
- C. Definitions and Concepts
- D. Institutional Purposes
- E. Institutional Projects and Program Choices

**Section 2. Standards and Guidelines**

- A. Applicability
- B. CMCT and Arts/Design-Centered Content
- C. CMCT and Technology-Centered Content
- D. CMCT, Computer Science and Engineering, and Research
- E. Programs Combining Studies in Arts/Design with Non-Arts CMCT
- F. Related Arts Accreditation Standards
- G. Administrative Home
- H. Commission Jurisdictions: The Arts Accreditors and CAAA
- I. Content, Titles, Terminologies, and Program Descriptions
- J. Basic Undergraduate Curricular Structures and Standards References
- K. CMCT Curricular Structure Standards and Associated Requirements
- L. CMCT Competency Development Choices and Proportions
- M. CMCT Competencies, Experiences, and Opportunities
- N. General Studies Associated with CMCT
- O. Operational Standards for CMCT Curricular Programs
- P. Graduate Curricular Programs in CMCT
- Q. Standards for Specific Curricular Programs

Items A. through H. provide standards-based information. Items I. through Q. address CMCT curricular programs specifically.

**Section 1. Information****A. Introduction**

1. **Appendix Scope.** This appendix addresses a complex area of artistic work and creative production enabled when historically evolving disciplinary and multidisciplinary concepts and creativity are allied with digital and other emerging technologies to create new forms of convergence.

The particular convergence addressed by this appendix involves a fusion of multiple disciplines within the arts and design fields with multiple forms of technology and other media in the production of creative work. Other fields may be involved as well.

This appendix does not address or encompass every, or even most, of the connections between technology and work in the various individual arts and design disciplines, nor does it address every combination involving multiple disciplines in the arts, design, and technology.

It does address a particular set of connections and integrations defined by certain mixtures of content, purpose, and means, as defined in Section 1.E.2. and Section 2.M. below.

The standards in this appendix area are applicable to curricular programs—areas of emphasis, minors, certificates, majors, etc.—focused primarily on addressing the particular set of connections and integrations defined below in Section 1.C. Other standards address curricular programs focused on other types of combinations.

2. **Definition Locations and Descriptions.** For the definition of Creative Multidisciplinary Convergence and Technologies (CMCT) and other terms used in this Appendix, see Section I.C., *Definitions and Concepts*.

For a description of CMCT in terms of the basic content, knowledge, and skills involved, see Section 2.M., *CMCT Competencies, Experiences, and Opportunities*

For a description of resources associated with CMCT work, see Section 2.O., *Operational Standards for CMCT Curricular Programs*.

For additional background and advisory information, see the *CAAA Tool Kit on Issues of Creative Multidisciplinary Convergence and Technologies (CMCT)* on the CAAA Web site at [http://www.arts-accredit.org/index.jsp?page=CMCT\\_Tool\\_Kit](http://www.arts-accredit.org/index.jsp?page=CMCT_Tool_Kit).

3. **Pathways.** Competencies and proficiencies in CMCT may be gained in many ways. This Appendix focuses on those pathways that can be defined as organized curricular programs offered by institutions of higher education with specific competency development and completion requirements. Other pathways are respected but not considered in terms of the standards and guidelines below.

4. **Appendix Sections.** Appendix I.I. provides overview information in Section 1. for institutions and arts/design programs interested in this area. The text of Section 1. is not a statement of accreditation standards.

Section 2. provides accreditation standards and guidelines for institutions with appropriate resources wishing to offer curricular programs addressing: (1) the type of creative and technological convergence based in the production of multidisciplinary work involving two or more arts/design fields or specializations and digital/emerging technologies, and perhaps also one or more other disciplines, or (2) the scholarly study of such work consistent with the definition in Section 1.C.

5. **Frameworks and Creativity.** This Appendix incorporates fundamental principles of academic integrity, public information, and program operation into a framework. This framework provides a basis for creative local consideration about goals and expectations in a field that by its very nature is experimental, and that has and should continue to have few boundaries.

## B. Appendix Purposes

This Appendix is intended to:

1. Support the continuation and growth of creative dynamism in a multifaceted field where discovery is a major goal, and where there is little or no stasis.
2. Focus on CMCT from the perspectives of arts and design disciplines while fully addressing the fact that CMCT work encompasses and finds impetus from many other disciplines and perspectives.
3. Present principles and concepts that can be considered at various levels of breadth and depth, and that remain current as change occurs.
4. Provide a framework that can encompass and encourage specific CMCT applications or content details that change constantly as exploration, discovery, and technical changes continue.
5. Address and encompass a broad range of purposes, content, approaches, and methods among institutions.
6. Clarify means for determining commonalities and distinctions among basic types of curricular programs according to content and levels of engagement.

7. Indicate protocols for maintaining the internal integrity of individual curricular programs, and for providing clear, accurate program information to students and the public.
8. Offer guidance for the timely evolution of essential academic functions needed to support CMCT programs, such as libraries, data scores, academic management information systems, etc.

### C. Definitions and Concepts

For the purposes of this Appendix:

1. **Creative Multidisciplinary Convergence and Technologies (CMCT)** normally indicates the active involvement of
  - More than one arts or design discipline (e.g. art, design, dance, music, theatre, etc., including, as applicable, its specializations).
  - In the combination or melding of two or more content forms and media through the use of digital and emerging technologies.
  - To create works/productions involving two or more of the other arts/design forms or with significant arts/design content or presence.

CMCT is centered in multiple creative artistic practices. In this text, “CMCT” refers to arts-centered and/or design-centered CMCT. Other types of creative convergence not involving a deep integration of two or more arts/design areas—and therefore not addressed in depth by this Appendix—are referred to in this text as “non-arts CMCT.”

CMCT scholarship addresses various aspects of work in CMCT as defined above from analytical, historical, and other perspectives.

The use of technological means is central to CMCT, but abilities to use CMCT-associated hardware, software, and other technologies does not automatically or necessarily indicate competency in CMCT. Technological knowledge is not conflated with general or specialized artistic or design knowledge. The reverse is also true.

CMCT work may stand alone as a production unto itself, or may be incorporated into a production in one or more of the arts and design forms (e.g. plays, dance performances, films, opera, concerts, communication designs, interactive media designs, smart objects).

2. **Arts/design, or arts** encompasses all of the individual performing and visual arts and all of the various design fields and includes those disciplines, manifestations, and practices that combine arts (dance, music, theatre, visual arts, film, etc.) or design elements in traditional or new forms. The terms indicate a set of creative disciplinary areas from which choices about inclusion are made on a project-to-project basis. The terms do not indicate a requirement that all fields listed must always be represented in any CMCT course or project or curriculum.
3. **Multidisciplinary** includes the arts/design disciplines and other disciplines.
4. **Convergence** includes combinations, but strongly connotes a fusion of elements typically through explicit uses of digital and emerging technologies. Convergence may occur on many different levels and at many different scales.
5. **Technology**, singular or plural, encompasses all types of technology—current, past, and future. However, most uses in this Appendix refer to electronic, digital, and/or emerging technologies used as a means to produce creative work. Technology also refers to applications and uses, and to contexts for work shaped by technological means, for example, the distribution systems of social media.

6. The term **applications** encompasses many concepts, for example:
  - a. CMCT applications are found in many sectors, including but not limited to the arts (e.g. dance, music, theatre, visual arts, film, etc.) and design (e.g. communication design, fashion design, industrial design, interior design, textile design, theatre design, etc.), game development, broadcasting and journalism, advertising and entertainment, information and instructional technology, business, and product development.
  - b. Applications of CMCT and associated non-arts CMCT use and integrate work and processes from the sciences, engineering, and/or computer technology. Interactions, engagements, and applications involving these fields in some manner are fundamental aspects of arts/design CMCT.
7. **Curricular Programs** indicates a set of courses, projects, or other published requirements for a degree, certificate, diploma, major, minor, area of emphasis, etc.

#### D. Institutional Purposes

1. Institutions interested in pursuing CMCT activity have many choices about levels of engagement. One fundamental choice is whether to support (a) projects, (b) curricular programs, or (c) both.

Decisions regarding the scope of involvement with CMCT activity are the prerogative of each institution. However, each decision produces its own set of necessities for success.

2. Levels of CMCT engagement in creative production and/or scholarship include but are not limited to:
  - a. Projects (singly or in series).
  - b. Coursework and/or experiences, elective or required, open or limited by admission criteria.
  - c. Curricular programs in the primary arts/design area, other arts/design areas, or other fields with required CMCT content, as coursework, emphases, or minors.
  - d. Curricular programs leading to degrees or other credentials with majors in arts/design CMCT.

These may be based administratively in (1) art/design, dance, music, theatre, or other arts/design areas (2) a consortium of several arts/design disciplines, or (3) institutes or similar administrative entities involving the arts and/or design, engineering, technology, business, and other disciplines.

3. Types of projects, courses, or curricula offered at various levels of capacity and complexity may include, but are not limited to:
  - a. Orientations to or surveys of CMCT.
  - b. Conception, development, and production of CMCT work.
  - c. Research, scholarship, and publication associated with CMCT.

#### E. Institutional Projects and Program Choices

##### 1. Projects

- a. Projects may be stand-alone, extracurricular, or associated with courses or curricular programs.
- b. Project choices are driven by personnel, aspirations, expertise, resources, and conditions in each institution, including the ability to establish and sustain creative environments and project teams.

- c. Stand-alone and extracurricular projects are encouraged but are not subject to review or listing by the arts accrediting associations.

## 2. Curricular Programs

CMCT programs pursued in courses or curricula address a broad range of goals, objectives, and applications. Whatever goals or objectives are chosen, each program makes decisions about the extent to which students will be prepared to understand CMCT and to produce CMCT work or scholarship using knowledge and skills associated with:

- a. Various means for producing multi-dimensional communications, products, environments, and interactions, including the structures and properties inherent in various disciplines and media, e.g. spatial, temporal, and/or algorithmic.
- b. Differing viewpoints of users, audiences, clients, and/or artists in other fields, designers, and professionals in other sectors and fields.
- c. Current and emerging knowledge and technologies.
- d. Differing perspectives and conceptions of technology as a tool, a medium, and/or an environment.
- e. Research and scholarship about or associated with CMCT.
- f. CMCT concepts and applications in other disciplinary practices or as a freestanding endeavor.

Decisions about curricular presence, proportion, and objectives exert a critical influence on the structure and content of each program, and the resources needed to support it.

Qualified faculty, technical resources, disciplinary and multidisciplinary content and organization, and curricular offerings sufficient to support specific goals and objectives are prerequisites to effectiveness in offering courses, areas of emphasis, minors, degrees, or other credentials in CMCT (see Section 2. below).

Whatever choices are made by the institution, students need to develop skills, knowledge, and perspectives from more than one discipline, e.g. art/design, dance, music, theatre. Multidisciplinary content oriented to capabilities in convergence is integral to curricular programs that address arts/design CMCT, whether structured as majors, minors, areas of emphasis, or in other patterns.

### Section 2. Standards and Guidelines

The standards and guidelines below address curricular programs that constitute areas of emphasis, minors, majors, or their equivalents in CMCT. They supplement standards and guidelines applicable to all curricular programs beginning in Section I. and continuing to the end of the Standards for Accreditation applicable to accredited institutional Membership in NASAD, NASD, NASM, or NAST.

The standards in this Appendix address structural and operational issues. They also address basic knowledge and skills associated with creating and producing CMCT or with studying the field of CMCT from an informed perspective.

As is the case with standards for each arts and design field, knowledge and skills development standards for CMCT represent goals for capability to create and present work. They provide a foundation for individual cultivation of CMCT that enables informed exploration and effort that in turn lead to CMCT-centered production. These productions are unique creations irrespective of whether or not they are reproduced for mass consumption.

Thus, the CMCT curricular standards below and the competency development goals they contain support, enable, and serve uniqueness of result.

**A. Applicability.** The standards below are the basis for accreditation documentation and Commission review when *multidisciplinary* arts/design CMCT, as defined above, has a curricular presence and is specifically designated:

1. As a minor or area of emphasis within an arts or design degree or non-degree program (e.g. art/design, dance, music, theatre).
2. As the major in an arts or design degree or non-degree program.
3. As a first or second major along with an arts or design major in a double-major program.
4. As a primary component in degree or non-degree programs featuring disciplines in combination that require an arts or design major or at least 25% studies in arts or design.
5. As the primary content of a course, normally only in terms of the relationship of that course to overall curricular structure, or to title/content consistency and other issues of program functionality and public information.

**A short applicability test:** Yes, if a curricular program is focused on CMCT. Yes, if a curricular program is focused on one or more particular arts/design disciplines plus a curricular program in CMCT. No, if studies in a particular area of arts/design are combined with studies in technology or the other arts that may address elements of CMCT, but that are not combined or integrated as indicated in the definition of CMCT in Section 1.C.

**B. CMCT and Arts/Design-Centered Content**

1. Content, techniques, and technologies used as elements in CMCT are often applied and studied in arts/design contexts that are not fundamentally or primarily multidisciplinary. Programs of study of this type are documented and reviewed by the Commission as appropriate to program purposes using, as appropriate, other sets of NASM, NASAD, NAST, or NASD standards. In these circumstances, institutions and the Commission may reference competencies, experiences and opportunities, and other portions of this Appendix, if applicable to the purpose and content of the program or to issues pertinent to documentation and review. Examples follow.

**NASAD:** Normally, programs in areas such as digital media, film/video production, communication design, animation, and theatre design structured to meet standards in previous sections of the *NASAD Handbook* are not considered, titled, or reviewed as majors in CMCT, even if they require some CMCT content.

**NASD:** Normally, programs based in dance choreography and electronic media structured to meet standards in previous sections of the *NASD Handbook* are not considered, titled, or reviewed as majors in CMCT, even if they require some CMCT content.

**NASM:** Normally, programs in areas such as music composition, opera, musical theatre, recording technology, or music technology structured to meet standards in previous sections of the *NASM Handbook* are not considered, titled, or reviewed as majors in CMCT, even if they require some CMCT content.

**NAST:** Normally, programs in areas such as design/technology, film/video production, or musical theatre structured to meet standards in previous sections of the *NAST Handbook* are not considered, titled, or reviewed as majors in CMCT, even if they require some CMCT content.

2. Curricular programs, including but not limited to those listed immediately above, may provide the preparation necessary to bring specialist expertise to teams that create and produce CMCT,

irrespective of the inclusion of specific program requirements in CMCT. However, the CMCT title or designation is appropriate only for programs or courses with stated purposes and curricular structures in CMCT. Titles and designations are based on what programs prepare students to do immediately upon graduation or completion, not how graduates apply or evolve their knowledge and skills to contribute to various forms of work.

### C. CMCT and Technology-Centered Content

Knowledge and skills in technological subjects are essential aspects of CMCT, but they alone do not constitute the whole. The institution must clearly differentiate (1) the acquisition of software capability or general understanding or more advanced knowledge and skills in one or more technologies potentially applicable to CMCT from (2) mastery of the broader competencies associated with various professional practices in the creation and production of CMCT work.

### D. CMCT, Computer Science and Engineering, and Research

Curricular programs in CMCT and other types of CMCT content are natural partners with curricular programs in computer science and engineering. These combinations are natural resources for various kinds of innovation-oriented research and development beneficial to the fields and work of all participants. Institutions control the purposes, organization, and management of such combinations, making choices among myriad possibilities for coordination.

Standards regarding relationships and distinctions between the accreditation of curricular programs in the arts (arts accrediting organizations) and in engineering (ABET) are found in Appendix I.F. of the *NASM Handbook*, Appendix I.C. of the *NASAD Handbook*, and Appendix I.E. of the *NAST Handbook*. Operational standards and guidelines related to coordinated programs from a CMCT perspective are found in Section 2.O. below.

### E. Programs Combining Studies in Arts/Design with Non-Arts CMCT

Curricular programs in arts/design may include or be combined with studies in non-arts CMCT areas. In these cases, arts accreditation standards for combination degrees found in Standards for Accreditation III.I., IV.C.6., and IV.C.7., apply to curricular structures.

### F. Related Arts Accreditation Standards

**NASAD:** NASAD standards for Degree Programs Combining Studies in Art and/or Design and Electrical/Computer Engineering (NASAD and ABET) are found in Appendix I.C. of the *NASAD Handbook*. Generic NASAD standards for programs featuring Disciplines in Combination are found in Standards for Accreditation III.I. Generic NASAD standards for Majors in or Based on Electronic Media are found in Standards for Accreditation III.J.

**NASD:** Generic NASD standards for programs featuring Disciplines in Combination are found in Standards for Accreditation III.I. of the *NASD Handbook*. Generic NASD standards for Majors in or Based on Electronic Media are found in Standards for Accreditation III.J.

**NASM:** NASM standards for Studies in Recording Technology are found in Appendix I.G. of the *NASM Handbook*. Standards for Baccalaureate Curricula Combining Studies in Music and Electrical Engineering (NASM and ABET) are found in Appendix I.F. Generic NASM standards for programs featuring Disciplines in Combination are found in Standards for Accreditation III.I. Generic NASM standards for Majors in or Based on Electronic Media are found in Standards for Accreditation III.J.

**NAST:** NAST standards for Degree Programs Combining Studies in Theatre and Electrical/Computer Engineering (NAST and ABET) are found in Appendix I.E. of the *NAST Handbook*. Generic NAST standards for programs featuring Disciplines in Combination (Inter-, Multi-, Co-Disciplinary Programs,



etc.) are found in Standards for Accreditation III.I. Generic NAST standards for Majors in or Based on Electronic Media are found in Standards for Accreditation III.J.

#### **G. Administrative Home**

Curricular programs in CMCT may be administered under the auspices of a single arts or design discipline, two or more arts and/or design disciplines, a college or school of the arts or design (however named) in combination with non-arts or design departments or schools, or in or through a separate consortium, institute, or similar entity developed specifically for CMCT or similar purposes in some other type of entity.

Choices regarding the administrative home for curricular programs in CMCT are the prerogative of the institution. Normally, curricular programs with a major in a particular area of art and/or design and an area of emphasis or minor in CMCT are administered by the applicable art and/or design unit.

#### **H. Commission Jurisdictions: The Arts Accreditors and CAAA**

Commission jurisdictions are determined primarily on relationships among purpose, content, and nature of work required in specific curricular programs. Degrees or other offerings that are (1) based in a specific arts or design discipline—visual arts, design, dance, music, theatre—and (2) include a curricular program in CMCT or (3) that require a significant presence for that discipline in a multidisciplinary format associated with CMCT are reviewed by the arts accreditor for that discipline as outlined in its various standards, many of which are referenced below in Section 2.J.

Majors in CMCT that are administered solely by an arts/design, dance, music, or theatre unit would be reviewed by the arts accrediting association appropriate for that unit, and a decision about accreditation and listing would be based on purpose, content, and nature of work. Expertise beyond the single discipline may be engaged in the review of such programs.

Majors in CMCT administered in schools or colleges of the arts, or by consortia, institutes, or other entities have the opportunity to seek a consultative review from a multidisciplinary perspective from the Commission on Multidisciplinary Multimedia (MDMM) of the Council of Arts Accrediting Associations (CAAA). CAAA is a consortium of the arts accrediting associations for art and design, dance, music, and theatre. This consultative review is not an accreditation review, but with an institution's agreement, it may be factored into accreditation reviews of the separate arts accrediting organizations and thus be advisory to one or more of their accreditation commissions, or it may be conducted at the request of the institution as a service to the institution.

For consultation regarding commission jurisdictions, please contact the staff of the National Office for Arts Accreditation.

#### **I. Content, Titles, Terminologies, and Program Descriptions**

In CMCT the focus is on the thing being done more than what it is called. However, as is the case for each curricular program offered by an institution, there must be consistency among content, title, terminology, program descriptions, and any other information provided to students and the public.

##### **1. Content**

At its base CMCT refers to a specific kind of integrative production-oriented work involving at least two or more of the arts and/or design disciplines that is enabled by and presented through digital and emerging technologies. The integrations of all these characteristics and elements enable the particular types of convergences identified as CMCT (see Standards for Accreditation I.C.)

Many important and valuable connections among the arts and design disciplines, and among the arts and design disciplines and technology, are not CMCT.

For curricular programs, required curricular content linked to competency development expectations involving integrations are the primary determinants of (a) whether or (b) the extent to which a program is centered in CMCT, and (c) what the answer reveals about consistency among titles, terminologies, and program descriptions.

## 2. Titles

CMCT—a term used in this text to designate a type of work—is not a standard degree title, and may never become one. Other current or future titles can be consistent with CMCT-centered curricular programs. (See *Terminologies* below.)

Title/content consistency determinations with regard to CMCT start with content—the thing being done, in part because titles in current use may be consistent with curricular content or programs that have elements of CMCT, but that do not address or that are not centered on CMCT sufficiently to warrant designating CMCT as an area of emphasis or a major or some other type of curricular program.

## 3. Terminologies

As expected in a developing field, there are many terminologies. A few of the many terminologies that may be associated with CMCT content and work are: multidisciplinary multimedia, digital media, intermedia, game design, media arts, interactive media, new media, and emerging media.

Terminologies used by the various art and design disciplines that include interactions with production-oriented technologies include, but are not limited to, animation, communication design, interaction design, installation, recording technology, music technology, game audio, film/video production, theatre design/technology.

The arts and design disciplines also have degree structures for combining the professional undergraduate degree in a particular discipline with areas of emphasis in other fields, including technologically based fields.

Curricular programs with these titles or structures may or may not include requirements in CMCT. If included, these CMCT-associated requirements may or may not have sufficient presence or focus to constitute a curricular program in CMCT. The relationship between content and curricular structure is the key factor in determining applicability of CMCT standards.

## 4. Program Descriptions

Given the range of possibilities regarding content, title, terminology, and their combinations, CMCT curricular program descriptions must be accurate and clear regarding purposes, content, and competency development. These descriptions are particularly critical when titles or terminologies for CMCT curricular programs use the same language as titles for programs not necessarily or always focused on CMCT. Normally, within each institution, CMCT curricular programs carry a title or use terminology that distinguishes them from other curricular programs.

CMCT curricular program descriptions connecting program completion with career preparation, career entry, or preparation for advanced study must meet standards in Standards for Accreditation II.I.k.

## J. Basic Undergraduate Curricular Structures and Standards References

1. *Types of Degrees, Majors, Minors, Areas of Emphasis, Double Majors, etc.* Basic title, structural, and content standards are found in Standards for Accreditation IV.C. Information regarding independent study is found in Standards for Accreditation III.G.

2. The relationship between time distributions within degree programs and degree integrity are found in Standards for Accreditation IV.C.1.c.(1).
3. *Liberal Arts Undergraduate Degrees*. Standards for Accreditation IV.C.4. and Standards for Accreditation VII.

If applicable to an institution's programs, various structures for combining a liberal arts major in a particular arts/design field with studies in related or outside fields such as CMCT—elective study, specific emphasis or minor, double major—are found in Standards for Accreditation IV.C.6.a.

4. *Professional Undergraduate Degrees*. Standards for Accreditation IV.C.1., 2., 3., and 5. and Standards for Accreditation VIII. and IX.

If applicable to an institution's programs, various structures for combining a professional degree in an arts or design field with studies in related or outside fields such as CMCT—elective study, specific emphasis or minor, elective studies in a specific outside field, double majors, and, in NASM, the professional Bachelor of Musical Arts degree—are found in Standards for Accreditation IV.C.6.

5. *Liberal Arts Undergraduate Degrees in CMCT*

These degrees must:

- a. Apportion time to the two curricular areas designated major and general studies consistent with standards and guidelines for other liberal arts degrees in the particular arts/design area and the other arts fields.
- b. Require that the major (CMCT) occupy at least 30% in content chosen consistent with program purposes from among that outlined in Section 2.L. below.
- c. Meet requirements outlined in Section 2.L.4. below.

Such degrees may be combined with a liberal arts degree in one of the other arts disciplines or in design to create a double major.

6. *Professional Undergraduate Degrees in CMCT*

These degrees must:

- a. Apportion time to the three curricular areas designated major (CMCT), supportive studies in the major, and general studies consistent with standards and guidelines for other professional degrees in the arts and design disciplines.
- b. Require that the major (CMCT) occupy at least 65% in order to develop requisite competencies and engage in essential experiences and opportunities listed in Section 2.M. below.

If the undergraduate professional degree in art/design, dance, music, theatre, film, etc. is associated with majors, minors, areas of emphasis, etc. in CMCT, the degree must meet arts accreditation requirements for all professional undergraduate degrees of that particular arts/design area, including common body of knowledge and skills development outlined in Standards for Accreditation VIII.B.

## K. CMCT Curricular Structure Standards and Associated Requirements

### 1. Standards

- a. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those completing a specific area of

emphasis, minor, or a degree or other credential in CMCT.

- b. Institutions interested in offering CMCT emphases or minors within single-discipline majors in arts/design or other fields use structural standards for that single discipline and a major as a framework for the inclusion of CMCT content (e.g. BFA in Stage Management with an Emphasis in CMCT; B.M. in Composition with an Emphasis in CMCT, etc.).

## 2. Guidelines

The structure of each curriculum normally conforms to the basic distributions of time and disciplinary work, and achievement expectations associated with the type (e.g. liberal arts, professional, practice-oriented, research-oriented, practice- and research-oriented, etc.) and level (e.g. basic, intermediate, advanced, undergraduate, graduate, etc.) of the program or credential offered.

### L. CMCT Competency Development Choices and Proportions

1. **Choices and Proportions.** Institutional choices regarding the development of CMCT competencies are placed within the institution's chosen CMCT purposes and program framework, e.g. (a) liberal arts or professional undergraduate degrees, or a degree with an experimental structure, (b) production or scholarship focus or blended concentration, (c) major, double major, minor, area of emphasis, independent study, etc., (d) introductory, basic, intermediate, advanced, etc., (e) overview, comprehensive, focused, specialized, etc.

One or more of the competencies below may also inform content area choices for practice- and/or research-oriented graduate study, especially for students seeking to develop a set of knowledge and skills in CMCT.

Choices of competency requirements must enable students to fulfill the specific purposes and scope of any CMCT curricular program for which they are enrolled.

2. **Competency Requirements, Levels, and Institutional Prerogatives.** The CMCT competencies listed in this Appendix may be pursued at elementary, intermediate, and advanced levels. The levels are set by the institution for each CMCT curricular program offered. Levels and associated graduation or completion competency and other requirements must be consistent with each degree or program's objectives, degree title, and major.

The list of competencies in Section 2.M. does not preclude any institution's prerogative to require the development of additional competencies or to state in other terms one or more of the functions indicated in the competency statements below.

3. **CMCT Minors, Areas of Emphasis, and Their Equivalents.** A CMCT designation indicates that the program develops or requires at least an overview understanding of CMCT as a whole field. Content chosen for this and other purposes demonstrates a clear connection to development in several of the competency areas listed as titles for items a., b., c., and d. in Section 2.M.1. below as appropriate to the level of the minor or area of emphasis. To meet requirements for title/content consistency, minors and areas of emphasis focused primarily on specific elements or components used in CMCT, are titled with the names of those elements or components, not CMCT.
4. **Undergraduate Liberal Arts Degrees with a Major in CMCT.** A CMCT designation indicates that the program develops or requires a basic understanding of CMCT as a whole field; for example, informational knowledge about CMCT components, concepts and structures; conceptualization, creation, and development processes; the practicalities and contexts for CMCT work; and some experience in making CMCT. Specific requirements for the major demonstrate a clear connection to development in the competency areas listed as titles for items a., b., c., and d. in Section 2.M.1.

5. **Professional Undergraduate Degrees with a Major in CMCT.** All competencies listed in Section 2.M.1. below are required for graduation from a professional arts-/design-labeled undergraduate degree—BFA, BM, etc.—with a major in or focused primarily on the production of CMCT work, and/or titled a major in CMCT, irrespective of the particular terms or label used by the institution to indicate CMCT.
6. **Experimental Degree Structures.** Experimentation in degree structures, content, and knowledge and skills development systems may be appropriate for some undergraduate CMCT programs. However, CMCT competency development requirements for graduation must be consistent with published program objectives and time distributions (see Standards for Accreditation III.M. and IV.C.1.c.)
7. **Other Applications.** Whether centered in art/design, dance, music, theatre, or in other fields, one or more of the competencies listed below may be required to achieve the production and/or informational and/or scholarly objectives of individuals or programs.

## M. CMCT Competencies, Experiences, and Opportunities

### 1. Competencies

Consistent with their purposes and level, CMCT curricular programs develop one or more of the following competencies:

- a. Basic informational knowledge regarding:
  - (1) The vocabulary of practice, including the ability to articulate what basic terms and concepts mean in:
    - (a) At least one arts/design discipline, e.g. art/design, dance, music, theatre, film.
    - (b) At least one and usually several other arts/design and/or other creative disciplines.
    - (c) Appropriately related technology.
    - (d) Multiple media forms and technologies associated with CMCT.
  - (2) Fundamental generative processes—the way work is created in the various arts and design forms, in technology, and in CMCT. Includes basic components, disciplines, and integrations; materials and techniques; creative patterns/processes; problem-solving; and formal relationships.
  - (3) Notational systems—the natures of notational systems (etching, scoring, pseudo-coding, mapping) and what they do in the various arts and in technology.
  - (4) Editing systems—procedures, processes, and criteria for synthesizing and determining final compositional, design, or technical procedures.
  - (5) Phases of production, exhibition, and distribution—sequences for the art forms, for design, for other disciplines involved, for technology, and for multimedia.
  - (6) Fundamental business practices and contexts associated with production, exhibition, and distribution for various types of CMCT.
- b. Knowledge and abilities regarding CMCT concepts and structures, including but not limited to:
  - (1) Knowledge of the concepts related to the visual, spatial, sound, motion, interactive, performative, and temporal elements/features of digital and emerging technology and

the principles for their use in the creation and application of CMCT work.

- (2) Ability to combine understanding of the special properties of various specific disciplines and media with an understanding of narrative and other information/language structures for organizing content in time-based or interactive CMCT.
  - (3) Ability to organize and represent content structures such as communications, objects, and environments in ways that are responsive to artistic/design goals and/or other technological, social, cultural, and educational systems and requirements.
- c. Ability to conceptualize, create, and develop CMCT work, including but not limited to:
- (1) Abilities to conceptualize, capture, create, and edit in various media using programming codes and/or software packages. Associated competencies include:
    - (a) Understanding of digital multimedia capabilities and uses of light, images, animation and film and video, sound, and texts.
    - (b) Understanding of the characteristics and capabilities of various technologies (hardware, software, and code-based systems); their appropriateness for particular expressive, functional, and strategic applications; their positions within larger contexts and systems; and their influences on individuals and society.
  - (2) Knowledge of the processes for the development and coordination of technology-based CMCT creative tools (for example, storyboarding, concept mapping, and the use of scenarios and personas).
  - (3) Ability to use technologies to achieve specific expressive, functional, and synergistic objectives.
  - (4) Understanding of the nature and procedures of collaborative work, and the ability to work in teams to organize collaborations among representatives from multiple disciplines and perspectives.
  - (5) Ability to communicate verbally and write effectively in CMCT contexts.
- d. Knowledge and understanding of practicalities and contexts for CMCT, including but not limited to:
- (1) Understanding of what is effective, useful, usable, and desirable with respect to:
    - (a) Interactive user/audience-centered interfaces.
    - (b) Digitally based, technologically mediated communication, objects, and environments.
    - (c) The ability to analyze and synthesize relevant aspects of human interaction in various contexts (physical, cognitive, cultural, social, political, economic, etc.).
  - (2) Knowledge of the basic principles, laws, regulations, and ethical considerations and practices associated with CMCT and intellectual property as it is both acquired and created by individuals working in the programs.
  - (3) Knowledge of history, theory, and criticism with respect to CMCT and related areas such as film, video, technology, media, sonic arts, and digital arts and design.

## 2. Opportunities and Experiences

The following standards and guidelines are applied according to the purposes and goals of each CMCT program. All are applicable to professional degree programs in CMCT.

- a. Sufficient access to the following resources to accomplish the purposes and requirements of the programs. Professional degree programs in CMCT require regular access to such resources.
  - (1) Image, video, sound, and other libraries and resources that provide raw material for CMCT work, and to studios and libraries with appropriate electronic media resources and reference materials regarding CMCT in other relevant disciplines such as arts, design, film studies, cultural studies, history of technology, communication, cognitive psychology, human factors, computer science, and business.
  - (2) For instruction and for independent work, appropriate technology and staff necessary for the development and professional production of CMCT work. Consistent with the goals and objectives of the program, equipment should align with disciplinary/industry standards. This alignment is essential for professional programs.
  - (3) Regular access to instruction and associated experience and critique by faculty with educational and professional backgrounds in CMCT. Appropriate backgrounds must include more than specific software or hardware skills.
- b. Opportunities to do work that combines several disciplines or media applications, or that explores relationships between practice and research.
- c. For students in professional degree programs, final project and/or portfolio demonstrations of readiness to do CMCT work at a professional level.
- d. To ensure that opportunities can be fully realized, programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately owned machines in CMCT workspaces and classrooms. The institution should be cognizant of constantly changing industry preferences for certain operating systems, computer platforms, and software in setting computer purchase requirements and infrastructure support.
- e. In order to accomplish some kinds of work, students may need to know or learn computer programming or scripting.
- f. Opportunities to participate in internships or other types of practica are recommended.

### N. General Studies Associated with CMCT

1. Work in convergent fields is inherently collaborative and synthesizes content, resources, and methods from many disciplines.
2. General studies requirements should correlate with the overall goals and objectives of each curricular program. Studies in areas such as writing, film studies, arts and design disciplines outside the student's home discipline, cultural studies, performance studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business are recommended.

### O. Operational Standards for CMCT Curricular Programs

The standards below are in addition to comprehensive standards found in Standards for Accreditation II. and III. that are applicable to all curricular offerings in CMCT.

## 1. Instructional and Technical Personnel

- a. The aggregate credentials, experience, and achievement qualifications of faculty and staff for CMCT and its various disciplines and components depend in large part on the nature of CMCT work, the institution's specific goals for achievement in CMCT, and the nature of the institution's requirements for faculty in arts/design or other creative disciplines. CMCT expertise is often gained through applications of interest, aptitude, and experimentation that develop capabilities for combining and synthesizing component disciplines. Formal academic credentials alone may not indicate the qualifications needed.

Qualifications normally include the ability to:

- (1) Bring deep expertise and technical facility in some relevant body of content to collaborative efforts and programs.
- (2) Explain and otherwise articulate or notate artistic and technical concepts and issues, especially to those in other fields.
- (3) Research and effectively communicate complex ideas associated with creative work developed through the collaborative process.
- (4) Teach: sponsor, guide, assist; and mentor the development of student competencies and projects in CMCT.
- (5) Build, participate in, and oversee multidisciplinary teams.
- (6) Nurture and manage CMCT projects of various types and sizes.

Qualified personnel may come from many sectors: full-time faculty, staff, adjuncts, industry employees, graduate students, personnel from other educational institutions.

- b. Instructional and technical personnel supporting and/or administering CMCT work need to possess:
  - (1) Expertise in multiple media forms.
  - (2) Some level of familiarity with related disciplines outside of the arts.
  - (3) An understanding of the meanings and usages of various words and concepts in preferably several fields of technology, media forms, and related fields consistent with the purpose and nature of the project or program.
- c. Faculty teaching CMCT-centered courses and overseeing associated student project development or conducting labs in CMCT must be qualified by demonstrated professional competence and experience. Faculty must have practical professional experience in the content covered by any course they are teaching and be qualified to teach current technology. Demonstrated teaching experience shall be a requirement for continuation.
- d. In addition to qualified CMCT faculty, the institution shall have faculty qualified to teach any specifically designated course in any discipline or area required to complete the curricular program that addresses an element or component of CMCT.

If such requirements include any math, engineering, or other science-centered course, normally faculty teaching such courses shall have an earned doctorate in the field in which they are teaching and hold a faculty position in a school or department in that field.



- e. Staff support commensurate with the scale of programs, projects, resource requirements, and delivery systems is essential.
- f. Medium- to large-scale CMCT efforts normally require a project manager who coordinates fulfillment of technical and technological requirements.
- g. If an institution offers a major in CMCT, a faculty member or administrator shall be designated who has primary responsibility for the program and sufficient assigned time for its operation and development consistent with the size, scope, and requirements of the program. Normally, faculty members designated as program administrators or coordinators have several years of experience producing CMCT work.
- h. Professional development and support are important for faculty associated with CMCT programs. Some faculty may need to be engaged in professional development outside their home discipline, and perhaps even outside traditional academic professional development activity.

For additional standards regarding faculty and staff, see Standards for Accreditation II.E.

## **2. Coordination and Coordinated Programs**

- a. CMCT-based curricular programs that require specific courses in other arts, design, humanities, technology, engineering, math, or science courses must be able to demonstrate coordination with professionally credentialed faculties and administrators responsible for teaching those disciplines at a level consistent with the nature and purposes of the CMCT program being offered.
- b. If the arts/design unit shares the organization and management of a CMCT program with one or more other units, cooperation in the development, operation, and evaluation of the program is required.

## **3. Resources and Delivery Systems**

Resources and delivery systems must match the purpose, nature, and scope of each course or program, including but not limited to:

- a. Resource acquisition systems to assemble technologies and other resources used for specific elements of curricular programs in CMCT, including associated projects.
- b. Working spaces that are the locations for:
  - (1) Development of coherent creative action (dissimilar things going different ways, but working together).
  - (2) Individual and collaborative study, exploration, and work.
  - (3) Systems integration (artistic [e.g. composition, choreography, playwriting or narrative, visual design] and technological).
  - (4) Project fulfillment and artistic production.
  - (5) Development and maintenance of a creative environment.
  - (6) Installation, access, maintenance, and security and storage of institutional and student-owned equipment.

Working spaces include, but are not limited to, locations featuring computers and other technologies, as well as studios, scene shops, rehearsal halls, demonstration sites, performance venues, and digital and virtual workspaces for CMCT.

c. Intellectual Resources

- (1) In addition to the usual resources for the arts and technology, CMCT programs need to access image, video, sound, and other libraries and assets, both those they acquire and those that are created by individuals working in the programs. These become part of the raw materials of CMCT work.
- (2) Participants in CMCT programs need access to the range of current work in this field.
- (3) Resource issues include appropriate hardware and software, and fees for licensing and royalties.
- (4) Issues related to copyright, fair use, and legal aspects of the use of digital assets—acquired or created—need to be addressed.
- (5) Mechanisms for archiving CMCT work need to be developed.

For additional standards applicable to Facilities, Equipment, Health, and Safety, see Standards for Accreditation II.F.; Library and Learning Resources, Standards for Accreditation II.G.

**4. Time and Credit Allocations**

Various aspects of CMCT knowledge and skill development are time-intensive. Examples include, but are not limited to: collaborations, project-based activities involving multiple disciplines and perspectives, team-based learning and creating, developing the artistic and technological proficiencies to realize concepts within specific CMCT works and for any specific CMCT work as a whole.

Alternative models may be appropriate (a) to allocate time through schedules and other means, and (b) to structure the relationship between time and credit (see Standards for Accreditation, Standards for Accreditation III.A., and especially note the following Standards III.A.2.a).

Alternative models may also be appropriate for developing the relationship among time, faculty and staff personnel assignments, and load credit. Examples include, but are not limited to, mentoring project-based work, team-based teaching, and lab oversight and management.

Within the frameworks established in the various arts accreditation standards, decisions regarding time and credit allocations are the prerogative of each institution.

**5. Evaluation**

For CMCT curricular programs that are arts-/design-based, qualified artists/designers associated with the institution must be primarily responsible for quality definitions and quality assurance consistent with the purposes of each program.

Evaluation and associated planning need to take into account the fact that CMCT is new, experimental, and exploratory in both artistic and technical dimensions. Due to the emergent nature and the rapid expansion of digital and other technologies and the complexity produced by mixtures of the assessment approaches consistent with the natures of the various arts and design disciplines, traditional academic assessment criteria and ways of thinking may need to be adjusted to CMCT-specific criteria consistent with the institution's specific goals for achievement in CMCT. Evaluation systems for students and programs need to be associated with maintaining a creative conceptual space in order to facilitate work rather than stifle it.

## P. Graduate Curricular Programs in CMCT

Specialized degrees or programs in CMCT or degrees or programs with a required curricular component in CMCT may be offered at the graduate level by art/design, dance, music, theatre, or other types of arts units of disciplinary consortia.

When such programs are designated a major or emphasis in CMCT, or the equivalent, protocols in Section 2.H., *Commission Jurisdictions: The Arts Accreditors and CAAA* apply.

All arts-centered or design-centered, or arts- and design-centered graduate programs must meet operational, resource, and content standards applicable to their purposes, disciplinary base or bases, level, degree or program title, content, completion expectations, and other elements found in the graduate sections of the Standards for Accreditation published by each of the arts accrediting associations. See also Standard III.I. regarding multidisciplinary programs where a single art form contributes over 25% of the total program content. Definitions, descriptions, and principles outlined in this Appendix are also applicable to graduate curricular programs in CMCT.

All graduate curricular programs in CMCT must be able to demonstrate logical and functioning relationships among purposes, curricular structure, content, expectations for competency development, and completion requirements.

Graduate programs offer a range of possibilities for CMCT. Terminal degree programs with majors in CMCT must require high professional levels of competence in the creation and production of CMCT work, or in scholarship focused on CMCT work.

Programs with majors in other fields requiring a set of studies in CMCT may focus on graduate-level introductory or intermediate-level studies in CMCT.

One or two courses in CMCT may be appropriate as requirements or electives in various types of graduate programs, but not be structured to constitute a curricular program in CMCT.

The competencies listed in Section 2.M. above are developed to ever-higher levels of proficiency and integration as CMCT study and experience progress. Beyond basic levels, these competency statements may evolve into other competency formulations used by the institution as the basis for completion requirements at the graduate level.

Graduate programs focused on the creation and production of CMCT work must be supported by the significant resources necessary to remain current in any field associated with digital and emerging technology.

## Q. Standards for Specific Curricular Programs

**NOTE:** The standards below are in addition to and reviewed in terms of applicable standards in Standards for Accreditation II.-XXII., and in Appendix I.I., Section 2.

For each CMCT curricular program—e.g. area of emphasis, minor, major—developed by an institution:

1. A specific set of purposes must be developed and published that include, but are not limited to:
  - a. Titles and basic identification of subject matter, techniques, technologies, disciplines, issues to be addressed, and CMCT program size, scope, and focus.
  - b. Specific content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed, including but not limited to expectations regarding:
    - (1) Specific content and the specific perspective(s) and means for engaging it.

- (2) Breadth and depth in various disciplinary and CMCT components.
  - (3) The development of problem setting and solving capabilities.
  - (4) Ability to juxtapose, combine, apply, integrate, or synthesize the disciplines involved.
2. Curricular and other program structures and requirements shall be consistent with purposes, goals, objectives, and program level, and shall be published.
  3. Operations must reveal coherent achievement of goals and objectives.
  4. Terminology must reflect accurately the type(s) of disciplinary combinations represented or used, and any CMCT applications that are the focus of the program.
  5. Degree and program titles and descriptions must be consistent with associated curricular content and completion requirements. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, area of emphasis, field for independent study, etc.
  6. Institutions must establish enrollment or admission policies for CMCT curricular programs consistent with the nature and expectations of specific CMCT program offerings. Students shall be admitted only to CMCT programs for which they show prospects of success. Evaluations of potential for success in a professionally oriented, production-focused major in CMCT normally involve considerations that go beyond those associated with a single art form, design discipline, or technology area. These considerations may include, but are not limited to, the integrative nature of CMCT and the diverse and emerging skill sets and artistic practices associated with CMCT. See also Standards for Accreditation V., XI., and XVIII.
  7. Applicable prerequisites for courses or curricula must 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 same is true for any entry-level courses in math, engineering, or math-based disciplines that may be required for program completion or that develop competencies necessary for any required upper-level courses in these areas or in CMCT, or its technological components. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
  8. The institution must determine and publish any technical competency and 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.
  9. Programs involving distance learning must meet accreditation standards regarding such programs (see Standards for Accreditation III.H.). This includes programs delivered robotically through interactive tutorials as well as those led by specific faculty members.
  10. There must be clear descriptions of what the institution expects students to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Depending on the nature of the program, expectations and competencies are related to one, several, or all of the areas outlined above in Section 2.M. The levels of the competencies expected shall be consistent with the purpose, focus, and level of the degree or program offered.

11. For professionally oriented degree or non-degree programs, these expectations must include, but are not limited to:
  - a. Achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes including mastery in the content outlined in Section 2.M.1. above and in at least one of the sets of established or innovative techniques appropriate to CMCT.
  - b. Developing an effective work process and a coherent set of ideas and goals that are embodied in their work.
  - c. Developing a significant body of knowledge and skills sufficient for evaluation and a level of technical proficiency and/or scholarly competence in artistic and/or design applications that are observable in work acceptable for public exhibition or publication.
12. Evaluation mechanisms must be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.

## APPENDIX II.A.

### NASM ADVISORY CONCERNING MUSIC IN GENERAL EDUCATION

#### Section 1. Introduction

The traditional role of postsecondary institutions in music has been two-fold: the training of professional performers and educators, and the cultivation of musical understanding in the general public. The relative success of educational programs designed for professional musicians is evidenced in the ever-increasing quality of musical performance in America. During the past half-century, postsecondary institutions have emphasized the preparation and placement of their graduates within certain frameworks of professional performance and education. All too often, cultivation of musical understanding in the public has been of secondary concern. As a result, the cultural involvement of the public is not sufficient to take full advantage of the high level and quality of artistic activity that is available.

NASM recognizes two important areas of strength available to address this problem: (a) evidence that the level of public commitment to the arts is growing; and (b) the wealth of professional expertise in the arts and arts education that exists in performing organizations and educational institutions.

An improved relationship and appropriate fusion of these two strengths must be accomplished if greater public literacy and sophistication in the arts are to develop.

NASM recognizes that institutions of higher education engaged in the professional training of musicians can provide one of the most important resources for this effort. These institutions are engaged in the training of professional performers and teachers, the maintenance of scholarship, and the education of a large proportion of the population. In many localities, postsecondary training institutions provide principal artistic resources. It is appropriate, therefore, that professional musicians in these institutions assume a larger responsibility for improved educational results on behalf of music.

NASM believes that the success of the music community in these endeavors is essential to the quality of cultural life in the United States.

#### Section 2. Principles

The aesthetic products of human culture and experience, including music, are among the most significant human achievements. Therefore, all the arts merit reflective and technical study as subjects of intrinsic worth. Because of the connections of the arts to all human forms of life, studies in history, culture, language, and other such liberal subjects are incomplete unless attention is given to their aesthetic dimensions. When appropriately taught, reflective, technical, and interdisciplinary studies in the arts can promote and enhance the aesthetic appreciation and discrimination of students who, in turn, become audiences and provide leadership in the continuing and various processes of artistic creation, presentation, and education.

A heightened aesthetic consciousness is of intrinsic human worth to those who possess it; a more pervasive aesthetic awareness is basic to the amelioration of many existing social ills. Today's society reflects the general lack of a developed sense of beauty. There is a tendency to see the environment, natural and human, exclusively in utilitarian terms; thus there is a failure to perceive the world and its products as things of beauty, to be approached with respect and love, as well as with plans for utilization.

These guidelines are based upon the premise that there is general convergence between the purposes of musical education and the purposes of general liberal education. Musical education is not intended to produce mere technicians, but aims also at the preparation of professionals who understand the cultural

and aesthetic significance of the art they practice. Such comprehensive understanding with attendant skills, attitudes, and aptitudes is the fundamental ingredient in a liberal education as traditionally conceived. The presence of programs in music in educational programs at all levels is thus an entirely appropriate educational objective.

Initiatives in pursuit of this objective must, of necessity, originate from music units within educational institutions.

NASM believes that these initiatives are essential to the continuing growth of the musical culture in the United States.

### Section 3. Purposes

These guidelines are structured to assist institutions in dealing with issues of music in general education and are provided as an inventory of possibilities, not as a list of necessities.

In keeping with the concept of accreditation based fundamentally on the objectives defined by the institution and the appropriateness of those objectives in comparison with the resources available, these guidelines are not to be construed as a list of requirements for accreditation. They are intended to explain by example the major points outlined in the NASM accreditation standard on Responsibilities for Music in General Education (see Standards for Accreditation III.P.).

Institutions are expected to address this issue only in terms of what is applicable to them and their own objectives and situation.

The Guidelines Statement should serve as a resource for those who are not involved daily with music as professional musicians.

### Section 4. Guidelines for Specific Aspects of Music in General Education

**A. Music Education for the General College Student.** NASM recognizes that students enter colleges and universities with a wide variety of experiences and backgrounds in music. Institutions should operate programs that take into account this variety by focusing on the development of aesthetic evaluation based on musical perception. Programs should include a variety of musical styles and cultures and provisions of appropriate lengths of study.

The following are recommended:

1. Course offerings for non-major students should be structured to develop musical perception. Such course offerings should include live performance whenever possible, and should be based on the recognition that there is little difference in actual intellectual abilities at the incipient stage of conceptual musical development, whether or not students have the ability to read music and/or have performance strengths.
2. Participation by qualified non-major students in courses for majors, including performance and composition, should be encouraged as part of the elective portion of their programs.
3. The music unit should be actively involved in institutional admissions and counseling processes to convey opportunities for participation in music studies and activities.
4. The music unit should encourage the liberal arts major in music as the basis of a liberal education and a basis for graduate study in other fields.
5. Elective studies and minors in music should be encouraged in all baccalaureate curricula.

6. A variety of participatory ensemble experiences for amateur performers should be provided with leadership being of professional standing. Management and other services for such groups are also important.
7. An effective program for building audiences among the non-major student population should be maintained, especially for faculty and student concerts.
8. Performances, lectures, and demonstrations by music major students and faculty should be integrated into the curricular approaches of other humanities disciplines.
9. Opportunities should be provided for the participation of non-major students in activities involving visiting musicians.
10. Provision should be made for the involvement of part-time and continuing education students in Music in General Education programs.

- B. Music in General Education and the Training of the Professional Musician.** NASM recognizes that the training of the professional musician is necessarily a highly specialized process; it also recognizes that undue emphasis on specialization can become problematical in the societal context in which musical activity takes place.

Professional training institutions have a responsibility to place the specialization necessary for professional musical activity in a context that produces a deep sense of concern and responsibility for the development of cultural values.

The following are recommended:

1. Curricular and non-curricular orientation should be provided which develops understanding of the philosophical and sociological significance of the arts in American life and culture.
  2. Opportunities should be provided to prepare students to face issues of musical service to the community.
  3. In addition to on-campus recitals, student performers should be encouraged to present themselves and their music to the larger world of the community.
  4. Curricular opportunities should be provided in which music is integrated with other artistic, historical, and scientific disciplines.
  5. Attention to issues of audience development should constitute an important element of the professional training program.
  6. Opportunities should be provided for studies and experiences in arts management, advocacy, and audience development.
  7. Programs should be structured to develop policy leadership skills along with professional music skills.
  8. Since almost all musicians serve as teachers, attention should be given to developing appropriate pedagogical techniques for discovering new ways of understanding and introducing music.
  9. Students should be made aware of the importance of encouraging the musical amateur to perform as a soloist and in chamber and large ensembles.
- C. Faculty.** NASM recognizes that academic tradition often discourages faculty attention to Music in General Education. Promotion, tenure, and academic standing may be affected when attention is focused on non-majors, interdisciplinary efforts, and community service in music.



Appropriate means must be found at each institution to address these difficult questions in favor of a vital Music in General Education program.

The following are recommended:

1. Policies for granting credit toward promotion and tenure should be developed for faculty concerned with the musical education of the non-major student.
2. Programs should be maintained to integrate professional studies and experiences for majors into the curricular and non-curricular musical activities of non-majors.
3. Faculty should be encouraged to participate fully in community musical development.
4. Experienced faculty, singly or in groups, in all specialty areas should undertake the responsibility for introductory music courses for non-majors.
5. Faculty should promote concern for Music in General Education among music major students.
6. Faculty who direct research in all areas of music should encourage attention to sociological, psychological, and marketing issues in audience development.
7. Faculty should experiment with curricular approaches for majors and non-majors that combine music with other disciplines.
8. Faculty should be encouraged to present music in a variety of settings, both on and off campus.

**D. The Local Community.** The community beyond the campus provides numerous opportunities in presentation, education, and advocacy.

The music unit should be concerned about activities with the community as well as for the community, in order to develop resources and cooperative endeavors with support groups and interested individuals who are willing to join in the common cause for music.

The following are recommended:

1. The music unit should encourage faculty and student performance in the community. A variety of times, settings, and formats should be investigated to best establish rapport with prospective audiences.
2. The music unit should be supportive of community musical societies and performing groups.
3. The music unit, insofar as possible and appropriate, should be involved in the education of musicians at the pre-school, K-12, adult, and senior citizen levels. Some institutions will find it appropriate to operate formal programs in one or more of these areas while others will have more informal connections, especially when these activities are undertaken by other institutions in the community.
4. The music unit should be directly involved in the establishment and furtherance of community arts policy both through representation on governing boards and in artistic presentation.
5. There should be cooperation with school music programs and community performing groups to enhance musical development in the community.

**E. Media.** The media exercise broad influence. Therefore, institutions, as part of their community outreach, must give serious attention to this resource.

The following are recommended:

1. Working relationships should be developed with radio and television stations. These may include the presentation of performances live or on tape, educational programs, and consultative services

of all kinds. Cooperation with public radio and television stations, because of their non-commercial status and community orientation, may be especially appropriate.

2. Working relationships should be developed with the print media: newspapers, city and local magazines, newsletters and the like, to encourage attention and support of the music unit's activities.
3. Attention should be given to evolving media technologies and their possible impact on the marketing of musical performances, traditional or otherwise.
4. An aggressive advertising and promotional campaign utilizing all media should be maintained for the music program. The fundamental objective of all promotion should be to contribute to a national effort that speaks to the larger idea of music as an exciting and enriching opportunity for individuals.
5. Opportunities should be taken to cooperate with educational and presentation groups in the arts to work for improved news coverage of the arts.

- F. Arts and Arts Education Policy Development.** Institutions have a responsibility to influence the positive development of regional and national arts policy and to prepare students capable of doing so both as individuals and as members of education and presentation groups.

The following are recommended:

1. Faculty, staff, and students should be encouraged to participate in a wide range of activities associated with policy development.
2. Involvement of other academic units should be sought in conducting marketing and other promotional studies to be used in policy development.
3. Music units have a responsibility to participate in the furtherance of improved regional and national arts education policy to promote the central importance of the arts to education. This effort is in addition to the educational program for the training of professionals.
4. Music units have a responsibility to participate in the furtherance of improved regional and national arts policies directed to the development of expanded involvement by the population. Such involvement should be structured to increase the basis for long-term understanding, commitment, and support.

## APPENDIX II.B.

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### ADVISORY STATEMENT ON UNDERGRADUATE MINORS IN MUSIC

NASM encourages music programs in higher education to offer minors in music for undergraduate students. Minors enable students to advance and integrate musical knowledge and skills in a variety of areas and may be especially appropriate for students with substantial precollegiate backgrounds in music, but who intend to pursue careers in other fields.

NASM does not list minor programs in its publications since minors are considered part of an institution's program of music in general education. The Association encourages accredited member institutions to organize, manage, and evaluate minors programs with the seriousness of purpose expected of all postsecondary artistic and educational activities. The following advisory points may provide assistance in this regard:

- A. A clear relationship should be evident among the mission, goals, and objectives of the institution, the music unit, and the music minor programs. Mission, goals, and objectives should be considered in artistic, intellectual, educational, and curricular terms.

Minors in music require attention to a variety of operational and policy issues. Minors programs are important in overall considerations about size and scope and in managing the music unit's relationships among goals and objectives, resources, and program offerings. Each music unit is responsible for ensuring that resources are available to support the goals and objectives of minors programs for all students enrolled. Student/faculty FTE ratios deserve careful consideration.

- B. Minors programs should have distinct structures, formats, and requirements. For example, there should be distinctions between minors and such music offerings as free-choice electives, general studies requirements, liberal arts majors at the associate or baccalaureate level, and special independent studies programs in music or music-related disciplines.
- C. Minors programs should have specific curricular objectives. Normally, minors require 15–24 semester hours and involve a range of musical studies from areas such as performance, musicianship, theory, and history. The usual goal is to raise the level of overall proficiency in music and to provide a comprehensive view of the discipline. Requirements in at least two of the four areas previously mentioned are the norm. However, minors in music may be especially designed to be integrated with other liberal arts or pre-professional curricula. Whatever the curricular objective, balances between comprehensiveness and focus must be maintained to ensure program integrity.
- D. Minors programs may be traditional or innovative in structure, content, and requirements. They may be traditional or innovative in their relationship to the music unit and to the institution as a whole. Whatever the approach, administrators and faculty associated with minors programs should seek and evaluate opportunities for developing creative relationships that promote the artistic and intellectual development of students. Multi- and interdisciplinary studies; individualized minors under a common goals framework; results-oriented requirements; involvement in upper division courses; electives; and special project opportunities all seem particularly appropriate.
- E. Each minors program should have specific policies concerning admission, the awarding of grades and credit, retention, and completion consistent with the curricular goals of the program. Requirements for coursework, proficiency levels in performance and musicianship, and any recital or project activity should be clearly stated. Policies should be developed to define relationship between minor and major

programs, especially in institutions where declarations of major occur at the end of the freshman or sophomore year.

Scholarship and other financial aid, transfer policies affecting minors, and special fees for studio instruction and counseling for minors, all require delineation and regular attention.

- F. The minor in music is strongly recommended for individuals preparing to be general elementary school teachers, or specialist arts and sciences teachers at the junior high or high school level. However, the minor in music is inappropriate for the preparation of specialist school music teachers; offering such a possibility is a violation of NASM standards. NASM requirements for specialist teacher preparation are found in the NASM *Handbook* under Standards for Accreditation.
- 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.
- H. The music unit should also articulate the relationship of its minor programs in music to minor programs in other disciplines. It is also important to maintain policies concerning the minor as an option when a music major changes to another major.
- I. Minors programs in music are attractive for multiple reasons. Therefore, it is essential that all written and spoken information be clear about the artistic, intellectual, educational, and curricular goals and limits of each minors program. Promotion and recruitment activities for minors programs should be carefully designed to emphasize the advantages of the program without promising or implying undocumentable career results.

NASM maintains texts addressing issues of content and evaluation that may be useful in developing, maintaining, and amending music minors programs. *Handbook* statements concerning artistic and intellectual goals and content for undergraduate degrees and programs in music can serve as starting points or guidelines for discussions about content. Self-study, assessment, and future analyses instruments can provide formats for studying results, prospects, and feasibilities.

As overall curriculum offerings and policies are planned, NASM encourages continued attention to the potentials for music inherent in strong minors programs. The minors option provides tremendous opportunities to develop musical knowledge and skills at a basic collegiate level among large numbers of educated citizens. Evolving economic, demographic, and technological conditions provide increased incentive for creativity and leadership in the development and operation of music minors programs.

## APPENDIX II.C.

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### ADVISORY STATEMENT ON AMERICAN MUSIC

Nurturing the music of one's own people—past and present—is among the great and productive musical traditions of the world. The reason is simple: what is nurtured grows and flourishes better than what is left alone. Recognition and enthusiasm inspire composers, performers, and listeners; they energize culture and promote artistic advancement. Since its founding, NASM and its member institutions have promoted and acted on these principles.

NASM policies and standards respect the prerogatives of institutions to make specific choices about repertory, personnel, and course content. However, the Association encourages continuing attention to our shared responsibility for American music, past, present, and future consistent with the mission, goals, and objectives of each institution. This responsibility is fulfilled by supporting professionals and their work in composition, performance, academic studies, and music in general education; it may include such activities as commissioning, recording, touring, special presentations, policy influence, promotion, and repertory development. Institutions are encouraged to continue their long-standing support for American music and to be creative in developing specific plans and programs.

This statement is advisory in nature and does not constitute an accreditation requirement.

## APPENDIX III.A.

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### CODE OF GOOD PRACTICE FOR THE ACCREDITATION WORK OF NASM

To fulfill its values, principles, and responsibilities in accreditation, NASM:

**Section 1. Pursues its mission, goals, and objectives, and conducts its operations in a trustworthy manner.**

- A. Focuses primarily on educational quality, not narrow interests, political action, or educational fashions.
- B. Demonstrates respect for the complex interrelationships involved in the pursuit of excellence by individual institutions or programs.
- C. Exhibits a system of checks and balances in its standards development and accreditation procedures.
- D. Maintains functional and operational autonomy.
- E. Avoids relationships and practices that would provoke questions about its overall objectivity and integrity.

Analyzes criticism carefully and responds appropriately by explaining its policies and actions and/or making changes.

**Section 2. Maximizes service, productivity, and effectiveness in the accreditation relationship.**

- A. Recognizes that teaching and learning, not accredited status, are the primary purposes of institutions and programs.
- B. Respects the expertise and aspirations for high achievement already present and functioning in institutions and programs.
- C. Uses its understanding of the teaching and learning focus and the presence of local expertise and aspirations as a basis for serving effectively at individual institutions and programs.
- D. Keeps the accreditation process as efficient and cost-effective as possible by minimizing the use of visits and reports, and by eliminating, wherever possible, duplication of effort between accreditation and other review processes.
- E. Works cooperatively with other accrediting bodies to avoid conflicting standards, and to minimize duplication of effort in the preparation of accreditation materials and the conduct of on-site visits.
- F. Provides the institution or programs with a thoughtful diagnostic analysis that assists the institution or program to find its own approaches and solutions, and that makes a clear distinction between what is required for accreditation and what is recommended for improvement of the institution or program.

**Section 3. Respects and protects institutional autonomy.**

- A. Works with issues of institutional autonomy in light of the commitment to mutual accountability implied by participation in accreditation, while at the same time, respecting the diversity of effective institutional and programmatic approaches to common goals, issues, challenges, and opportunities.

- B. Applies its standards and procedures with profound respect for the rights and responsibilities of institutions and programs to identify, designate, and control:
  - 1. Their respective missions, goals, and objectives.
  - 2. Educational and philosophical principles and methodologies used to pursue functions implicit in their various missions, goals, and objectives.
  - 3. Specific choices and approaches to content.
  - 4. Agendas and areas of study pursued through scholarship, research, and policy developments.
  - 5. Specific personnel choices, staffing configurations, administrative structures, and other operational decisions.
  - 6. Content, methodologies, and timing of tests, evaluations, and assessments.
- C. With respect to professional schools and programs, recognizes the ultimate authority of each academic community for its own educational policies while maintaining fundamental standards and fostering consideration of evolving needs and conditions in the profession and the communities it serves.

**Section 4. Maintains a broad perspective as the basis for wise decision-making.**

- A. Gathers and analyzes information and ideas from multiple sources and viewpoints concerning issues important to institutions, programs, professions, publics, governments, and others concerned with the content, scope, and effectiveness of its work.
- B. Uses the results of these analyses in formulating policies and procedures that promote substantive, effective teaching and learning, that protect the autonomy of institutions and programs, and that encourage trust and cooperation within and among various components of the larger higher education community.

**Section 5. Focuses accreditation reviews on the development of knowledge and competence.**

- A. Concentrates on results in light of specific institutional and programmatic missions, goals, objectives, and contexts.
- B. Deals comprehensively with relationships and interdependencies among purposes, aspirations, curricula, operations, resources, and results.
- C. Considers techniques, methods, and resources primarily in light of results achieved and functions fulfilled rather than the reverse.
- D. Has standards and review procedures that provide room for experimentation, encourage responsible innovation, and promote thoughtful evolution.

**Section 6. Exhibits integrity and professionalism in the conduct of its operations.**

- A. Creates and documents its scope of authority, policies, and procedures to ensure governance and decision making under a framework of “laws not persons.”
- B. Exercises professional judgment in the context of its published standards and procedures.
- C. Demonstrates continuing care with policies, procedures, and operations regarding due process, conflict of interest, confidentiality, and consistent application of standards.

- D. Presents its materials and conducts its business with accuracy, skill, and sophistication sufficient to produce credibility for its role as an evaluator of educational quality.
- E. Is quick to admit errors in any part of the evaluation process, and equally quick to rectify such errors.
- F. Maintains sufficient financial, personnel, and other resources to carry out its operations effectively.
- G. Provides accurate, clear, and timely information to the higher education community, to the professions, and to the public concerning standards and procedures for accreditation, and the status of accredited institutions and programs.
- H. Corrects inaccurate information about itself or its actions.

**Section 7. Has mechanisms to ensure that expertise and experience in the application of its standards, procedures, and values are present in members of its visiting teams, Commission, and staff.**

- A. Maintains a thorough and effective orientation, training, and professional development program for all accreditation personnel.
- B. Works with institutions and programs to ensure that site teams represent a collection of expertise and experience appropriate for each specific review.
- C. Conducts evaluations of personnel that involve responses from institutions and programs that have experienced the accreditation process.
- D. Conducts evaluations of criteria and procedures that include responses from reviewers and those reviewed.



## APPENDIX III.B.

### POLICIES CONCERNING LISTINGS IN NASM PUBLICATIONS

The information below outlines NASM policies concerning the listing of programs and degrees in its publications. NASM publications may be obtained from the NASM Web site: <http://nasm.arts-accredit.org>.

#### Section 1. Institutional Membership

Institutional Membership signifies accreditation. Institutions eligible to apply for Membership include colleges, universities, and independent schools of music.

Associate Membership may be granted to baccalaureate and/or graduate degree-granting institutions, community colleges, and non-degree-granting institutions applying for the first time that meet all curricular standards and all other applicable standards of the Association, and which are developing in areas related to purposes or operations. Accreditation with Associate Membership is valid for up to five years. At the end of this period, such institutions will be required to satisfy all criteria for Membership in the Association.

Membership is granted to baccalaureate and/or graduate degree-granting institutions, community colleges, and non-degree-granting institutions which meet all of the standards of the Association. Institutions approved with Membership are granted five-year periods of accreditation. At the end of five years, the institution is expected to apply for renewal of Membership. Institutions approved for renewal of Membership are granted ten-year periods of accreditation.

Community colleges are eligible for Membership if their curricula and resources are equivalent to the first two years of four-year member institutions, and if their programs and curricula meet the NASM Standards for Community Colleges.

Non-degree-granting institutions are eligible for Membership if their programs and curricula meet the NASM Standards for Non-Degree-Granting Institutions.

Complete standards for institutional Membership are published annually in the NASM Handbook. When new or amended standards are approved, typically during an Annual Meeting, these are available as addenda to the Handbook until the next edition is published.

#### Section 2. Individual Membership

Individual membership is especially designed for, but not limited to, music executives and faculty members of institutions preparing for NASM institutional membership. Individual membership will be granted to any musician or educator. Individual members have no vote.

#### Section 3. Institutional Listings

The date following the name of each member institution designates the year when the institution was first elected to Membership in the Association. The letter C following the year 1928 indicates that the institution is a charter member. The date in brackets designates the year of the most recent review for accreditation. The academic year in parentheses indicates the year in which the next NASM evaluation is scheduled to occur. *Pending* implies that institutional re-evaluation is overdue.

## Section 4. General Information Regarding Degree and Program Listings

The NASM Directory Lists contain a listing of music programs and curricula that have received approval through appropriate action of a Commission. Therefore, though the Association's Directory Lists may be useful in guidance situations, their primary function is as a record of the accreditation status of member institutions.

The listing of a degree or program in NASM Directory Lists indicates that the curriculum and transcripts have been reviewed and approved by the Commission on Accreditation, or by the Commission on Community College Accreditation. Degrees or programs for which Plan Approval has been granted, but for which transcripts are not yet available for review, are listed in italics.

It is expected that member institutions will submit any new degree or program to the appropriate NASM Commission for review and approval.

### A. Baccalaureate Degree Listings

1. Baccalaureate degrees in music are listed according to two categories:
  - a. Baccalaureate degrees meeting *professional* degree standards normally requiring at least 65% music content in the case of majors in performance, theory, composition, history/literature, sacred music, jazz studies, and pedagogy, and at least 50% music content in the case of majors in music education, music therapy, and certain other combined degrees, are usually listed as Bachelor of Music, with the specific major areas listed as outlined above. NASM recognizes 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* degree standards, the degree is listed as Bachelor of Arts or Bachelor of Science with the specific major areas listed as outlined above.
  - b. Baccalaureate degrees meeting standards for a *liberal arts* emphasis, which normally require 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.
2. Baccalaureate degrees combining intensive studies in music and studies in other fields are listed according to the following categories:
  - a. For *liberal arts* music degrees with a major in music and a minor in another field: *Bachelor of Arts in Music* or *Bachelor of Science in Music*.
  - b. For *liberal arts* music degrees with a double major in music and business (30% music and at least 40% business): *Bachelor of Arts in Music/Business* or *Bachelor of Science in Music/Business*.
  - c. For *professional* music degrees which combine 50% music studies with 15% studies in an outside field or in one or more music-related professions: *Bachelor of Music with Emphasis in [Music Merchandising, Sound Recording Technology, Musical Theatre, etc.]*.
  - d. For *professional* music degrees which combine 50% music studies with 15% studies designed to develop general competence in a second discipline: *Bachelor of Music with Elective Studies in [Business, Electrical Engineering, Psychology, Communications, etc.]*.
  - e. The title *Bachelor of Musical Arts* indicates a *professional* music degree combining 50% studies in music with 15% studies in another field, where an interdisciplinary or multidisciplinary approach involving individual counseling is used.

For complete descriptions of programs combining studies in music and business, see Appendix I.E. For complete descriptions of programs combining studies in music and electrical engineering, see Appendix I.F.

## **B. Master's Degree Listings**

Master's degrees in music are listed according to two categories with a typical requirement of 30 semester hours:

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

General master's degrees contain a required core of general studies in music that include studies in performance, history, and theory. This core constitutes approximately one-third of the curriculum. An additional one-third consists of other studies in music. The remainder comprises elective studies in supportive areas. Completion of the program is most often identified by awarding the degree Master of Arts in Music or the Master of Science in Music without reference to areas of specialization.

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

Specific master's degrees normally have at least one-third of the credits in a major field, such as composition, conducting, performance, music education, music history, musicology, or sacred music. An additional one-third consists of other studies in music. The remainder may be elective studies in supportive areas. Completion of the program is most often identified by awarding the degree Master of Music, Master of Arts, or Master of Science, with the major field of study specified.

The Master of Fine Arts Degree in Music and the Master of Musical Arts Degree are awarded by some institutions. To be consistent with standard academic practice, these degrees normally require at least sixty (60) semester hours and are structured as specific master's degrees. The Master of Fine Arts in Music connotes interdisciplinary arts study when music is the basis for such study and comprises at least fifty percent of the curriculum.

## **C. Listing of Non-Degree-Granting Programs in Degree-Granting Music Units**

Postsecondary non-degree-granting programs offered by degree-granting institutions will be listed by NASM only when their objectives and structure indicate a discrete curricular offering and when they require thirty (30) or more semester hours (forty-five [45] quarter hours) at the undergraduate level or fifteen (15) or more semester hours (twenty-two [22] quarter hours) at the graduate level. When the purpose is to offer shorter programs of a workshop nature, or programs that provide supplemental credentials for students enrolled in undergraduate or graduate degree programs, the programs will be reviewed by the Commission on Community College Accreditation, or the Commission on Accreditation, but not listed by the Association. All postsecondary non-degree-granting programs will be reviewed using standards outlined in the *Handbook* specifically intended for non-degree-granting institutions.

## **Section 5. Correspondence and Information**

Correspondence and requests for information regarding specific programs in member institutions should be addressed to the music executive of the institution.

Correspondence and requests for information about NASM or NASM publications should be directed to the NASM Web site (<http://nasm.arts-accredit.org>) or to the National Office.

## APPENDIX III.C.

### BACCALAUREATE DEGREES IN THE ARTS DISCIPLINES

**A Joint Policy Statement of  
National Association of Schools of Art and Design  
National Association of Schools of Dance  
National Association of Schools of Music  
National Association of Schools of Theatre**

#### Section 1. Curricular Structure

Institutions of higher education in the United States prepare individuals for a wide variety of vocations. Because each of these vocations has unique requirements for professional practice, educational patterns vary discipline by discipline.

The four-year baccalaureate degree is the primary format for education at the undergraduate level. This degree normally contains at least 120 semester hours of coursework. Curricula comprising these hours are usually divided among required courses in the major, required courses in general studies, and electives. Each institution of higher education develops degree requirements based upon a proportional mix of these elements.

There are two generic types of baccalaureate degrees that prepare individuals for work in the professions in dance, music, theatre, and visual arts and design. Consistent with general academic practice, these are labeled “professional” degrees and “liberal arts” degrees.

The professional degree is intended to provide intensive training in the intellectual and physical skills necessary to arts professionals. Because physical skills development is critical during the 18–22 year period, many young artists do not wish to risk postponement of serious study until the graduate years. Since physical skills are meaningless without accompanying intellectual development, and since both are time-consuming activities requiring daily practice, the professional degree normally involves at least two-thirds of the curriculum in the major field. This may include supportive courses directly and legitimately related to professional practice of the disciplines. The remaining portion is divided between general studies and electives.

Professional degrees preparing specialists in the arts for the public schools or developing creative arts therapists will include in the major field interdisciplinary and professional studies in such areas as education and psychology.

By contrast, the liberal arts degree emphasizes a broad program of general studies. The major field normally occupies one-third of the curriculum with coverage of the discipline being broad in scope. The remaining portion is divided between general studies and electives.

#### Section 2. Degree Titles

Professional degrees normally containing at least sixty-five percent coursework in the major area (or the major area and related professional studies in degrees for arts therapists, elementary/secondary teachers, and certain other specialist professions, when the total in the arts/design discipline is no less than fifty percent) normally carry the title Bachelor of Fine Arts (for the fields of dance, theatre, and visual arts and design) or Bachelor of Music. Institutions designate specific coursework for specialty areas; for example, the Bachelor of Fine Arts in Painting, Dance Performance, or Acting, and the Bachelor of Music in Composition.

Interdisciplinary degrees in such areas as musical theatre and stage design must have at least sixty-five percent coursework in the arts disciplines involved to carry the title Bachelor of Fine Arts or Bachelor of Music.

Liberal arts degrees normally containing at least thirty percent coursework in the major area carry the title Bachelor of Arts or Bachelor of Science with the generic name of the discipline appended; for example, Bachelor of Arts in Theatre, Bachelor of Arts in Dance. Within these programs various emphases may be possible through minimal variations on the basic plan of coursework.

It is recognized 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” degree standards, the degree is normally designated Bachelor of Arts or Bachelor of Science with the specific major area; for example, Bachelor of Science in Graphic Design or Bachelor of Arts in Music Theory.

### **Section 3. National Standards and Practice**

Within the degree formats outlined above, each institution develops the precise structure and detail of the curriculum for each degree program. This development is consistent with the unique goals and resources of the institution.

In each of the arts disciplines, academic institutions have created associations specifically concerned with the development of educational standards and operational procedures. These organizations, through their member institutions, work to develop overall frameworks that outline the attributes of training programs for arts professionals while encouraging diversity among institutions and respect for operational integrity within institutions. Each of these organizations works through the system of voluntary accreditation. Each publishes a set of standards and guidelines as the basis for accreditation reviews which give greater detail and definition to the baccalaureate degree definitions outlined in this document. The associations also publish standards and guidelines for graduate degrees.

## **APPENDIX III.D.**

### **POLICIES CONCERNING REGARD FOR DECISIONS OF STATES AND OTHER ACCREDITING ORGANIZATIONS IN THE NASM ACCREDITATION PROCESS**

#### **Section 1. Institutions Offering Music Curricular Programs Only**

- A. NASM accredits only those free-standing postsecondary institutions offering degree- or non-degree-granting curricular programs in music that are legally authorized under applicable state law to provide a program of education beyond the secondary level.
- B. NASM does not renew the accreditation of a free-standing postsecondary institution during a period in which the institution:
  - 1. Is the subject of an interim action by a recognized institutional accrediting agency potentially leading to the suspension, revocation, or termination of accreditation or preaccreditation.
  - 2. Is the subject of an interim action by a state agency potentially leading to the suspension, revocation, or termination of the institution's legal authority to provide postsecondary education.
  - 3. Has been notified of a threatened loss of accreditation, and the due process procedures required by the action have not been completed.
  - 4. Has been notified of a threatened suspension, revocation, or termination by the state of the institution's legal authority to provide postsecondary education, and the due process procedures required by the action have not been completed.
- C. In considering whether to grant initial accreditation to a free-standing postsecondary institution, NASM takes into account actions by:
  - 1. Recognized institutional accrediting agencies that have denied accreditation or preaccreditation to the institution, placed the institution on public probationary status, or revoked the accreditation or preaccreditation of the institution.
  - 2. A state agency that has suspended or revoked the institution's legal authority to provide postsecondary education.
- D. If the Commission grants accreditation to a free-standing postsecondary institution notwithstanding the actions described in paragraphs B. or C. of this section, NASM provides the U.S. Secretary of Education, not later than thirty (30) days after the date of Commission action, a thorough explanation, consistent with its accreditation standards, why the previous action by a recognized institutional accrediting agency or the state does not preclude a grant of accreditation status.
- E. NASM will promptly review its accreditation of a free-standing postsecondary institution to determine if it should also take adverse action against the institution if:
  - 1. A recognized institutional accrediting agency takes an adverse action with respect to a dually accredited institution,
  - 2. A recognized institutional accrediting agency places the institution on public probationary status, or

3. A recognized programmatic accrediting agency takes an adverse action, for reasons associated with the overall institution rather than the specific program, against a program offered by an institution or places the program on public probation.

### **Section 2. Multipurpose Institutions Offering Music Curricular Programs**

- A. NASM will not renew the accreditation status of a multipurpose institution offering one or more music curricular programs during any period in which the institution offering the program(s):
  1. Is the subject of an interim action by a recognized institutional accrediting agency potentially leading to the suspension, revocation, or termination of accreditation or preaccreditation;
  2. Is the subject of an interim action by a state agency potentially leading to the suspension, revocation, or termination of the institution's legal authority to provide postsecondary education;
  3. Has been notified of a threatened loss of accreditation, and the due process procedures required by the action have not been completed; or
  4. Has been notified of a threatened suspension, revocation, or termination by the state of the institution's legal authority to provide postsecondary education, and the due process procedures required by the action have not been completed.
- B. In considering whether to grant initial accreditation to a multipurpose institution offering one or more music curricular programs, NASM takes into account actions by:
  1. Recognized institutional accrediting agencies that have denied accreditation or preaccreditation to the institution offering the program, placed the institution on public probationary status, or revoked the accreditation or preaccreditation of the institution.
  2. A state agency that has suspended or revoked the institution's legal authority to provide postsecondary education.
- C. If the Commission grants accreditation to a multipurpose institution offering one or more music curricular programs notwithstanding the actions described in paragraph A. of this section, NASM provides the U.S. Secretary of Education, not later than thirty (30) days after the date of Commission action, a thorough explanation, consistent with its accreditation standards, why the previous action by a recognized institutional accrediting agency or the state does not preclude a grant of accreditation status.
- D. NASM will promptly review its accreditation of a multipurpose institution offering one or more music curricular programs to determine if it should also take adverse action against the program if a recognized institutional accrediting agency:
  1. Takes an adverse action with respect to the institution offering the program.
  2. Places the institution on public probationary status.

### **Section 3. Information Sharing**

NASM routinely shares with other appropriate recognized accrediting agencies and state agencies information about the accreditation status of institutions or programs and any adverse actions it has taken against an accredited institution or program.

NASM expects reciprocity as the basis for fulfilling the above policies as required by the U.S. Department of Education.

## APPENDIX III.E.

### COMMISSION TIME GUIDELINES FOR INTERPRETING THE CONTINUOUS DEFERRAL POLICY

(Rules of Practice and Procedure, Part II., Article IV., Section 3.)

Normally, the total time period for demonstrating compliance with required standards shall not exceed:

- A. Twelve months, if the program, or the longest program offered by the institution, is less than one year in length;
- B. Eighteen months, if the program, or the longest program offered by the institution, is at least one year, but less than two years, in length; or
- C. Two years, if the program, or the longest program offered by the institution, is at least two years in length.

If the institution or program does not bring itself into compliance within the specified period, the Commission must take adverse action unless the Commission extends the period for achieving compliance for good cause. *Good cause* is defined as concerted and comprehensive effort and activity on the part of the institution to maintain compliance with all relevant standards. Extensions for good cause are typically one year in length but may be extended to two years, should positive circumstances or developments at the institution warrant an additional year.



## APPENDIX IV.A.

### PROCEDURES FOR THE JOINT ACCREDITATION OF COMMUNITY EDUCATION PROGRAMS AFFILIATED WITH DEGREE-GRANTING MUSIC UNITS

#### Section 1. Purpose

NASM offers a comprehensive program of accreditation services for institutions with degree-granting and non-degree-granting programs in music. In many cases, degree-granting institutions either operate or have direct affiliation with community education programs or non-degree-granting programs for students at the K–12 level and beyond. In 1987, members of the Association approved various protocols to facilitate the joint accreditation of affiliated collegiate and community education programs.

The *Procedures for Institutional Membership*, including accreditation procedures applicable to independent community education programs, may be obtained from the NASM Web site at <http://nasm.arts-accredit.org>.

#### Section 2. Principles

Institutions seeking accreditation or renewal of accreditation for degree-granting units have the option of seeking accreditation for community education divisions. To be eligible for accreditation, community education divisions as entities must meet qualifications outlined in the *Standards for Non-Degree-Granting Institutions and Programs* published biennially in the *NASM Handbook*.

NASM reviews of the community education division are undertaken on the same schedule as reviews for the collegiate music unit, unless the institution specifically requests a different schedule. These procedures apply only to joint reviews. Procedures for independent reviews of collegiate and community education programs are published separately by NASM.

Degree-granting and community education units are reviewed for accreditation by the Commission on Accreditation and/or the Commission on Community College Accreditation, as appropriate.

NASM distinguishes between degree-granting and non-degree-granting components when applying its rule that Membership or renewal of Membership will be granted “only when every curricular program of the applicant institution ... meets the standards of the Association” (see Rules of Practice and Procedure, Article I., Section 3.).

#### Section 3. Institutional Role

The decision to seek joint evaluation leading to a separate accreditation of collegiate and community education units is the prerogative of the institution. The decision should be based on careful consideration of the institution’s specific situation and its objectives for the evaluation of its composite music program.

Once the decision to seek a joint review has been taken, a variety of other decisions must be made. Many of these are outlined in this document. The institution is encouraged to consult with the NASM staff as needed; however, the ultimate decision on these matters is the responsibility of the institution.

#### Section 4. Preparations for the Visit

The success of the joint visit will depend in large part on the quality and scope of advance planning. The Executive Director of NASM must be advised of the wish for joint evaluation no later than twenty-four (24) months prior to the projected date of the on-site visit by the evaluation team.

The institution may request a staff visit to develop plans for, or to serve as a resource during, the joint evaluation. The expenses of the staff in this regard will be reimbursed by the institution.

In preparation for the visit, the institution must develop such policies and procedures as follows:

- A. Objectives of the Joint Evaluation.
- B. Calendar of Events Leading to the Visit.
- C. Dates of the Visit.
- D. Type of self-study and Self-Study Report.
- E. Overall Schedule of the Visit.

### **Section 5. Institutional Self-Study**

NASM guidelines for self-study follow essentially the same format whether addressed to degree-granting or non-degree-granting programs. It is the institution's responsibility to use this format to produce a Self-Study Report that best reflects its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future.

The Self-Study Report may take a variety of forms, including the following:

- A. Separate Self-Study Reports (Degree-Granting and Community Education/Non-Degree-Granting) with Common Elements;
- B. Common Self-Study Reports with Separate Sections for Degree-Granting and Community Education Components.

The institution and the NASM staff must agree on the type of Self-Study Report to be prepared.

The preparation of the Self-Study and accompanying materials should follow procedures and be submitted in the format and in the composite number of copies required for the Commissions that will review the application (Commission on Accreditation, Commission on Community College Accreditation).

Self-Study Reports and accompanying catalogs and other materials must be forwarded to members of the visiting team at least four weeks before the visitation. Visits may be postponed or cancelled at the prerogative of the Executive Director of NASM in consultation with the visiting team if materials are not available to the visiting team at least four weeks prior to visitation.

### **Section 6. Application Fees**

A fee of \$100.00 is added to the appropriate application fee for degree-granting programs to add the community education program to the review of the collegiate program.

### **Section 7. Selection of Visiting Evaluators**

The Executive Director of NASM will nominate a proposed slate of visiting evaluators. The nominations are based on the backgrounds and experience of the evaluators in relation to the stated objectives and characteristics of the institution. The Executive Director will consider institutional requests of a general nature such as areas of specialization, but will not consider requests for specific individuals to serve on evaluation teams.

Applicant degree-granting institutions seeking accreditation of affiliated community education units will be evaluated by a team comprising one or more persons in addition to the team assigned to the degree-granting component. The number of visitors and the number of visitation days may be increased as requested or required for institutions with large programs or with multi-campus programs. In these cases,

the number of visiting evaluators or the number of days for the visitation shall be determined in consultation with the Executive Director of NASM.

After receiving the institution's order of preference, the Executive Director will invite specific visiting evaluators and designate specific chairman's responsibilities.

### **Section 8. On-Site Visit**

The on-site visit will be conducted according to schedules developed in the planning stages. However, the visit must include opportunities for review of the community education and collegiate programs as outlined in the *NASM Procedures for Institutional Membership*.

### **Section 9. Visitors' Reports**

During the planning stage, a decision will be made concerning the format of the Visitors' Report(s) directed to the NASM accrediting Commission(s). The basic formats are:

- A. Separate Visitors' Reports with Common Elements.** Separate reports according to the *NASM Procedures for Institutional Membership*.
- B. Separate Visitors' Reports with Common Elements and a Supplementary Joint Statement Concerning the Relationship between Degree-Granting and Non-Degree-Granting Components.** This is essentially the same as A. above, except that all team members work together to develop the joint statement.
- C. Common Visitors' Report.** A single report directed to all applicable Commissions will be prepared by the entire visiting team. The basic responsibility for preparing this report is vested with the team chairman, who will ensure that the requirements of the separate Commissions are met. Normally, each element of the NASM Visitors' Report will have separate sections for the collegiate unit and the community education program. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be addressed to one of the Commissions.

For all formats, separate confidential accreditation recommendations (Part II) on separate pages shall be provided for the collegiate and community education units.

### **Section 10. Commission Action Following Joint Evaluation**

Following the on-site evaluation and the writing of Visitors' Reports, the process advances according to regular NASM procedures. Each Commission involved in the institution's review takes action according to its own procedures and schedule.

Since each Commission is free to make its own recommendations regarding accreditation action, it is also free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.

### **Section 11. Review of New Curricular Programs Following Joint Evaluation**

Institutions shall follow the regulations of NASM concerning review of new curricula developed in the interim between on-site evaluations. New degree-granting, non-degree-granting, and community education programs shall be filed for approval with either the Commission on Accreditation or the Commission on Community College Accreditation.

### **Section 12. NASM Listings**

NASM listings for single institutions with separately accredited degree-granting and non-degree-granting components will show each component separately.

## APPENDIX IV.B.

### PROCEDURES FOR JOINT EVALUATIONS: NASAD, NASD, NASM, NAST, and ACCPAS

#### Section 1. Parties

The parties to this agreement are the following autonomous organizations:

National Association of Schools of Art and Design  
National Association of Schools of Dance  
National Association of Schools of Music  
National Association of Schools of Theatre  
Accrediting Commission for Community and Precollegiate Arts Schools

Each organization is engaged in a national program of specialized accreditation covering disciplinary studies in preparation for professional practice in the disciplines stipulated in its title.

The organizations maintain their respective national offices at 11250 Roger Bacon Drive, Suite 21, Reston, Virginia, and share the services of the same office staff.

Through the Council of Arts Accrediting Associations, the four organizations sponsor Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS). ACCPAS reviews arts programs that may or may not provide pre-professional study. In cases where an ACCPAS review is joint with one or more of the associations, the following procedures are used as guidelines.

#### Section 2. Definitions

- A. Specialized Accreditation of Institutions and/or Programs.** An expression of confidence by one of the recognized professional accrediting agencies that specific degrees or programs in a particular area of professional specialization, whether offered by a multi- or single-purpose institution, are soundly conceived, that the purposes of these programs are being accomplished, and that the professional degree or program is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. Professional accreditation affords academic and professional recognition of specific degrees or programs offered by institutions and indicates that these degree programs have been intensively evaluated by peers in the profession and have met minimum national standards in the area of specialization. The parties to this agreement are the professional accrediting agencies for their respective disciplines. Accreditation by any one signifies that an institution's programs in that particular discipline have undergone intensive evaluation by professional peers and have met minimum standards in the discipline established by that agency.
- B. Concurrent Evaluations.** An accrediting association conducts a regular evaluation process at the same time as another accrediting association, but in no way coordinates specific aspects of this process with the other association. Although impressions may be shared with the other association, evaluators devote their full time to the accreditation procedures of their association. Their formal reporting responsibilities are solely to the association for which they are working.
- C. Joint Evaluations.** An accrediting association conducts a regular evaluation process at the same time as another association, but cooperates with that association in the appointment of a single evaluation team, the scheduling of a single visitation and, under certain conditions, the writing of a coordinated evaluation report to the institution.

Reporting responsibilities of team members may be shared among the associations.

Joint evaluations do not lead to joint accreditation. Separate accreditation action is taken by each association; given the differences among associations, dissimilar results could issue from a joint evaluation.

### Section 3. Purpose

The parties recognize that advantages may accrue to some institutions of higher education by having a joint accreditation review of disciplinary programs in the arts. Such an approach may seem appropriate for organizational, financial, or other reasons. Therefore, the parties offer joint evaluation as one mechanism among many for developing an accreditation program in the fine and performing arts disciplines.

### Section 4. Principles

The parties agree that the disciplines of art and design, dance, music, and theatre share many common aesthetic principles. However, it is recognized that they do not share a common literature, basic central theory, or repertory. Most important, they do not share a common technique.

Professional education and training in the postsecondary years focuses on technique, repertory, basic theory, and literature. Therefore, joint evaluation represents an aggregation of distinct disciplinary approaches to expression rather than a fusion of them. This principle will govern every aspect of specific arrangements for joint evaluation.

Although each discipline is reviewed separately by its own professional standards, work in interdisciplinary studies is encouraged. This will be evaluated by the appropriate agencies as part of the joint evaluation.

### Section 5. Institutional Role

The decision to seek joint, concurrent or separate evaluations is the prerogative of the institution. The decision should be based upon careful consideration of the institution's specific situation and its objectives for the specific evaluation in question.

The parties have no preference regarding the type of process chosen but are concerned that the choice be based upon an objective analysis by the institution.

The Executive Director of the accrediting associations is available for consultation with the arts executives of institutions to assist in determining the structure of the evaluation. The decision to seek joint evaluation is entirely the institution's, and the chief executive or chief academic officer must take the initiative in contacting the accrediting association.

### Section 6. Arranging for Joint Evaluations

- A. Institutions Accredited by All Associations that are to Participate in the Joint Evaluation.** An institution accredited by all associations, and seeking renewal, should indicate to each association its desire for joint evaluation. Staff members will then seek to integrate the re-evaluation schedules, making such adjustments as may be appropriate.
- B. Institutions Accredited by One or More Associations and Not Another.** An institution accredited by one or more association and seeking status with another notifies each association of this interest, then follows the normal procedures with the appropriate association. Staff members will seek coordination whenever possible when desire for joint evaluation is indicated by the institution.
- C. Institutions Accredited by None of the Associations.** The institution is encouraged to contact simultaneously the accrediting associations to participate in the joint evaluation. The accrediting associations will work cooperatively in considering the request, arranging for joint visits of a staff member and/or consultants from each association, as these may be necessary. The procedures

established in each association for gaining Membership or Associate Membership status will then be followed, each association requesting such written reports or documentation as its normal procedures require and making its own decision about accepting the institution's application.

### Section 7. Patterns of Cooperation

Joint evaluations may involve a wide variety of methods and approaches. Each institution is encouraged to develop a set of specific objectives for the joint visit. This will assist the accrediting associations in providing the best possible service.

Two basic methods for joint evaluation visits are as follows:

- A. Separate Teams with Specified Coordination.** Each association develops a team with chairman and members to work its disciplinary responsibilities. Each team follows the procedures of its association. At specific points during the visit, joint activity is scheduled to accomplish purposes agreed upon before the visit. This joint effort is chaired by a previously designated representative from one of the participating accrediting associations.
- B. Single Teams with Subcommittees.** A single team is created with subcommittees for each discipline covering the responsibilities of each participating organization. This visit will cover areas of joint concern as agreed upon before the visit and each subcommittee will be responsible for meeting the needs of the Commission(s) to which it will report.

The joint team is chaired by an individual who is a trained visiting evaluator for one of the participating accrediting association. The chairman may or may not serve as a member of one of the subcommittees. The parties express no preference for the method developed for an institutional review based upon one of the structures outlined above.

### Section 8. Preparation for the Visit

The success of the joint visit will depend in large part on the quality and scope of advance planning. The Executive Director of the accrediting associations must be advised of the wish for joint evaluation no later than twenty-four months prior to the projected date of the on-site visit by the evaluation team.

One or more staff visits may be required to develop plans for or to serve as a resource during the joint evaluation. At least one staff visit is mandated if the joint evaluation involves three or more accrediting associations. The expenses of staff in this regard will be reimbursed by the institution.

Depending on the complexity of joint activity, it may be important for the chairman of *specified coordination* or the *single team* as outlined above to make a preliminary visit to the institution for organizational purposes. The expenses of such are to be reimbursed by the institution.

The staff will work with the institution to develop such policies and procedures as follows:

- A. Objectives of the joint evaluation.
- B. Pattern of cooperation among the accrediting associations.
- C. Generic composition of the visiting team(s).
- D. Type of self-study and Self-Study Report and Visitors' Report(s).
- E. Calendar of events leading to the joint visit.
- F. Dates of the joint visit.
- G. Overall schedule of the joint visit.
- H. Expenses.

These arrangements will be summarized in a Memorandum of Agreement among the institution and the cooperating accrediting associations. Drafts will be prepared by the Executive Director of the accrediting associations. The memorandum must be placed in effect no later than one year prior to the on-site evaluation.

### **Section 9. Institutional Self-Study and Joint Evaluation**

While each accrediting association has its own guidelines for the process and content of the self-study, these are complementary enough that it will remain the institution's responsibility to produce a Self-Study Report that best interprets its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future. Each accrediting association, however, may require additional documentation and materials according to its policies and procedures to supplement the Self-Study Report.

The Self-Study Report may take a variety of forms, including the following:

- A. Separate Self-Study Reports with common elements.
- B. Core Self-Study Report with various supplemental analyses by discipline.
- C. Common Self-Study Report.
- D. A non-traditional alternative.

The institution and the cooperating accrediting associations must agree on the type of Self-Study Report to be prepared.

Self-Study Reports using formats B., C., or D. above must be reviewed by staff prior to utilization in the accreditation process. An outline and/or draft of such Self-Study Reports may be required prior to the visit. This is to assist the institution in fulfilling its responsibility to provide in some form all information requested by each accrediting association.

The preparation of the Self-Study Report and accompanying materials should follow procedures and be submitted in the format and in the number of copies required by each cooperating organization.

Self-Study Reports and accompanying catalogs and other materials must be forwarded to members of the visiting team(s) at least four weeks before the visitation. Visits may be postponed or cancelled at the prerogative of the visiting team(s) or the Executive Director of the accrediting associations if materials are not available to the visiting team at least four weeks prior to the visitation.

### **Section 10. Selection of Visiting Evaluators**

The Executive Director of the accrediting associations will nominate a proposed slate of visiting evaluators. The format of the nominations will be based upon the pattern of cooperation used. The nominations are based on the backgrounds and experience of the evaluators in relation to the stated objectives and characteristics of the institution and of the joint evaluation. The Executive Director will consider institutional requests of a general nature such as areas of specialization, but will not consider requests for specific individuals to comprise the evaluation team(s).

Each evaluator on the team must be a trained evaluator from a member institution of one of the organizations party to this agreement. Individuals nominated as chairmen of specified coordination or single teams shall be drawn from among the most experienced evaluators available to the cooperating accrediting associations.

Normally, at least two visitors for two days for each discipline are required for all institutions. More than two visitors per discipline or more than two visitation days may be requested or required for institutions with large programs or with multi-campus programs. More than two days may be necessary to accomplish joint evaluation responsibilities. In these cases, the number of visiting evaluators or number of days for the

visitation shall be determined in consultation with the Executive Director of the accrediting associations based on both size and scope of the institution's program. At least one member of every delegation from a cooperating association shall not be a member of the Commission on Accreditation or Board of Directors of that agency.

After receiving the institution's order of preference, the Executive Director will invite specific visiting evaluators and delegate chairman responsibilities.

#### **Section 11. On-Site Visit**

The on-site visit will be conducted according to schedules developed in the planning stages. However, it must include opportunities for review of the program as outlined in the procedures manual of each cooperating accrediting association.

#### **Section 12. Evaluation Report(s) and Joint Evaluation**

During the planning stage, a decision will be made concerning the format of the evaluation report(s) directed to the accrediting commissions of the cooperating associations. The basic formats are:

- A. Separate Evaluation Reports with Common Elements.** Team members representing an accrediting association follow the procedures for Visitors' Reports prescribed by that association. No coordination is required.
- B. Separate Evaluation Reports with Common Elements and a Supplementary Joint Statement About Arts Curricula Reviewed.** Same as A. above except that the Chairman of specified coordination develops a draft of the joint statement based upon work of the joint team.
- C. Core Evaluation Report with Appendices by Discipline.** The Chairman of specified coordination or the single team prepares a draft core report concerning common operational and administrative elements with the disciplinary delegations providing a report on specific curricula and other matters of disciplinary concern.
- D. Common Evaluation Report.** A single report directed to the cooperating accrediting associations will be prepared by the joint visiting teams. The basic responsibility for preparing the evaluation report is vested with the team chairman, who will draft a report as nearly compatible with the requirements of all associations regardless of which one that individual represents. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be addressed to one of the associations. These supplementary materials will be prepared by those team members who represent the association to which they are addressed. Team members from each discipline shall ensure that the respective accrediting commission has a report that covers the items required in their association's Outline for Visitor's Reports. This may be accomplished by providing an index correlated with the joint report.

For all formats, separate accrediting recommendations for each association on separate pages shall conclude each evaluation report.

#### **Section 13. Commission Action Following Joint Evaluation**

Following the on-site evaluation and the writing of Visitors' Reports, the process diverges, and each accrediting association follows its own procedures concerning institutional comment on the Visitors' Report and Commission review, etc.

The accreditation actions of the Commissions shall be shared in chronological order for information only. As noted above, each Commission will make its own decision regarding accreditation or reaffirmation of



accreditation. In instances involving serious divergences among the accreditation actions recommended to the Commissions, clarifications will be sought as appropriate to specific disciplinary responsibilities.

Since each Commission is free to make its own recommendations regarding accreditation action, so it is free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.

#### **Section 14. Review of New Curricular Programs Following Joint Evaluation**

Institutions shall follow the regulations of each accrediting association concerning review of new curricula developed in the interim between on-site evaluations.

#### **Section 15. Fees for Joint Evaluation**

Each cooperating accrediting association shall bill the institution for the expenses of its respective team members and staff according to its respective procedures. The normal annual dues for membership in each accrediting association are in no way changed, since the institution will be a member of each association.

#### **Section 16. Further Information**

For further information, contact the associations at:

11250 Roger Bacon Drive, Suite 21  
Reston, Virginia 20190–5248

Web address: <http://www.arts-accredit.org>

Telephone: (703) 437–0700

Fax: (703) 437–6312

E-mail: [info@arts-accredit.org](mailto:info@arts-accredit.org)

## APPENDIX IV.C.

### PROCEDURES FOR JOINT EVALUATION BY NASM AND THE REGIONAL ACCREDITING ASSOCIATIONS

#### Section 1. Definitions

- A. Regional Accreditation of Institutions.** An expression of confidence by a regional association that an educational institution's goals are soundly conceived, that its purposes are being accomplished, and that the institution is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. It indicates that the institution as a whole, whether a college, university, or an independent music school, has been examined and has been found to be achieving its broad-based institutional purposes satisfactorily. General or regional accreditation affords general academic recognition of degrees offered by the institution but does not indicate that these degree programs have undergone intensive evaluation in areas of specialization or that they have met minimum professional standards in those areas of specialization.

The regional associations are New England Association of Schools and Colleges, Middle States Association of Colleges and Schools, Southern Association of Colleges and Schools, North Central Association of Colleges and Schools, Northwest Association of Schools and Colleges, and Western Association of Schools and Colleges.

- B. Specialized Accreditation of Institutions and/or Programs.** An expression of confidence by one of the recognized professional accrediting associations that specific programs or degrees in a particular area of professional specialization, whether offered by a multi-purpose or free-standing music institution, are soundly conceived, that the purposes of these programs are being accomplished, and that the professional degree program is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. Professional accreditation affords academic and professional recognition of specific degrees offered by institutions and indicates that these degree programs have been intensively evaluated by peers in the profession and have met minimum national professional standards in the area of specialization. NASM is the professional accrediting organization for the music field. NASM accreditation signifies that an institution's music programs have undergone intensive evaluation by its peers and have met minimum standards for such programs established by the Association.
- C. Concurrent Evaluations.** NASM conducts a regular NASM evaluation process at the same time as a regional accrediting association, but in no way coordinates specific aspects of this process with the other agency. Although impressions may be shared with the other organization, NASM evaluators devote their full time to NASM accreditation procedures. Their formal reporting responsibilities are solely to NASM.
- D. Joint Evaluations.** NASM conducts a regular NASM evaluation process at the same time as a regional association, but cooperates with that agency in the appointment of a single evaluation team, the scheduling of a single visit, and the writing of a coordinated evaluation report to the institution. Reporting responsibilities of team members are shared between the two associations.

Joint evaluations do not lead to joint accreditation. Separate accreditation action is taken by each agency, and, given the differences between the two organizations, dissimilar results could result from a joint evaluation.

## Section 2. Institutional Role

The decision to seek joint, concurrent, or separate evaluations is the prerogative of the institution. The decision should be based upon careful consideration of the institution's specific situation and its objectives for the specific evaluation in question.

NASM has no preference regarding the type of process chosen but is concerned that the choice be based upon an objective analysis by the institution.

The Executive Director of NASM is available for consultation with the institution in cooperation with the regional association to assist the institution in determining the structure of its evaluation.

The decision to seek joint evaluation is entirely the institution's, and the chief administrative officer must take the initiative in contacting both accrediting organizations.

## Section 3. Arranging for Joint Evaluations

- A. Institutions Accredited by NASM and a Regional Association.** An institution accredited by both organizations, and seeking reaffirmation, should indicate to both its desire for joint evaluation. Staff members will then seek to integrate the re-evaluation schedules, making such adjustments as may be appropriate.
- B. Institutions Accredited by One Association and Not the Other.** An institution accredited by one association and seeking status with the other notifies both NASM and the regional association of this interest, then follows the normal procedures with the appropriate organization. Staff members will seek coordination whenever possible when desire for joint evaluation is indicated by the institution.
- C. Institutions Accredited Neither by NASM nor a Regional Association.** A free-standing music training institution or a multipurpose institution with a significant music program is encouraged to contact both associations simultaneously. NASM and the regional association will work cooperatively in considering the request, arranging for joint visits of a staff member and/or consultants from each association. The procedures established in each association for gaining candidacy, preaccreditation status or accreditation will then be followed, each association requesting such written reports or documentation as its normal procedures require and making its own decision about accepting the institution's application.

## Section 4. Patterns of Cooperation for Joint Evaluations

Either accrediting association may serve as the coordinating or the cooperating agency for a joint evaluation, according to the following plan:

- A.** When a free-standing music school is to be evaluated or reevaluated, normally NASM will coordinate the visit, appoint the team chairperson or co-chairperson, and supply a minimum of two visiting evaluators, with the regional association naming a minimum of two visiting evaluators, one of which may be a co-chairperson to the team to deal with general institutional matters.
- B.** When a college or university with a music school or department as an integral component is evaluated, normally the regional association will coordinate the visit, appoint the team chairperson or co-chairperson, and supply a minimum of two visiting evaluators, with NASM naming a minimum of two visiting evaluators, one of which may be a co-chairperson to the team.
- C.** When a music school and a college exist as approximately equal institutions in reasonable proximity to each other, either NASM or the regional association will coordinate the visit and field the team, according to the pattern agreed upon by all parties concerned.

When NASM is the coordinating agency, an NASM staff member will normally be required to be present during the joint on-site visit to serve as a resource person for the entire visiting team.

The coordinating association will appoint the chairperson of joint evaluation teams and will establish the specific dates for the visit to the institution in consultation with the institution according to its standard procedures. Each association, however, will use its regular procedures in appointing its own team members regardless of which association is coordinating the visit.

### **Section 5. Institutional Self-Study and Joint Evaluation**

A single Self-Study Report for both associations will be prepared by institutions to be evaluated. While each organization has its own guidelines for the process and content of the self-study, these are complementary enough that it will remain the institution's responsibility to produce a Self-Study Report that best interprets its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future. Each association, however, may require additional documentation and materials according to its policies and procedures to supplement the Self-Study Report.

The Self-Study Report may take a variety of forms, including one of the following:

- A. Common Self-Study Report.
- B. Core Self-Study Report with various supplemental analyses.
- C. Separate Self-Study Reports with common elements.
- D. A nontraditional alternative.

The institution and both accrediting associations must agree on the type of Self-Study Report to be prepared.

### **Section 6. The Evaluation Report and Joint Evaluation**

A single report directed to the two associations will be prepared by the joint visiting team(s). The basic responsibility for preparing the evaluation report is vested with the team chairpersons, who will draft a report as nearly compatible with the requirements of both associations as possible, regardless of which one that individual represents. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be addressed to one of the associations. These supplementary materials will be prepared by those team members who represent the association to which they are addressed. NASM team members shall ensure that the NASM Commission on Accreditation has a report that covers the items required in the NASM Outline for Visitors' Reports. This may be accomplished by providing an index correlated with the joint report.

Separate accrediting recommendations for each association on separate pages shall conclude each report.

### **Section 7. Commission Action Following Joint Evaluation**

The accreditation actions of each agency's Commission will be shared with the other agency's Commission for information only. As noted above, each Commission will make its own decision regarding accreditation or reaffirmation of accreditation. In instances involving serious divergences between the accreditation actions recommended to the two Commissions, full inter-staff discussion will precede the meeting of either group.

As each Commission is free to make its own decision regarding accreditation action, so it is free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.

**Section 8. Review of New Curricular Programs Following Joint Evaluation**

Both NASM and the regional association accredit free-standing music institutions as a whole, but NASM also evaluates each degree program. Hence, due to changes in curricular programs, NASM may be more frequently involved in accrediting relations with institutions than a regional association.

In instances where new degree programs clearly constitute *substantive change* as defined by the regional association, both agencies may be fully involved in the additional evaluation activities such changes make necessary.

**Section 9. Fees for Joint Evaluation**

NASM and the regional association shall bill the institution for the expenses of their respective team members and staff according to their respective procedures. The normal annual dues for membership in each association are in no way changed, since the institution will be a member of each association.

## **APPENDIX IV.D.**

### **SUPPLEMENTAL ANNUAL REPORTS FOR FREE-STANDING MUSIC INSTITUTIONS: STAFF AND COMMISSION PROCEDURES**

Within six weeks of receiving the Supplemental Annual Report, the NASM National Office staff will:

- A. Compare information provided against the list of required information published in the *NASM Handbook*.
- B. If the report is not complete, staff will request information to allow satisfactory completion.
- C. Complete reports are reviewed by Commission readers against:
  - 1. NASM standards and requirements applicable to the institution as published in the *NASM Handbook* and any applicable supplements.
  - 2. Information provided by the institution in the previous year.
- D. If any standards, requirements, or trends warrant a review by the Commission, the institution will be informed and given a timetable for sending written comment to the Commission regarding information in its Supplemental Annual Reports.
- E. Following submission of this material, the staff will prepare a dossier for the Commission containing:
  - 1. One or more Supplemental Annual Reports;
  - 2. The Commission requests outlined in item D. above; and
  - 3. Any comment provided by the institution according to the timetable established in item D. above.
- F. The staff will then place the complete dossier on the agenda of the Commission for formal action.

Upon receipt of the complete dossier, the Commission will:

- A. Review the information and analyses provided against NASM standards and requirements.
- B. Report its findings to the institution in writing within thirty (30) days of its action.
- C. Stipulate in its findings any further reports or actions required of the institution.

Actions of the staff and the Commission regarding Supplemental Annual Reports are bound by standards, policies, procedures, and rules applicable to all other aspects of the accreditation process as published regularly in the *NASM Handbook* and in other official documents of the Association.

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