

**National Association of Schools of Music**

**ADVISORY STATEMENT ON  
MUSICAL THEATRE PROGRAMS**

**Adopted by the NASM Executive Committee  
November 2009**

If you are contemplating establishing a program in Musical Theatre, please review information and expectations in the NASM *Handbook* and particularly bear in mind the following:

**A. Production**

1. How many musical productions do you wish to produce each year? How many do you need to give majors the requisite experience?
2. Who will direct these productions?
3. Who will serve as musical director for these productions?
4. Who will serve as choreographer for these productions?
5. Who will serve as rehearsal pianist?
6. How will musicians be engaged?
7. What budget will be available for these productions? (Remember that royalties for musicals are far more expensive than for music or non-musical plays.)
8. Do you have sound reinforcement capabilities (body microphones, speakers, mixer, etc.)?
9. How will you address needs in the area of sound design/engineering and live mixing?
10. If your program intends to graduate professionals ready for career entry, how closely can you replicate professional production standards and circumstances.

**B. Teaching**

1. Who will teach singing to your students? How many hours of individual, tutorial instruction will you provide each student?
2. Who will teach acting?
3. Who will accompany musical theatre performance classes?
4. Who will teach basic musicianship and music theory (sight singing, keyboard competency, etc.)?
5. Do you have a collection of librettos and scores?

6. Who will teach musical theatre history and the literature of the field?
7. Who will teach dance classes to your students? Can you offer jazz, tap, and ballet as well as specialized musical theatre styles? What is the enrollment capacity for students at each level of instruction?

### **C. Administration**

1. Who will administer and have authority over this program? To what extent will that authority include scheduling classes in each area of specialization and directing faculty/staff assignments as needed to support the program?
2. What are the initial and perpetual budget implications?
3. What are the driving values and forces behind the establishment of this program?
4. How might the establishment of this program affect the culture of your department?
5. If resources are to be allocated from dance and theatre programs, is there true “buy-in” from those faculty and units?
6. Certainly, there are large numbers of students interested in musical theatre training. How will you go about attracting the quality of students necessary to make you proud of your program?
7. What time, energy, and expense can you commit to recruitment?
8. What resources can you allocate for professional placement?

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### **NASM *Handbook* references for Musical Theatre:**

Section IX.H. “Bachelor of Music in Musical Theatre”

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