

National Association of Schools of Music

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STANDARDS FOR UNDERGRADUATE DEGREES

For current official curricular standards, see the
NASM [Handbook 2015–16](#)

COMMENT PERIOD I

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Please forward all comments to:

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1 **IV. UNDERGRADUATE PROGRAMS IN MUSIC**

2 **A. Fundamental Purposes and Principles**

3 **1. Purposes.** Each institution is responsible for developing and defining the specific
4 purposes of its overall undergraduate program in music and of each undergraduate
5 degree program it offers.

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

7 a. For each undergraduate degree program, there must be logical and functioning
8 relationships among purposes, structure, and content. This includes decisions about
9 requirements in general musicianship, areas of music specialization or emphasis,
10 and studies in other disciplines.

11 b. For each undergraduate degree program, the curricular structure and the
12 requirements for admission, continuation, and graduation must be consistent with
13 program purposes and content.

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

15 1. Resources must be sufficient to support the purposes, goals, objectives, and content of
16 undergraduate programs and must meet NASM operational requirements in this regard
17 (see Standards for Accreditation II.).

18 2. Curricular components of undergraduate programs must meet NASM requirements in
19 Standards III. (including, but not limited to Credit and Time Requirements; Time on
20 Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements,
21 and Electives; Individual Program Continuity; Residence).

22 3. The standards applicable to each undergraduate program are comprised of those
23 referenced in Standards IV.A. and IV.B.1.-2. above, as well as those outlined for
24 specific programs that follow.

25 **C. Degree Structures**

26 **1. Types of Undergraduate Degrees**

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

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

1 (1) The liberal arts degree focuses on music in the context of a broad program of
2 general studies.

3 (2) The professional degree focuses on intensive work in music supported by a
4 program in general studies.

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

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

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

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

18 **NOTE:** For interpretive information regarding percentages, see Standards for Accreditation III.B.3.

- 19 a. In order to be designated a *major* in a liberal arts program, music is normally
20 accorded no less than 30% of the total curriculum.
- 21 b. In order to be designated a *major* in a professional program, or as a second or
22 affiliated major in a liberal arts program, a field of specialization must be accorded
23 no less than 25% of the total credits required.
- 24 c. Minors and areas of emphasis require less time in the subject area and are not
25 designated majors. Normally, coursework in an area of emphasis occupies at least
26 10% of the total curriculum; coursework in a minor, at least 12%.
- 27 d. The term *concentration* is used by some institutions to designate a major, and by
28 others to designate a minor or area of emphasis.
- 29 e. Institutions must define and publicize the meanings of such terms and use such
30 terms consistently within specific subject matter areas.

- 1 f. Some institutions offer non-degree-granting certificate programs that function to
2 provide areas of emphasis or concentrations for students already candidates for
3 undergraduate degrees in music at the institution. In such cases, the standards listed
4 above regarding emphases or minors apply. Curricular standards for certificate
5 programs serving other purposes and functions are outlined in Standards XVII.,
6 XVIII., XIX., and XX. As standards applicable to all programs indicate, the
7 specific purposes, structure, admission requirements, and certain other operational
8 and curricular aspects of certificate programs of any type must be clear in
9 published materials.
- 10 **3. Independent Study.** Programs that include or are based upon independent study
11 must meet applicable requirements in Standards for Accreditation III.
- 12 **4. Liberal Arts Degrees**
- 13 **a. Curricular Structure and Title.** Baccalaureate degrees meeting “liberal arts”
14 degree standards normally requiring between 30% and 45% music content are
15 listed as Bachelor of Arts in Music or Bachelor of Science in Music regardless of
16 specific options for emphasis offered by the institution in the context of the liberal
17 arts format. Associate degrees in the liberal arts follow the same norms.
- 18 **b. Content.** The music content shall include performance, musicianship, and elective
19 studies in music. Normally, the orientation is toward a broad coverage of music
20 rather than intensive concentration on a single segment or specialization. The
21 content common to all of these degrees is found in Standards for Accreditation
22 VII.
- 23 **5. Professional Degrees**
- 24 **a. Curricular Structure and Title.** Baccalaureate degrees meeting “professional”
25 degree standards (1) normally requiring at least 65% music content in the case of
26 majors in performance, theory, composition, history/literature, sacred music, and
27 jazz studies, or (2) requiring at least 50% music content in the case of majors in
28 music education, music therapy, and certain other combined degrees are listed as
29 Bachelor of Music, with the specific major areas such as those listed immediately
30 above. Associate degrees with the same objectives follow the same norms.
- 31 **b. Content.** The content common to all of these degrees is found in Standards for
32 Accreditation VIII. Normally, the orientation is toward advanced development of
33 general musicianship allied with competence in an area of specialization. The

1 standards appropriate to the specific major areas of study are found in Standards
2 for Accreditation IX.

3 **c. Combined Music Degrees.** All professional baccalaureate degrees with titles
4 signifying a combined program such as a double major in theory and composition,
5 performance and pedagogy, etc., must satisfy the essential competencies,
6 experiences, and opportunities stated by NASM for majors in each of the areas
7 combined.

8 **d. Title Protocols.** NASM recognizes that some institutions are chartered to offer
9 only the Bachelor of Arts or Bachelor of Science degree. When these institutions
10 offer a baccalaureate degree meeting *professional* music degree standards, the
11 degree will be listed by NASM, and should be listed by the institution, as Bachelor
12 of Arts or Bachelor of Science with a specific major, as outlined in Standards IX.,
13 to distinguish it from the liberal arts-oriented Bachelor of Arts or Bachelor of
14 Science with a major in Music.

15 **6. Baccalaureate Curricula Leading to Degrees in Music with Studies in Other**
16 **Specific Fields.** NASM recognizes a variety of curricular patterns for providing
17 students with opportunities for intensive studies in music and other fields. The
18 following standards and guidelines regarding titles and content provide maximum
19 flexibility for institutions while maintaining national consistency with respect to
20 academic credentials. NASM encourages institutions with the appropriate resources to
21 be creative in the development of multidisciplinary curricula with artistic, intellectual,
22 pragmatic, and professional objectives. At the same time, NASM particularly
23 discourages the proliferation of degree titles and encourages the standard usage
24 described below.

25 **a. Liberal Arts Degrees.** Programs must meet all NASM standards for the liberal
26 arts degree in music (see Standards for Accreditation VII.) and, in addition,
27 provide one or more of the following opportunities for:

28 **(1) Elective Study** (*Choosing one or more courses in another field on an*
29 *elective or individual or honors basis.*)

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

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

3 **(2) Specific Emphasis or Minor** (*Choosing a pre-determined set of courses in*
4 *another field associated with the development of specified knowledge and*
5 *skills where the curricular requirements constitute an area of emphasis or*
6 *minor within the curriculum.*)

7 The goals may be general knowledge of or specific concentration on a
8 second area of study. NASM publications list such programs as Bachelor of
9 Arts in Music or Bachelor of Science in Music.

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

13 **(3) Music Industry Emphasis or Minor or Major.** For standards and other
14 requirements, see Appendix I.E.

15 **(4) Double Major in Music and Another Field** (*Choosing a double major in*
16 *music and another field that meets institutional requirements for graduation*
17 *with both majors.*)

18 NASM publications list such programs as Bachelor of Arts in Music/[other
19 field] or Bachelor of Science in Music/[other field].

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

22 **b. Professional Degrees.** Such programs meet NASM standards for all professional
23 undergraduate degrees in music. This means that graduates are expected to
24 develop all the competencies outlined in Standards for Accreditation VIII. In
25 addition, programs provide one or more of the following opportunities for:

26 **(1) Elective Study** (*Choosing one or more courses in another field on an elective*
27 *basis.*)

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

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

1 **(2) Specific Emphasis or Minor** (*Choosing a published curriculum that offers*
2 *opportunities for at least 15% of the total program to involve studies in an*
3 *outside field [for example, music industry (see Appendix I.E.), arts*
4 *administration, music marketing (see Appendix I.E.), sound recording*
5 *technology (see Appendix I.G.).*)

6 When music studies occupy at least 50% of the total curriculum, NASM
7 publications will list such programs as Bachelor of Music: Emphasis in [title
8 of 15% area].

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

11 **(3) Elective Studies in Specific Outside Field** (*Choosing a published*
12 *curriculum that offers opportunities for at least 15% of the total program to*
13 *involve studies focused on the development of general competence in a second*
14 *discipline.*)

15 Business, engineering, communications, and digital media are examples of
16 such disciplines. When music studies occupy at least 50% of the total
17 curriculum, NASM publications will list such programs as Bachelor of
18 Music with Elective Studies in [title of 15% area].

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

21 **(4) Double Major in Music and Another Field** (*Choosing a double major that*
22 *meets institutional requirements for the professional undergraduate degree in*
23 *music and the professional or liberal arts undergraduate degree in another field.*)

24 NASM publications will list such programs as Bachelor of Music/Bachelor of
25 Arts in [other field] or some similar designation based on degree titles used by
26 the institution.

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

30 **(5) The Bachelor of Musical Arts Degree.** The title *Bachelor of Musical Arts*
31 may be used if:

32 (a) Studies in music comprise a minimum of 50% of the total program.

- 1 (b) Students are expected to meet competencies common to all professional
2 baccalaureate degrees in music as outlined in Standards for Accreditation
3 VIII.
- 4 (c) The program offers opportunities for at least 15% of the total program to
5 involve studies in a field outside of music or in a course of studies
6 designed to develop a particular discrete competence.
- 7 (d) The program features an interdisciplinary or multidisciplinary approach
8 developed for each student on the basis of a counseling process developed
9 and operated specifically to support the Bachelor of Musical Arts degree.
- 10 **7. Programs Involving Distance Learning, Disciplines in Combination, or with a**
11 **Focus on Electronic Media.** Programs in these categories must meet applicable
12 requirements in Standards III.
- 13 **8. Two-Year Degree-Granting Programs.** Two-year degree-granting programs in
14 music must meet applicable requirements in Standards VI.

15 **V. ADMISSION TO UNDERGRADUATE STUDY**

- 16 **A. Admission Criteria.** Institutions are responsible for establishing specific admission
17 requirements for their undergraduate programs in music. Admission standards must be
18 sufficiently high to predict the prospect of success in the program for which the student is
19 enrolling. Diversities of previous education, background, and interests of applicants
20 should be considered in assessments of potential as appropriate to the specific purposes
21 of individual degree programs.
- 22 **B. High School Diploma.** The admission policy at the undergraduate level should be clearly
23 stated with respect to students entering from high schools. Admission standards for music
24 degrees should compare favorably with those of the college or university as a whole.
- 25 **C. Open Admission.** See Standards for Accreditation V.D.1.
- 26 **D. Musical Aptitudes and Achievements**
- 27 **1. Auditions and Evaluations.** At some point prior to confirmation of degree
28 candidacy, member institutions must require auditions, examinations, or other
29 evaluations consistent with the purpose of the degree as part of the admission
30 decision. Member institutions are urged to require such auditions and evaluations
31 prior to matriculation.

1 **NOTE:** Some institutions have open admission policies. In such cases,
2 auditions and evaluations associated with the decision about degree candidacy
3 must occur no later than the end of the first half of the degree program.

- 4 **2. Musicianship.** The musical background required for admission to curricula leading
5 to an undergraduate degree in music must include the ability to relate musical sound
6 to notation and terminology both quickly and accurately enough to undertake basic
7 musicianship studies in the freshman year.
- 8 **3. Performance, Composition, and Scholarship.** A level of achievement in musical
9 performance is normally a factor in determining eligibility for entrance to all
10 undergraduate degree programs. It must be a factor for entrance into professional
11 degree programs and a significant factor for students seeking professional degree
12 study in performance. Institutions admitting students to professional degree study in
13 composition and scholarly subjects normally review evidence of creative or scholarly
14 work during the admission procedure.
- 15 **4. Professional Undergraduate Degrees.** Admission procedures for professional
16 undergraduate degrees in music should develop evidence that the candidate possesses
17 exceptional talent, the potential to develop high-level musicianship, artistic
18 sensibilities, and a strong sense of commitment.
- 19 **E. Standard Published Examinations.** The use of standard published examinations in the
20 admission process is the prerogative of the institution. Any utilization should reflect the
21 goals and objectives of the undergraduate program in general and specific undergraduate
22 programs in particular.
- 23 **F. Admission to Advanced Standing.** Students who are able to pass examinations in music
24 demonstrating competence beyond that required for entrance may be exempted from one or
25 more college-level courses in the subject or subjects covered by the examinations, provided
26 that such demonstration of competence is confirmed by further successful study in
27 residence in the same field.
- 28 **G. Admission by Transfer of Credits.** For standards covering the granting of course credits
29 to transfer students, see Standards for Accreditation III.A.3.

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

- 31 **A. Titles.** The titles Bachelor of Arts in Music and Bachelor of Science in Music are used to
32 designate the study of music in a liberal arts framework.
- 33 **B. Purposes**

1 1. Liberal arts degree programs with a major in music are normally offered within one of
2 the following general contexts:

3 a. The degree focus is breadth of general studies in the arts and humanities, the
4 natural and physical sciences, and the social sciences. Music study is also general;
5 there is little or no specialization.

6 Degree titles: Bachelor of Arts in Music, Bachelor of Science in Music.

7 b. The degree focus is breadth of general studies combined with studies in
8 musicianship and an area of emphasis in music such as performance, theory, music
9 history and literature, music industry, and so forth.

10 Degree titles: Bachelor of Arts in Music, Bachelor of Science in Music
11 (*institutional catalogs and other materials note the area of emphasis*).

12 2. Liberal arts degree titles, Bachelor of Arts in Music or Bachelor of Science in Music,
13 may be used for professional degree content. Typical examples are:

14 a. Degrees offered by institutions chartered to offer the Bachelor of Arts or Bachelor
15 of Science that prepare students for state licensure or certification as specialist
16 music teachers. These programs are reviewed using the standards in Standards
17 VIII. and IX.O.; those in Standards VII. are not applicable. Although these degrees
18 may reflect strong liberal arts objectives, they lead to a professional result.

19 Degree titles: Bachelor of Arts in Music Education, Bachelor of Science in Music
20 Education.

21 b. Degrees offered by institutions chartered only to offer the Bachelor of Arts or
22 Bachelor of Science intended to be consistent with the purposes and specialization-
23 focused curricula of professional degrees. These programs are reviewed using the
24 standards in Standards VIII. and IX. according to the area of specialization; those
25 in Standards VII. are not applicable.

26 Degree titles: Bachelor of Arts, Bachelor of Science, with a specific major as
27 outlined in Standards for Accreditation IX.

28 C. Curricular Structure

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

1 **2. Guidelines**

- 2 a. Curricula to accomplish this purpose normally adhere to the following structural
3 guidelines: Requirements in general studies and general electives comprise 55-
4 70% of the total program; musicianship, 20-25%; performance and music
5 electives, 10-20%. Studies in musicianship, performance, and music electives
6 normally total between 30% and 45% of the total curriculum.
- 7 b. When undergraduate liberal arts programs in music include a significant elective
8 component, the institution should ensure that the overall pattern of elective choices
9 exhibited by graduating students maintains the curricular emphasis on general
10 studies consistent with NASM standards and with philosophies and policies that
11 define the liberal arts degree in the institution.

12 **D. Essential Content and Competencies**

13 **1. General Education**

14 **a. Competencies**

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

- 17 (1) The ability to think, speak, and write clearly and effectively, and to
18 communicate with precision, cogency, and rhetorical force.
- 19 (2) An informed acquaintance with the mathematical and experimental methods
20 of the physical and biological sciences; with the main forms of analysis and
21 the historical and quantitative techniques needed for investigating the
22 workings and developments of modern society.
- 23 (3) An ability to address culture and history from a variety of perspectives.
- 24 (4) Understanding of, and experience in thinking about, moral and ethical
25 problems.
- 26 (5) The ability to respect, understand, and evaluate work in a variety of
27 disciplines.
- 28 (6) The capacity to explain and defend views effectively and rationally.
- 29 (7) Understanding of and experience in one or more art forms other than music.

30 **b. Operational Guidelines.** These competencies are usually developed through
31 studies in English composition and literature; foreign languages; history, social

1 studies, and philosophy; visual and performing arts; natural science and
2 mathematics. Precollegiate study, regular testing and counseling, and flexibility in
3 course requirements are elements in achieving these competencies.

4 **2. Musicianship**

5 **a. Competencies**

6 Students holding undergraduate liberal arts degrees must have:

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

15 **b. Operational Guidelines.** There is no one division of content, courses, and credits
16 appropriate to every institution. These competencies should be pursued through
17 making, listening to, and studying music.

18 **3. Performance and Music Electives**

19 **a. Competencies**

20 Students holding undergraduate liberal arts degrees must develop:

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

27 **b. Operational Guidelines**

- 28 (1) Instruction in a performing medium, participation in large and small
29 ensembles, experience in solo performance, and opportunities to choose music
30 electives are the means for developing these competencies.

- 1 (2) Institutions have various policies concerning the granting of credit for
2 performance studies in liberal arts curricula, including the relegation of
3 performance to extracurricular activity. Such policies are taken into account
4 when curricular proportions are considered.
- 5 (3) Normally, opportunities are provided for advanced undergraduate study in
6 various music specializations consistent with the liberal arts character of the
7 degree.

8 **4. Levels**

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

13 **5. Means**

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

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

21 **E. Liberal Arts Programs with Content in Sacred Music, Music-Based Worship Studies,**
22 **and/or other Music-Based Religious Studies.** Standards for all such programs are found
23 in Appendix I.C.

24 **F. Liberal Arts Programs Combining Studies in Music, Business, Music Industry.**
25 Standards for all such programs are found in Appendix I.E.

26 **G. Liberal Arts Programs with Content in Music Technology.** Standards for all such
27 programs are found in Appendix I.H.

28 **H. Liberal Arts Programs with Content in Creative Multidisciplinary Convergence and**
29 **Technologies (CMCT).** Standards for all such programs based on convergence in
30 multidisciplinary multimedia are found in Appendix I.I.

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

3 **A. Principles and Policies**

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

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

15 **3. Competency Acquisition**

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

29 **4. Levels**

- 30 a. The institution shall make clear the levels of competency necessary to graduate for
31 each area of the common body of knowledge and skills in Standards VIII.B., as
32 well as for specific specializations in Standards IX.

1 b. The levels specified must be consistent with professional entry expectations.

2 **5. Means**

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

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

16 c. In addition to those in Standards VIII., the following standards apply as
17 appropriate to professional undergraduate degrees that involve:

18 (1) Distance Learning, Standards III.H.

19 (2) Disciplines in Combination (multi-or interdisciplinary programs unless there
20 are specific standards for the combination in the *Handbook*), Standards III.I.

21 (3) Majors in or Based on Electronic Media (unless there are specific standards
22 for the field in the *Handbook*), Standards III.J.

23 **6. General Studies**

24 **a. Competencies**

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

27 (1) The ability to think, speak, and write clearly and effectively.

28 (2) An informed acquaintance with fields of study beyond music such as those in
29 the arts and humanities, the natural and physical sciences, and the social
30 sciences.

- 1 (3) A functional awareness of the differences and commonalities regarding work
2 in artistic, scientific, and humanistic domains.
- 3 (4) Awareness that multiple disciplinary perspectives and techniques are available
4 to consider all issues and responsibilities including, but not limited to, history,
5 culture, moral and ethical issues, and decision-making.
- 6 (5) The ability to identify possibilities and locate information in other fields that
7 have bearing on musical questions and endeavors.

8 **b. Operational Guidelines**

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

21 **7. Electives.** Ideally, elective areas of study in undergraduate professional programs
22 comprise 10-15% of the total curriculum; however, as indicated in Standards for
23 Accreditation III.C.2., such decisions are the prerogative of the institution.

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

- 25 **1. Performance.** Students must acquire:
- 26 a. Technical skills requisite for artistic self-expression in at least one major
27 performance area at a level appropriate for the particular music concentration.
- 28 b. An overview understanding of the repertory in their major performance area and
29 the ability to perform from a cross-section of that repertory.
- 30 c. The ability to read at sight with fluency demonstrating both general musicianship
31 and, in the major performance area, a level of skill relevant to professional
32 standards appropriate for the particular music concentration.

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

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

10 **2. Musicianship Skills and Analysis.** Students must acquire:

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

19 **3. Composition/Improvisation.** Students must acquire a rudimentary capacity to create
20 original or derivative music. It is the prerogative of each institution to develop specific
21 requirements regarding written, electronic, or improvisatory forms and methods. These
22 may include but are not limited to the creation of original compositions or
23 improvisations, variations or improvisations on existing materials, experimentation
24 with various sound sources, the imitation of musical styles, and manipulating the
25 common elements in non-traditional ways. Institutional requirements should help
26 students gain a basic understanding of how to work freely and cogently with musical
27 materials in various composition-based activities, particularly those most associated
28 with the major field.

29 **4. History and Repertory.** Students must acquire basic knowledge of music history and
30 repertories through the present time, including study and experience of musical
31 language and achievement in addition to that of the primary culture encompassing the
32 area of specialization (see Standards III.L.).

- 1 **5. Synthesis.** While synthesis is a lifetime process, by the end of undergraduate study
2 students must be able to work on musical problems by combining, as appropriate to
3 the issue, their capabilities in performance; aural, verbal, and visual analysis;
4 composition/improvisation; and history and repertory.
- 5 **C. Results.** Upon completion of any specific professional undergraduate degree program:
- 6 1. Students must demonstrate achievement of professional, entry-level competence in the
7 major area, including significant technical mastery, capability to produce work and
8 solve professional problems independently, and a coherent set of artistic/intellectual
9 goals that are evident in their work. A senior project or presentation in the major area is
10 required in many concentrations, and strongly recommended for all others.
- 11 2. Students are expected to have the ability to form and defend value judgments about
12 music, and to communicate musical ideas, concepts, and requirements to professionals
13 and laypersons related to the practice of the major field.
- 14 **D. Recommendations.** Students engaged in professional undergraduate degrees in music
15 should have opportunities to:
- 16 1. Gain a basic understanding of the nature of professional work in their major field.
17 Examples are: organizational structures and working patterns; artistic, intellectual,
18 economic, technological, and political contexts; and development potential.
- 19 2. Acquire the skills necessary to assist in the development and advancement of their
20 careers.
- 21 3. Develop teaching skills, particularly as related to their major area of study.
- 22 4. Continue to develop improvisational skills whether as an aspect of composition,
23 musicianship, or performance studies.
- 24 5. Experience a broad range of repertory through attendance at events such as recitals,
25 concerts, opera and music theatre productions, and other types of performances.
- 26 6. Explore areas of individual interest related to music in general or to the major.
27 Examples are music bibliography, notations, aesthetics, acoustics, performance
28 practices, specialized topics in history, musicology, ethnomusicology, analysis, and
29 technology.
- 30 7. Explore multidisciplinary issues that include music.

- 1 8. Practice synthesis of a broad range of musical knowledge and skills, particularly
2 through independent study that involves a minimum of faculty guidance, where the
3 emphasis is on evaluation at completion (see Standards III.G.).

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

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

6 **1. Curricular Structure**

7 **a. All Programs**

8 **(1) Standard.** Curricular structure, content, and time requirements shall enable
9 students to develop the range of knowledge, skills, and competencies
10 expected of those holding a professional baccalaureate degree in
11 performance as indicated below and in Standards VIII.

12 **(2) Guidelines.** Curricula to accomplish this purpose that meet the standards
13 just indicated normally adhere to the following structural guidelines: study
14 in the major area of performance, including ensemble participation,
15 pedagogy courses, independent study, and recitals, should comprise 25-35%
16 of the total program; supportive courses in music, 25-35%; general studies,
17 25-35%. Studies in the major area and supportive courses in music normally
18 total at least 65% of the curriculum. See Standards III.C. regarding forms of
19 instruction, requirements, and electives.

20 **b. Pedagogy, Accompanying, Collaborative Keyboard.** Although coursework in
21 pedagogy and collaborative functions such as accompanying and chamber music
22 is common in the degree Bachelor of Music in Performance, some institutions
23 delay until the graduate level the offering of degree programs in these
24 specialties. The Bachelor of Music in Accompanying, Pedagogy or Collaborative
25 Keyboard is justified only if the institution is adequately staffed and equipped to
26 offer a significant number of specialized courses in the major, including
27 performance studies in the primary instrument. Normally, these occupy at least
28 25% of the curriculum. Standards for the Bachelor of Music in Pedagogy are
29 found in Standards IX.E. Bachelor of Music programs in performance with less
30 coursework in pedagogy than required in Standards IX.E., or with less than 25%
31 coursework in the accompanying or collaborative keyboard major, but more than
32 a small number of survey courses in these fields, may designate pedagogy,
33 accompanying, or collaborative keyboard as an area of emphasis.

- 1 **c. Early Music.** All performance degrees include attention to styles and
2 performance practices. Some programs emphasize certain genres or historical
3 periods. Use of the titles Bachelor of Music in Early Music, Bachelor of Music
4 in Historical Performance, or the equivalent is justified only if the institution is
5 adequately staffed and equipped to offer a significant number of specialized
6 courses in the major, adequate library and instrument resources, and solo and
7 ensemble performance experiences in the field of specialization. Normally,
8 specialized courses provide at least 25% of the curriculum. Programs with less
9 than 25% coursework in the area of historically informed performance, but more
10 than a small number of survey courses in these fields, may designate Early
11 Music, Historical Performance, or the equivalent as an area of emphasis.
- 12 **d. Related Programs**
- 13 **(1) Musical Theatre.** Standards for such programs are found in Standards for
14 Accreditation IX.J.
- 15 **(2) Voice with Pre-Professional Studies in Opera.** Standards for such
16 programs are found in Appendix I.B.
- 17 **(3) Pre-Professional Studies in Conducting.** Standards for such programs are
18 found in Appendix I.D.
- 19 **2. Specific Guidelines for General Studies.** Historical and analytical studies in the arts
20 and studies in foreign languages are recommended for all performers.
- 21 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those*
22 *stated for all degree programs*):
- 23 a. Comprehensive capabilities in the major performing medium including the
24 ability to work independently to prepare performances at the highest possible
25 level; knowledge of applicable solo and ensemble literature; and orientation to
26 and experience with the fundamentals of pedagogy. For majors in Early Music,
27 Historical Performance, or the equivalent, the ability to apply aural,
28 improvisational, and language skills, knowledge of styles and performance
29 practices, and general historical and cultural knowledge as required by the focus
30 of the major is essential.
- 31 b. For performance majors in voice, the study and use of foreign languages and
32 diction are essential.

- 1 c. Solo and ensemble performance in a variety of formal and informal settings. A
2 senior recital is essential, and a junior recital is recommended.

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

4 **1. Curricular Structure**

5 a. **Standard.** Curricular structure, content, and time requirements shall enable
6 students to develop the range of knowledge, skills, and competencies expected of
7 those holding a professional baccalaureate degree in music theory as indicated
8 below and in Standards VIII.

9 b. **Guidelines.** Curricula to accomplish this purpose that meet the standards just
10 indicated normally adhere to the following structural guidelines: study in the
11 major theory area (including the basic musicianship studies) should comprise 25-
12 35% of the total degree program; supportive courses in music, 25-35%; general
13 studies, 25-35%. Studies in the major area and supportive courses in music
14 normally total at least 65% of the curriculum. See Standards III.C. regarding
15 forms of instruction, requirements, and electives.

16 **2. Specific Recommendations for General Studies.** Study in such areas as computer
17 science, acoustics, and aesthetics is strongly recommended.

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

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

23 b. An understanding of the relationships between theory and composition. This
24 includes original and imitative work in composition and a basic understanding of
25 the relationships among musical structure, aesthetic effect, and cultural context.

26 c. Ability to use the tools of theoretical work including keyboard skills, spoken and
27 written language, research techniques, and applicable technologies.

28 d. An opportunity for independent study that culminates in a senior project or thesis
29 is strongly recommended.

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

31 **1. Curricular Structure**

- 1 **a. Standard.** Curricular structure, content, and time requirements shall enable
2 students to develop the range of knowledge, skills, and competencies expected of
3 those holding a professional baccalaureate degree in composition as indicated
4 below and in Standards VIII.
- 5 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards just
6 indicated normally adhere to the following structural guidelines: study in music
7 composition and basic musicianship should comprise 25-35% of the total degree
8 program; supportive courses in music, 25-35%; general studies, 25-35%. Studies
9 in the major area and supportive courses in music normally total at least 65% of
10 the curriculum. See Standards III.C. regarding forms of instruction,
11 requirements, and electives.
- 12 **2. Specific Recommendations for General Studies.** Study in such areas as computer
13 science, acoustics, and media is strongly recommended.
- 14 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those*
15 *stated for all degree programs*):
- 16 a. Achievement of the highest possible level of skill in the use of basic concepts,
17 tools, techniques, and procedures to develop a composition from concept to
18 finished product. This involves the competency to work with both electronic and
19 acoustic media; work with a variety of forms, styles, and notations; and apply
20 principles of scoring appropriate to particular compositions.
- 21 b. Fluency in the use of tools needed by composers. This includes keyboard skills,
22 spoken and written language, conducting and rehearsal skills, analytical
23 techniques, and applicable technologies.
- 24 c. Opportunities to hear fully realized performances of the student’s original
25 compositions. Public presentation and critical assessment is an essential
26 experience.

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

28 Many institutions delay until the graduate level the offering of degrees in historical
29 musicology or ethnomusicology, reserving the Bachelor of Music degree for acquiring the
30 musical skills of analysis and performance, together with intensive participation in listening
31 to and performing a comprehensive repertory of music. When an institution is adequately
32 staffed to offer a variety of courses covering periods, genres, cultural sources, and the music
33 of representative composers, or alternatively, can offer “honors seminars” and closely

1 supervised individual studies at the junior-senior levels for students who have been carefully
2 selected for this kind of program, the offering of the Bachelor of Music degree with a major
3 in music history and literature is justified.

4 **1. Curricular Structure**

5 **a. Standard.** Curricular structure, content, and time requirements shall enable
6 students to develop the range of knowledge, skills, and competencies expected of
7 those holding a professional baccalaureate degree in music history or literature
8 as indicated below and in Standards VIII.

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

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

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

26 a. The ability to work intellectually with relationships between music and music
27 literature within cultural/historical contexts. Knowledge of a variety of cultures,
28 various historical periods, and the ability to produce and defend scholarly work
29 are essential.

30 b. An understanding of evolving relationships among musical structure, music
31 history, and performance practices, and the influence of such evolutions on
32 musical and cultural change.

- 1 c. Ability to use effectively the tools of scholarship including keyboard skills,
2 spoken and written language, research techniques, advanced musical analysis,
3 and applicable technologies. Reading skill in foreign languages is essential.
- 4 d. An opportunity for independent study that culminates in a senior project or thesis
5 is strongly recommended.

6 **E. Bachelor of Music in Pedagogy**

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

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

13 **1. Curricular Structure**

14 **a. Standard.** Curricular structure, content, and time requirements shall enable
15 students to develop the range of knowledge, skills, and competencies expected of
16 those holding a professional baccalaureate degree in pedagogy as indicated below
17 and in Standards VIII.

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

27 **2. Specific Guidelines for General Studies.** Study in such areas as psychology, learning
28 theory, and business is strongly recommended.

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

- 1 a. Ability to organize and conduct instruction in the major performing medium,
2 including performance at the highest possible level and understanding of the
3 interrelationships between performance and teaching; knowledge of applicable
4 solo, ensemble, and pedagogical literature; the ability to apply a complete set of
5 musicianship skills to the teaching process; and knowledge of applicable
6 technologies, particularly with respect to group instruction.
- 7 b. Knowledge of pedagogical methods and materials related to individual and group
8 instruction in a principal performing medium and opportunities to observe and
9 apply these in a variety of teaching situations. This includes an understanding of
10 human growth and development and understanding of the principles of learning as
11 they relate to music teaching and performance. It also includes the ability to assess
12 aptitudes, backgrounds, interests, and achievements of individuals and groups of
13 students, and to create and evaluate specific programs of study based on these
14 assessments.
- 15 c. Opportunities for teaching in an organized internship program. Such programs
16 shall be under the general supervision of the pedagogy faculty and shall involve a
17 specific program of regular consultation between students and supervising
18 teachers. At least two semesters or three quarters of supervised teaching are an
19 essential experience.
- 20 d. Solo and ensemble performance experience in a variety of formal and informal
21 settings. A senior recital is essential, and a junior recital is recommended.

22 **F. Bachelor of Music in Jazz Studies**

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

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

32 Baccalaureate degrees in performance, composition, and music education with a jazz emphasis
33 should be structured according to the standards outlined for those degrees. In these

1 circumstances, the standards for Bachelor of Music in Jazz Studies shall be used as guidelines
2 as appropriate to the specific major emphasis of the curriculum.

3 **1. Curricular Structure**

4 **a. Standard.** Curricular structure, content, and time requirements shall enable students
5 to develop the range of knowledge, skills, and competencies expected of those
6 holding a professional baccalaureate degree in jazz studies as indicated below and in
7 Standards VIII.

8 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards just
9 indicated normally adhere to the following structural guidelines: study in the major
10 area, including performance studies, ensemble participation, studies in
11 composition, arranging, and improvisation, independent study, field experiences,
12 and recitals, should comprise 30-40% of the total program; supportive courses in
13 music, including basic musicianship studies, 20-30%; general studies, 20-30%.
14 Studies in the major area and supportive courses in music normally total at least
15 65% of the curriculum. See Standards III.C. regarding forms of instruction,
16 requirements, and electives.

17 **2. Specific Guidelines for General Studies.** Studies in electronic media, African-
18 American studies, and the business aspects of music are particularly appropriate for the
19 jazz musician.

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

22 a. Comprehensive capabilities in various jazz idioms, including the ability to
23 perform, improvise, compose, arrange, and score; and knowledge of jazz history
24 and literature, including the cultural sources and influences of jazz.

25 b. Ability to work as a performer and composer/arranger with a variety of jazz and
26 studio music idioms in various settings and with various sizes and types of
27 ensembles, including the ability to produce the appropriate expressive style of the
28 music being created or presented. Independent studies, internships, field work, and
29 similar experiences are strongly encouraged.

30 c. Opportunities to hear fully realized performances of the student's original
31 compositions and/or arrangements; public presentation is an essential experience.

- 1 d. Solo and ensemble experiences in a variety of settings. A senior recital is essential
2 and a junior recital is recommended.

3 **G. Bachelor of Music in Music Technology**

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

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

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

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

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

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

30 **1. Curricular Structure**

- 31 **a. Standard.** Curricular structure, content, and time requirements shall enable
32 students to develop the range of knowledge, skills, and competencies expected of

1 those holding a professional baccalaureate degree in music technology as
2 indicated below and in Standards VIII.

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

12 **2. Essential Competency Areas, Experiences, Opportunities, and Requirements**

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

14 **NOTE:** The following standards refer to music technology as a field, and to areas of
15 music technology. Areas of music technology include, but are not limited to,
16 manipulation and recording of sound, live performance, electroacoustic production,
17 live electronics, audio in its multiple forms (film, game, video, concert and event, audio
18 design, etc.), music pedagogy, research, equipment design and installation, and the
19 development of computer-based tools for music production.

20 No institution can develop professional-level competency in all of these areas in the
21 context of a professional undergraduate program. Therefore, each institution offering
22 the Bachelor of Music in Music Technology must meet the standards below where
23 indicated in terms of music technology in general, and otherwise in terms of one or
24 more specific areas of music technology chosen by the institution as its area(s) of focus
25 in music technology.

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

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

33 **a. Essential Competencies**

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

- 1 technology as a field, including acquaintance with various applications of
2 music technology in music, technological development, research, pedagogy,
3 and in other fields.
- 4 (2) Knowledge of and ability to use various terminologies and procedures in
5 music technology, music, and technology, and their combinations as
6 employed in and associated with the work of music technology. This
7 includes, but is not limited to, their respective vocabularies of practice, ways
8 work is conceptualized, developed, synthesized, and finalized, and phases of
9 production, presentation, and/or distribution.
- 10 (3) Ability to solve music technology problems, including (a) problem
11 identification, information gathering, solution development, and testing, and
12 (b) knowledge and skill to produce case-specific decisions about what is
13 useful, usable, effective, and desirable during the course of music
14 technology project development and production.
- 15 (4) Ability to describe and respond to the needs or expectations of users,
16 audiences, and/or contexts associated with doing professional work in two or
17 more areas of music technology.
- 18 (5) Advanced capabilities in specific areas of musicianship consistent with the
19 music technology areas that constitute the degree program's focus. Aural
20 skills are essential. Abilities to apply advanced knowledge of the properties
21 of musical structures and processes to solving music technology problems
22 are essential.
- 23 (6) Fundamental knowledge of current technologies and technological principles
24 widely applicable to music technology, including but not limited to those
25 associated with recording, manipulating, and presenting music and sound,
26 signal flow and processing, music communication protocols, synthesis and
27 interface technologies, sound synthesis, and interactive and generative
28 media.
- 29 (7) The ability to use industry standard technologies at a professional level to
30 achieve goals and objectives associated with specific areas of music
31 technology (e.g. Standards 4.C.2.b. below). These goals may be in terms
32 such as mastery of production techniques, artistic expression, support for

1 work in other fields, relationships with other technologies and media, and so
2 forth.

3 (8) Ability to apply knowledge of fundamental science, engineering, and math
4 concepts and other aspects of the science of sounds and the electrical
5 manipulations of sounds in music technology situations.

6 (9) Basic understanding of connections among music, technology, music
7 technology, and culture, including the evolution of music technology, the
8 impact of technology on music and culture, technological influences on
9 multiple musical styles, including contemporary styles, and their cultural
10 contexts, and information and means for projecting future possibilities in
11 music technology; and basic understanding of these connections with regard
12 to current and emerging Internet- and network-based programs, services, and
13 environments related to the creation, sharing, and distribution of music.

14 (10) Knowledge of the basic principles, laws, regulations, and ethical
15 considerations and practices associated with music technology and
16 intellectual property as it is both acquired and created by individuals
17 working in the music technology program.

18 (11) Comprehensive capabilities to use and integrate the above competencies in
19 at least one area of music technology to produce professional-level work in
20 at least one area, and basic level work in a second area.

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

24 (1) In music technology programs with specific orientation to **recording,**
25 **manipulation, and live performance,** competencies include, but are not
26 limited to, advanced knowledge and technical competence in using industry-
27 standard recording and other types of music technology studios and
28 equipment; expertise in the use of music, digital, and other technological
29 interfaces; high levels of aural and music analysis skills; ability to apply
30 scientific knowledge of acoustics, electrical advanced capabilities in audio
31 recording and sound manipulation; capabilities in audio engineering, studio
32 sound, and live performance sound.

- 1 (2) In music technology programs with specific orientations to creative
2 production of **electroacoustic music and live electronics**, competencies
3 include, but are not limited to, advanced knowledge and technical
4 competence in using and creating with technologies, protocols, and
5 techniques associated with analog and digital instruments and various forms
6 of synthesis; interfaces; programming language(s); interactive and
7 generative media; and networks of digital and other instruments; and, the
8 ability to conceive, create, develop, and produce real-time and recorded
9 performances using digital and emerging technologies. Competence in using
10 and creating with various keyboard-based and/or non-keyboard-based
11 controllers and user interfaces is essential. An understanding of
12 compositional principles, logics, narrative structures, and strategies is
13 required.
- 14 (3) In music technology programs with specific orientations to one or more
15 **audio applications**, competencies include, but are not limited to, knowledge
16 of the nature, purpose, and the way work is created for the application and
17 the roles of music technology to conceptualization, development, and
18 production; advanced knowledge of and ability to use industry-standard
19 technology, equipment, labs, and studios to produce work in or for the
20 application; the ability to apply science, computer engineering, and software
21 development skills associated with the application. Experiences should
22 include working together in teams that replicate, insofar as possible,
23 professional working patterns associated with the application.
- 24 (4) In music technology programs with specific orientations to music
25 technology in **education**, competencies include, but are not limited to,
26 advanced knowledge of and ability to use technological means to conceive
27 and develop specific products associated with instruction and evaluation; the
28 ability to create interactive applications for educational purposes; thorough
29 understanding of the elements, natures, and content of musical instruction in
30 areas such as aural perception, music theory, music history, music teacher
31 preparation, composition, and improvisation, and their relationships to the
32 capabilities of current and emerging technology.
- 33 (5) In music technology programs with specific orientations to **psychology-**
34 **based research**, competencies include, but are not limited to, advanced

1 knowledge of and ability to use technological means for capturing records of
2 behaviors, conducting measurements and assessments, and producing
3 analyses in fields such as acoustics and psychoacoustics, the neuroscience of
4 music, music perception, music cognition, and music performance.

5 Fundamental understanding of the natures and content of research areas and
6 protocols in two or more of these fields is essential. Experiences should
7 include using technology in research settings for research purposes.

8 (6) In music technology programs with specific orientations to **engineering and**
9 **the creation of technological means**, competencies include, but are not
10 limited to, basic knowledge of the science, engineering, and math disciplines
11 integral to the conceptualization, design, development, and production of
12 music technology software, hardware, and equipment. A sample set of these
13 fields includes acoustics, acoustical engineering, electrical engineering,
14 computer science and technology, digital sound processing, and the
15 mathematics required to learn and apply the content of these fields. Advanced
16 knowledge of two or more specific fields of music work in terms of software,
17 hardware, and equipment needs is essential. The ability to conceive and design
18 viable basic solutions to one or more kinds of engineering problems is
19 essential. For standards regarding the representation of music and music
20 technology programs with engineering content, see Appendix I.F. and
21 Standards 2.G., 3.A., and II.I.

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

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

29 (1) Consistent with the purposes and requirements of the program, institutions
30 must require studies that support knowledge development in disciplines with
31 direct applications to or connections with the practice of music technology.
32 These disciplines may include, but are not limited to, mathematics, electrical
33 or computer engineering, acoustics, or other sciences. Specific content

- 1 choices, and the specific approaches to or locations of such studies in
2 courses or curricular structures are the prerogative of the institution.
- 3 (2) Studies in mathematics, including college calculus if applicable, are required
4 as may be necessary to support the needs of any electrical or computer
5 engineering or other science-based course mandated by the program or the
6 institution.
- 7 (3) Studies in areas such as acoustics, computer science, engineering, physics,
8 music business/industry, digital/interactive media, sound design, broadcast
9 journalism, mass communication, film studies, cultural studies, mathematics,
10 and expository writing is strongly recommended.

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

- 12 (1) Regular access to instruction and evaluation by faculty with the educational
13 and professional backgrounds in music technology and associated
14 disciplines to develop the competencies listed above both in general and in
15 the music technology areas that are the focus of the degree. Appropriate
16 backgrounds must include more than specific software or hardware skills.
17 See Standards for Accreditation II.E. and Appendix I.H., Section 5.A.
- 18 (2) Regular access to appropriate technology, equipment, and staff necessary for
19 the development and professional production of work in the music
20 technology areas that are the focus of the degree. Consistent with the
21 purposes and content of the program, technology and equipment must align
22 with disciplinary/industry standards. See Standards for Accreditation II.F.
23 and II.G., and Appendix I.H., Section 5.B.
- 24 (3) To ensure that opportunities can be fully realized, programs that require
25 student purchase of computers should provide the technological
26 infrastructure and staff to support use of privately owned machines in music
27 technology workspaces, studios, and classrooms. The institution should be
28 cognizant of industry preferences for certain operating systems, computer
29 platforms, and software in setting computer purchase requirements and
30 infrastructure support.
- 31 (4) Regular experiences and advanced practicums associated with producing
32 work in the primary focus area of music technology must be provided.

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

10 **e. Guidelines**

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

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

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

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

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

3 **1. Curricular Structure**

4 **a. Standard.** Curricular structure, content, and time requirements shall enable
5 students to develop the range of knowledge, skills, and competencies expected of
6 those holding a professional baccalaureate degree in sacred music as indicated
7 below and in Standards VIII.

8 **b. Guidelines.** Curricula to accomplish this purpose that meet the standards just
9 indicated normally adhere to the following structural guidelines: study in the major
10 area, including service leadership, music in worship, performance, improvisation,
11 conducting, and arranging and/or composing should comprise 25-35% of the total
12 program; supportive courses in music (including basic musicianship studies and
13 competencies in Standards VIII.B.), 25-35%; general studies, 25-35%. Studies in
14 the major area and supportive courses in music normally total at least 65% of the
15 curriculum. See Standards III.C. regarding forms of instruction, requirements, and
16 electives.

17 **2 Specific Recommendations for General Studies.** Studies in theology, comparative
18 religion and liturgies, and religious history; other art forms; and other branches of
19 historical or philosophical inquiry are particularly appropriate.

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

22 a. Comprehensive capabilities in the elements of sacred music, including the ability to:

23 (1) Lead ensembles and congregations.

24 (2) Perform, improvise, and conduct at the highest possible level(s) as appropriate
25 to the area of specialization.

26 (3) Demonstrate competency in one or more secondary areas of performance as
27 appropriate to the area of specialization.

28 (4) arrange and/or compose consistent with the purposes of the program.

29 b. An understanding of musical religious practice including music in worship, orders
30 of worship, repertoires, congregational song, and service design, and of music
31 administrative structures, practices, and procedures.

- 1 c. An understanding of how other disciplines are related to the practice of sacred
2 music. Consistent with the purposes of the program, these may include, but are not
3 limited to, other art forms, technologies, media, and the relationships between
4 sacred music and the music of general culture.
- 5 d. At least one public demonstration of competence in music leadership and/or solo
6 performance or composition. While these functions may be fulfilled in a variety of
7 ways, a senior recital or a project involving similar length, engagement, and level
8 of musical presentation is required.
- 9 e. Practicum opportunities within or beyond the institution that lead to
10 demonstrations of competency to work in the field of sacred music. While these
11 functions may be fulfilled in a variety of ways, an internship or similar formal
12 experience is strongly recommended.

13 I. Bachelor of Music in Worship Studies

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

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

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

27 1. Curricular Structure

- 28 a. **Standard.** Curricular structure, content, and time requirements shall enable
29 students to develop the range of knowledge, skills, and competencies expected of
30 those holding a professional baccalaureate degree in music with a designated
31 component in worship studies as indicated below and in Standards VIII.
- 32 b. **Guidelines.** Curricula to accomplish this purpose that meet the standards just
33 indicated normally adhere to the following structural guidelines: studies in music,

1 including acquisition of the common body of knowledge and skills in Standards
2 VIII.B., and music-centered studies in or associated with service or worship and
3 organizational leadership, normally comprise at least 50% of the total program;
4 studies in worship practices, theology, ministry or similar subjects that are not
5 music-centered but may be music-related, 15-20%, general studies, 30-35%.

6 **2. Specific Recommendations for General Studies.** Religious history, comparative
7 religion and liturgies, other art forms, media and communications, philosophy,
8 sociology, and general history are particularly appropriate.

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

- 11 a. Comprehensive capabilities to provide music-based leadership in religious
12 institutions and settings, including the ability to:
- 13 (1) Conceive, organize, and lead musical performances and experiences in
14 congregational or worship settings.
- 15 (2) Perform, improvise, and conduct at a high level; irrespective of the primary
16 area of performance, functional performance abilities in keyboard and voice
17 are essential.
- 18 (3) Arrange and/or compose consistent with the purposes of the program.
- 19 (4) Develop choral and instrumental ensembles.
- 20 (5) Employ media and technologies in developing and producing music and
21 worship experiences.
- 22 b. An understanding of musical religious practice including music in worship, orders
23 of worship, repertoires, congregational song, and service design, and of music
24 administrative structures, practices, and procedures.
- 25 c. Knowledge in one or more fields of religious studies as determined by the
26 institution, including but not limited to fields such as theology, sacred texts,
27 worship studies, ministry studies, and liturgy.
- 28 d. At least one public demonstration of competence in music leadership and/or solo
29 performance or composition. Competence may be demonstrated in a variety of
30 ways, including but not limited to a single event or series, or through one or more
31 than one type of public presentation. Normally, requirements include public
32 demonstration in at least one extended worship setting. A senior recital or project

1 is essential; specific elements and requirements are established by the institution.
2 Though not necessarily the same in form, content, or presentation sequence,
3 senior projects must be functionally equivalent to a senior recital in terms of
4 composite length, engagement, and level of musical presentation.

- 5 e. Practicum opportunities within or beyond the institution that lead to
6 demonstration of competency to provide leadership as a musician in the field of
7 worship. While these functions may be fulfilled in a variety of ways, an
8 internship or similar formal experience is strongly recommended.

9 J. Bachelor of Music in Musical Theatre

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

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

19 1. Curricular Structure

- 20 a. **Standard.** Curricular structure, content, and time requirements shall enable
21 students to develop the range of knowledge, skills, and competencies expected of
22 those holding a professional baccalaureate degree in musical theatre with an
23 emphasis in music, as indicated below and in Standards VIII. “All Professional
24 Baccalaureate Degrees in Music and All Undergraduate Degrees Leading to
25 Teacher Certification” of the NASM *Handbook*.

- 26 b. **Guidelines.** Curricula to accomplish this purpose normally adhere to the
27 following guidelines: studies in the major music area and supportive courses in
28 music shall total at least 50% of the curriculum; studies in theatre and dance, 20-
29 25%; general studies, 20-25%; electives, approximately 5%. See Standards III.C.
30 “Forms of Instruction, Requirements, and Electives” of the NASM *Handbook*.

- 31 2. **Specific Guideline for General Studies.** Studies in the career-related business
32 aspects of musical theatre are strongly recommended.

- 1 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those*
2 *stated for all professional music degree programs*):
- 3 a. Achievement of the highest possible level of performance as a singer-actor.
4 Studies in voice shall continue throughout the entire degree program.
- 5 b. Achievement of a high level of skill in sight-singing.
- 6 c. Thorough development of skills in acting.
- 7 d. Basic development of dance and movement skills appropriate to musical theatre.
- 8 e. Opportunities for performances in workshop and full productions of musical
9 theatre in a variety of formal and informal settings. Performance of a significant
10 role in at least one full production during advanced study is regarded as an
11 essential experience.
- 12 f. Opportunities for developing repertory and techniques for auditions.
- 13 **K. Bachelor of Music with Studies in Business and/or Music Industry.** Standards for
14 such programs are found in Appendix I.E.
- 15 **L. Bachelor of Music with Studies in Recording Technology and/or Electrical/Computer**
16 **Engineering.** Standards for Recording Technology programs are found in Appendix I.G.
17 ABET-NASM protocols regarding Electrical/Computer Engineering programs are found in
18 Appendix I.F. Structural standards for such programs are found in Standards IV.C.,
19 especially IV.C.6.
- 20 **M. Baccalaureate Degree in Creative Multidisciplinary Convergence and Technologies**
21 **(CMCT).** Standards for such programs are found in Appendix I.I.
- 22 **N. Baccalaureate Degree in Music Therapy**
- 23 NASM reviews and approves music therapy degree programs. Some of the titles for degree
24 programs in music therapy are Bachelor of Music in Music Therapy, Bachelor of Arts in
25 Music Therapy, Bachelor of Science in Music Therapy, and Bachelor of Music Therapy.
- 26 **1. Curricular Structure**
- 27 a. **Standard.** Curricular structure, content, and time requirements shall enable
28 students to develop the range of knowledge, skills, and competencies expected of
29 those holding a professional baccalaureate degree in music therapy as indicated
30 below and in Standards VIII.

- 1 **b. Guidelines.** Curricula to accomplish this purpose normally adhere to the following
2 structural guidelines: studies in music should occupy 45-50% of the total degree
3 program; studies in music therapy and clinical foundations, approximately 30%;
4 general studies, 20-25%. See Standards III.C. regarding forms of instruction,
5 requirements, and electives.
- 6 **2. Specific Recommendations for General Studies.** Studies in such areas as oral and
7 written communication, social sciences, and the arts are strongly recommended.
- 8 **3. Essential Competencies, Experiences, and Opportunities** (*in addition to those stated*
9 *for all degree programs*):
- 10 a. Advanced keyboard skills, including the ability to play at sight, accompany,
11 transpose, and improvise.
- 12 b. Ability to sight-sing and take aural dictation.
- 13 c. Skills in voice, especially as related to group singing. Ability to communicate
14 using a basic repertory of traditional, folk, and popular songs.
- 15 d. Guitar skills sufficient to accompany self and ensembles. Ability to perform a basic
16 repertory of traditional, folk, and popular songs in several keys, with or without
17 printed music.
- 18 e. Knowledge of and performance ability on percussion and other instruments
19 sufficient to facilitate rhythm-based musical experiences for individuals and
20 groups.
- 21 f. Conducting skills adequate to the therapist’s needs in providing repertory and
22 leadership to small and large vocal/instrumental ensembles.
- 23 g. Composition and arranging skills sufficient to compose songs with simple
24 accompaniment; and to arrange, transpose, and simplify music compositions for
25 small vocal and non-symphonic instrumental ensembles.
- 26 h. Movement skills to direct and move expressively in structured rhythmic and
27 improvisatory movement experiences.
- 28 i. Knowledge of the basic principles of normal human development, exceptionality
29 and psychopathology, principles of therapy, and the therapeutic relationship.
- 30 j. Knowledge of the basic foundations and principles of music therapy, including
31 history and philosophy; the psychological, physiological, and sociological bases

1 for the use of music as therapy; music therapy methods, techniques and materials
2 with their appropriate applications to various client populations.

3 k. Knowledge of various client populations; client assessment; treatment planning;
4 therapy implementation and evaluation; clinical documentation (both oral and
5 written) and termination/discharge planning.

6 l. Knowledge of professional standards of clinical practice; professional role and
7 ethics; interdisciplinary collaboration in designing and implementing treatment
8 programs; supervision and administration.

9 m. Knowledge of research methods to be able to interpret information, demonstrate
10 basic knowledge of historical, quantitative, and qualitative research, and to apply
11 research findings to clinical practice in music therapy.

12 **4. Operational Requirements**

13 a. Professional courses in the theory and practice of music therapy must be taught by
14 instructors who hold an appropriate professional credential in music therapy and
15 who have sufficient clinical experience in music therapy.

16 b. Clinical training shall be provided with a representative range of client populations
17 in a variety of settings under qualified supervision. This clinical training shall
18 include both pre-internship and internship experiences, which shall be designed,
19 like academic components of the program, to enable students to acquire specific
20 entry-level competencies. The internship is normally required prior to the granting
21 of a baccalaureate degree in music therapy. Although NASM recognizes that some
22 institutions make provision for this as a post-baccalaureate experience, music
23 therapy students must be advised that clinical experience is required to be eligible
24 for board certification in the field.

25 c. Institutions are expected to state in their published materials the specific
26 certification eligibility to which their curricula will lead.

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

28 Some of the titles for degree programs designed for teacher education in music include
29 Bachelor of Music Education, Bachelor of Music in Music Education, Bachelor of Science in
30 Music Education, and Bachelor of Arts in Music Education.

31 **1. Curricular Structure**

1 **a. Standard.** Curricular structure, content, and time requirements shall enable
2 students to develop the range of knowledge, skills, and competencies expected of
3 those holding a professional baccalaureate degree in music education as
4 indicated below and in Standards VIII.

5 **b. Guidelines**

6 (1) Curricula to accomplish this purpose normally adhere to the following
7 structural guidelines: studies in music, including basic musicianship and
8 performance normally comprise at least 50% of the total program; general
9 studies, 30-35%; and professional education, 15-20%.

10 (2) Music education methods courses, such as elementary and secondary methods
11 and supplementary instruments, which are primarily music in content, may be
12 counted under the music component.

13 (3) Professional education is defined as those courses normally offered by the
14 education unit that deal with philosophical and social foundations of
15 education, educational psychology, special education, history of education,
16 etc.

17 (4) Although student teachers must be supervised by qualified music personnel
18 from the institution and coordinating schools, student teaching is counted as
19 professional education.

20 **2. Program Content.** In addition to the common core of musicianship and general
21 studies, the musician electing a career in school-based teaching must develop
22 competencies in professional education and in specific areas of musicianship.
23 Professional education components should be dealt with in a practical context, relating
24 the learning of educational principles to the student's day-by-day work in music.
25 Students must be provided opportunities for various types of observation and teaching.
26 Within the curricular guidelines above, attention should be given to breadth in general
27 studies, attitudes relating to human, personal considerations, and social, economic, and
28 cultural components that give individual communities their identity.

29 **3. Desirable Attributes, Essential Competencies, and Professional Procedures**

30 **a. Desirable Attributes**

31 The prospective music teacher should have:

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

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

25 **b. Music Competencies.** The profession of school music teacher now encompasses a
26 wide range of traditional, emerging, and experimental purposes, approaches,
27 content, and methods. Each institution makes choices about what, among many
28 possibilities, it will offer prospective specialist music teachers. Institutions may
29 offer a comprehensive curriculum involving two or more specializations and/or
30 focus on one or more particular specializations. The following standards provide a
31 framework for developing and evaluating a wide variety of teacher preparation
32 program goals and achievements. Items b.(1), (2), (3), and (4) apply to all
33 programs that prepare prospective music teachers. Items c.(1), (2), (3), (4),and (5)

1 apply to specializations singly or in combination as determined by the focus and
2 content of specific program offerings determined by each institution.

3 In addition to those basic competencies outlined in Standards IV. and VIII., the
4 following apply to the preparation of music teachers:

5 **(1) Conducting and Musical Leadership.** The prospective music teacher must
6 be a competent conductor, able to create accurate and musically expressive
7 performances with various types of performing groups and in general
8 classroom situations. Instruction in conducting includes score reading and the
9 integration of analysis, style, performance practices, instrumentation, and
10 conducting techniques. Laboratory experiences that give the student
11 opportunities to apply rehearsal techniques and procedures are essential.
12 Prospective teachers in programs with less focus on the preparation of
13 ensemble conductors must acquire conducting and musical leadership skills
14 sufficient to teach effectively in their area(s) of specialization.

15 **(2) Arranging.** The prospective music teacher must be able to arrange and adapt
16 music from a variety of sources to meet the needs and ability levels of
17 individuals, school performing groups, and in classroom situations.

18 **(3) Functional Performance.** In addition to the skills required for all musicians,
19 functional performance abilities in keyboard and the voice are essential.
20 Functional performance abilities in instruments appropriate to the student's
21 teaching specialization are also essential.

22 **(4) Analysis/History/Literature.** The prospective music teacher should be able to
23 apply analytical and historical knowledge to curriculum development, lesson
24 planning, and daily classroom and performance activities. Teachers should be
25 prepared to relate their understanding of music with respect to styles,
26 literature, multiple cultural sources, and historical development, both in
27 general and as related to their area(s) of specialization.

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

32 **(1) General Music.** Listed below are essential competencies and experiences
33 for the general music teaching specialization:

- 1 (a) Musicianship, vocal, and pedagogical skills sufficient to teach general
2 music.
- 3 (b) Knowledge of content, methodologies, philosophies, materials,
4 technologies, and curriculum development for general music.
- 5 (c) The ability to lead performance-based instruction.
- 6 (d) Laboratory and field experiences in teaching general music.
- 7 **(2) Vocal/Choral Music.** Listed below are essential competencies and
8 experiences for the vocal/choral teaching specialization:
- 9 (a) Vocal and pedagogical skill sufficient to teach effective use of the voice.
- 10 (b) Knowledge of content, methodologies, philosophies, materials,
11 technologies, and curriculum development for vocal/choral music.
- 12 (c) Experiences in solo vocal performance and in ensembles. Ensembles
13 should be varied both in size and nature.
- 14 (d) Performance ability sufficient to use at least one instrument as a teaching
15 tool and to provide, transpose, and improvise accompaniments.
- 16 (e) Laboratory experience in teaching beginning vocal techniques
17 individually, in small groups, and in larger classes.
- 18 **(3) Instrumental Music.** Listed below are essential competencies and
19 experiences for the instrumental music teaching specialization:
- 20 (a) Knowledge of and performance ability on wind, string, and percussion
21 instruments sufficient to teach beginning students effectively in groups.
- 22 (b) Knowledge of content, methodologies, philosophies, materials,
23 technologies, and curriculum development for instrumental music.
- 24 (c) Experiences in solo instrumental performance and in ensembles.
25 Ensembles should be varied both in size and nature.
- 26 (d) Laboratory experience in teaching beginning instrumental students
27 individually, in small groups, and in larger classes.
- 28 **(4) Music: All Levels, All Specializations.** Listed below are essential
29 competencies and experiences for programs whose published purpose is to
30 prepare teachers in all or several areas (e.g. general, vocal/choral,

1 instrumental, other). To fulfill this purpose consistent with this and other
2 applicable standards, all of the specialization areas chosen are included in
3 some manner in the curriculum as a whole. Specific forms of inclusion,
4 proportions, and assignments are the responsibility of the institution.

- 5 (a) Knowledge and skills sufficient to teach beginning students on
6 instruments and/or in voice as appropriate to the chosen areas of
7 specialization.
- 8 (b) Knowledge of content, methodologies, philosophies, materials,
9 technologies, and curriculum development in music education.
- 10 (c) Experiences in solo vocal or instrumental performance.
- 11 (d) Experiences in ensembles. Ensembles should be varied both in size and
12 nature.
- 13 (e) The ability to lead performance-based instruction in a variety of settings.
- 14 (f) Laboratory experience in teaching beginning students in a variety of
15 specializations.

16 **(5) Specific Music Fields or Combinations.** Listed below are essential
17 competencies and experiences for music teaching specialization(s) focused on
18 either one or a combination of areas such as composition, electronic and
19 computer music, ethnic music, guitar, small ensembles, jazz, keyboard,
20 orchestral music, music history and theory, music in combination with other
21 disciplines, music technologies, music in multimedia, and popular music; or
22 combinations of one or more of these types of content with aspects of the
23 general, vocal/choral, or instrumental specializations:

- 24 (a) Knowledge and skill in the selected area(s) of specialization sufficient to
25 teach beginning and intermediate students effectively.
- 26 (b) Knowledge of content, methodologies, philosophies, materials,
27 technologies, and curriculum development for the area(s) of
28 specialization.
- 29 (c) In-depth experiences with the creative and/or performance and/or
30 scholarly aspects of the selected area of specialization as required by the
31 nature and content of that specialization.

1 (d) The ability to use instruments, equipment, and technologies associated
2 with the area(s) of specialization.

3 (e) Laboratory experience in teaching beginning students in the area(s) of
4 specialization, individually, in small groups, and in larger classes.

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

8 (1) Ability to teach music at various levels to different age groups and in a variety
9 of classroom and ensemble settings in ways that develop knowledge of how
10 music works syntactically as a communication medium and developmentally
11 as an agent of civilization. This set of abilities includes effective classroom
12 and rehearsal management.

13 (2) An understanding of child growth and development and an understanding of
14 principles of learning as they relate to music.

15 (3) The ability to assess aptitudes, experiential backgrounds, orientations of
16 individuals and groups of students, and the nature of subject matter, and to
17 plan educational programs to meet assessed needs.

18 (4) Knowledge of current methods, materials, and repertoires available in various
19 fields and levels of music education appropriate to the teaching specialization.

20 (5) The ability to accept, amend, or reject methods and materials based on
21 personal assessment of specific teaching situations.

22 (6) An understanding of evaluative techniques and ability to apply them in
23 assessing both the musical progress of students and the objectives and
24 procedures of the curriculum.

25 **e. Professional Procedures.** In order to implement programs to achieve the
26 competencies identified in the foregoing sections, the following standards and
27 guidelines apply:

28 (1) Program purposes and requirements must be clear to prospective students, the
29 profession, potential employers of graduates, and the public.

30 A program may focus on an area of specialization as listed above in items
31 c.(1), (2), (3), and (4). A program may focus on the traditional
32 vocal/choral/general/instrumental combination. A program may have a unique

1 focus or purpose that combines two or more of the many possible
2 specializations as listed in item c.(5). Whatever choices are made about
3 purpose and focus, degree titles and descriptions must be consistent with
4 curricular content and requirements. The following information must be
5 clearly stated for each music teacher preparation program offered by an
6 institution:

- 7 (a) The specific area(s) included in a comprehensive or specialization-
8 focused program.
- 9 (b) The subject matters to be addressed in the program and in supportive areas.
- 10 (c) Expectations regarding breadth and depth of study and engagement.
- 11 (d) Expectations for the development of artistic, intellectual, and pedagogical
12 competencies, and specifically, what students must know and be able to
13 do in order to graduate from the program.
- 14 (e) The relationship of program purposes, content, and graduation
15 expectations to licensure requirements.

16 (2) Music education methods courses should be taught or supervised by the
17 institution's music education faculty who have had successful experience
18 teaching music in elementary and/or secondary schools, and who maintain close
19 contact with such schools.

20 (3) Institutions should encourage observation and teaching experiences prior to
21 formal admission to the teacher education program; ideally, such
22 opportunities should be provided in actual school situations. These activities,
23 as well as continuing laboratory experiences, must be supervised by
24 qualified music personnel from the institution and the cooperating schools.
25 The choice of sites must enable students to develop competencies consistent
26 with standards outlined above, and must be approved by qualified music
27 personnel from the institution.

28 (4) Institutions should establish specific evaluative procedures to assess students'
29 progress and achievement. The program of evaluation should include an initial
30 assessment of student potential for admission to the program, periodic
31 assessment to determine progress throughout the program, and further
32 assessment after graduation.

- 1 (5) Institutions should provide opportunities for advanced undergraduate study in
2 such areas as conducting, composition, and analysis.

3 **P. Five-Year Program in Music Education**

4 **1. Five-Year Program Leading to Two Baccalaureate Degrees**

- 5 a. This program satisfies the requirements for two differing degree programs, such as:

6 (1) The Bachelor of Music degree, typically comprising one-third general
7 education and two-thirds music; or

8 (2) The Bachelor of Arts (music major) degree, typically comprising one-third
9 general education, one-third music, and one-third electives; and

10 (3) The Music Education degree.

- 11 b. The dual degree program must be considered as an integral plan, not merely the
12 superimposition of one curriculum upon another. Ideally, the integrated program
13 would result in the awarding of the two degrees only at the end of the five-year
14 period. The total hours of credit for the two degrees will approximate 150-165.

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

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

- 25 a. Music theory
26 b. Music history and music literature
27 c. Musicology or ethnomusicology
28 d. Principal performing field
29 e. Secondary performing field(s)
30 f. Philosophy, organization, or supervision of music education

- 1 g. Related academic fields
- 2 h. Related areas in professional education

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

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

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

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