

Draft I: Proposed *Handbook* Changes

NATIONAL ASSOCIATION OF SCHOOLS OF Music

September 7, 2018

OFFICIAL NOTICE. This constitutes the official notice of proposed *Handbook* changes forwarded in advance of the Annual Meeting as required by the NASM Bylaws.

NOTE: All proposed changes are indicated in red.

Following the current comment period, a second proposal of these amendments will be presented to the NASM Membership in October for further review and comment.

Rationales for these changes are provided at the end of the document on pages 9 – 10.

COMMENT PERIOD I

September 7 – October 7, 2018

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STANDARDS FOR ACCREDITATION

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Standards for Accreditation

II. Purposes and Operations

G. Library and Learning Resources

5. Services

Amend G.5. as follows:

a. Standards

- (1) The institution shall maintain appropriate hours of operation for the library.

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

b. Guideline. Institutions should assist students to develop functional capabilities with regard to library resources including, but not limited to the use of current tools and technologies necessary to support research and promote inquiry.

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Standards for Accreditation

II. Purposes and Operations

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

1. Standards

Amend 1.f. as follows:

- a. Communications with prospective students and parents must be accurate and presented with integrity.
- b. As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success.
- c. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the music unit, and free of practices that compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution.
- d. Admissions evaluation procedures and advising services must be clearly related to the goals and objectives of the institution's music programs.
- e. Admission to particular programs of music study must be correlated to the institution's ability to provide the requisite coursework and experiences at the appropriate level for all students enrolled.
- f. **Student R**etention policies must be:
 - (1) Appropriate to the purposes of the institution's curricular programs;
 - (2) Clearly defined;
 - (3) Published for students and faculty; and
 - (4) Applied with rigor and fairness.
- g. The institution shall inform a student promptly if it is determined that he or she is not acceptable as a candidate for a degree, certificate, or diploma.
- h. The institution shall maintain accurate, up-to-date records of each student's educational progress, including courses taken, grades, repertory studied, performances associated with degree or program requirements, and the results of other appropriate evaluations.
- i. Institutional members shall maintain documents pertinent to the awarding of graduate degrees, including theses, dissertations, compositions, recital programs, and audio recordings.
- j. Advising must address program content, program completion requirements, potential careers or future studies, and music-specific student services consistent with the natures and purposes of music degrees and programs being offered. Institutions must provide students with written documents and advising that describe all requirements and the purposes of their programs.

Standards for Accreditation

II. Purposes and Operations

K. Articulation with Other Institutions

Amend K.2. as follows:

1. **Standard.** Institutions must publish any articulation agreements with other institutions.
2. **Guideline.** Baccalaureate degree-granting music units are expected to assume joint responsibility for working cooperatively to facilitate the articulation between community college and 4-year college programs: for example, the development of **clear and functional understandings and agreements (see Standards for Accreditation II.I.1.b.(10))**, validation examinations, state and/or regional articulation committees, and procedures for maintaining current information regarding credit and admission policies (see Standards for Accreditation III.A.3.).

Standards for Accreditation

III. Music Program Components

K. Non-Degree-Granting Programs for the Community

Amend K. as follows:

1. **Standards Applicability.** Many postsecondary music units offering liberal arts or professional degrees or programs also offer non-degree-granting programs of study for children, youth, and adults in their communities. These range from private lessons with collegiate instructors to large, institutionalized programs with specialized professional faculty and administration. *Community Music School, Preparatory Program, Laboratory School, and Community Division* are among the many titles used to designate such programs when they have a specific published identity.

When a postsecondary institution offers non-degree-granting music programs that (a) serve individuals in their communities in a pre-professional or avocational context; (b) have a specific published identity; (c) have at least one specifically designated administrator; and (d) operate on an academic year or year-round basis, the part of the music unit or other entity so designated and the programs it offers must meet the following standards in order to protect the institution's name and its accreditation status as a music unit.

2. Standards

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

f. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NASM standards for such programs.

- 3. Opportunities.** Community education programs are encouraged to provide cultural opportunities to the communities they serve. When planning programs of study and community activities, consideration should be given to, and informed by, the heritage of the community in which the institution operates.

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Standards for Accreditation

III. Music Program Components

O. Undergraduate Musicianship Studies

Amend O.2. as follows:

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

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

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

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

Consequently, as the standards for degree programs show, undergraduate musicianship studies develop or provide: (1) conceptual understanding of musical components and processes; (2) continued practice in creating, interpreting, presenting, analyzing, and evaluating music; (3) increased understanding of musical achievements from various analytical, historical, and cultural perspectives; (4) **musical perspectives informed by studies of various cultures and historical periods**; ~~(4)~~ (5) enhanced capacities to integrate musical knowledge and skills; and ~~(5)~~ (6) a set of capabilities for independent work in the music professions.

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Standards for Accreditation

V. Admission to Undergraduate Study

D. Musical Aptitudes and Achievements

Amend D.2. as follows:

- 1. Auditions and Evaluations.** At some point prior to confirmation of degree candidacy, member institutions must require auditions, examinations, or other evaluations consistent with the purpose of the degree as part of the admission decision. Member institutions are urged to require such auditions and evaluations prior to matriculation.

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

2. **Musicianship.** The musical background required for admission to curricula leading to an undergraduate degree in music must ~~include the ability~~ **enable the student** to relate musical sound to notation and terminology ~~both quickly and accurately enough at a level sufficient~~ to undertake basic musicianship studies in the freshman year.

It is the responsibility of each institution to articulate and make available criteria that outline degree requirements and expectations. Such criteria must take into account standards pertaining to admission (see Standards for Accreditation II.H.1.b.) and undergraduate music degrees appropriate to the students area of study (see Standards for Accreditation III.- IX.).

3. **Performance, Composition, and Scholarship.** A level of achievement in musical performance is normally a factor in determining eligibility for entrance to all undergraduate degree programs. It must be a factor for entrance into professional degree programs and a significant factor for students seeking professional degree study in performance. Institutions admitting students to professional degree study in composition and scholarly subjects normally review evidence of creative or scholarly work during the admission procedure.
4. **Professional Undergraduate Degrees.** Admission procedures for professional undergraduate degrees in music should develop evidence that the candidate possesses exceptional talent, the potential to develop high-level musicianship, artistic sensibilities, and a strong sense of commitment.

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Standards for Accreditation

VIII. All Professional Baccalaureate Degrees in Music and All Undergraduate Degrees Leading to Teacher Certification

D. Recommendations

Amend D. as follows:

- D. Recommendations.** Students engaged in professional undergraduate degrees in music should have opportunities to:
1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.
 2. Acquire the skills necessary to assist in the development and advancement of their careers, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.
 3. Develop teaching skills, particularly as related to their major area of study.
 4. Continue to develop improvisational skills whether as an aspect of composition, musicianship, or performance studies.
 5. Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.
 6. **Develop an awareness of copyright, licensing, and permission requirements as they relate to access to and use of musical works.**
 7. ~~6-~~ Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.
 8. ~~7-~~ Explore multidisciplinary issues that include music.
 9. ~~8-~~ Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Standards III.G.).

Standards for Accreditation

IX. Specific Professional Baccalaureate Degrees in Music

O. Baccalaureate Degree in Music Education

3. Desirable Attributes, Essential Competencies, and Professional Procedures

Amend 3.a. as follows:

a. Desirable Attributes

The prospective music teacher should have:

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

Standards for Accreditation

X. Graduate Programs in Music

A. Fundamental Purposes and Principles

7. Preparation for the Professions

Amend 7.a. as follows:

- a. **Career Development.** Many of those who earn graduate degrees in music will be engaged for several decades in a variety of music and music-related professions. Students should be encouraged to acquire the career development and entrepreneurial techniques, and develop connections and records of achievement necessary to (1) advance themselves consistent with expectations and practices in ~~according to~~ their area of specialization, and (2) fulfill their own career objectives.
- b. **Teaching.** Most of those who are in graduate degrees in music are or will be engaged in music teaching of some type during the course of their professional careers. Institutions are therefore strongly encouraged to give attention to the preparation of graduate students as teachers. Whenever possible, experiences should include teaching music to both music majors and non-music majors. Graduate students, particularly at the doctoral level, should have opportunities for direct teaching experiences appropriate to their major and minor areas under the supervision of master teachers. As appropriate to primary and secondary areas of concentration and to individual career objectives, preparation for

teaching should include an introduction to the pedagogy of subject matter considered fundamental to curricula for undergraduate music majors, including composition and improvisation, music theory and history, music from a breadth of cultures, technology, and performance.

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Standards for Accreditation

XIV. Specific Master's Degrees

C. Research-Oriented Degrees

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

Amend 1.c. as follows:

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

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Standards for Accreditation

XVI. Doctoral Degrees in Music

A. Purpose

Amend A. as follows:

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

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

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Standards for Accreditation

XVI. Doctoral Degrees in Music

C. Qualifying Prerequisites

Amend and reorder C. as follows:

C. Qualifying Prerequisites. ~~Whatever their areas of specialization, c~~ Candidates for the doctorate in music shall demonstrate the following as a prerequisite to qualifying for ~~and earning~~ the degree.

1. ~~Regardless of the area of specialization:~~

- a. Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline.
 - b. Significant advanced, professional-level accomplishment in ~~performance,~~ composition, ~~scholarship, or~~ conducting, ~~performance, scholarship, or teaching.~~
 - c. A knowledge of ~~and ability to use general~~ biographical resources in music.
 - d. Research skills sufficient to enable the pursuit and acquisition of knowledge and spur ongoing intellectual curiosity.
 - e. ~~Sufficient w~~Writing and speaking skills sufficient to communicate clearly and effectively to ~~musicians and scholars, and to members of the scholarly community and the wider community, and especially in teaching-situations~~ communities.
 - f. ~~Research skills appropriate to the area of study as determined by the institution. At their discretion,~~ Institutions may add other prerequisites in areas such as, but not limited to, ~~teaching administration,~~ management, and policy.
2. As appropriate to the area of specialization:
- a. A knowledge of ~~and the ability to apply~~ the techniques of music theory sufficient to perform advanced analysis.
 - b. A knowledge ~~and understanding~~ of representative literature, ~~and composers of each major period of music history.~~ historical periods and their significance, and musics of various cultures.
 - c. An understanding of ~~and ability to guide~~ music teaching and learning.
 - d. An awareness of attributes and characteristics necessary to support the development of the student as leader.

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Standards for Accreditation

XVI. Doctoral Degrees in Music

D. Types of Degrees

Amend D.2. as follows:

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

The program ~~most appropriately typically~~ culminates in the awarding of the degree, Doctor of Musical Arts or Doctor of Music. ~~‡ However, it is recognized that some institutions offer practice-oriented degrees with other titles.~~

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Standards for Accreditation

XVI. Doctoral Degrees in Music

D. Types of Degrees

4. Specializations

Amend D.4. as follows:

- d. **The Doctorate in Music Education.** The doctoral degree program in music education emphasizes the preparation of music administrators, teachers, ~~and~~ researchers, ~~and educational leaders~~ who are able to think abstractly, generalize knowledge, carry on research and apply research results to their own areas of specialization, and communicate effectively both orally and in written form. The program involves the scholarly study of the philosophical and psychological foundations of music education and the processes of teaching and learning music. Additional studies

are recommended in such areas as performance, aesthetics, ethnomusicology, history of the other arts, education, anthropology, and sociology.

- e. **The Doctorate in Musicology or Ethnomusicology.** The doctoral degree program in musicology or ethnomusicology emphasizes the scholarly study of music **as informed by the specific major (musicology or ethnomusicology)** and its relationship with other fields. Additional studies are recommended in ~~such~~ areas ~~as~~ **aesthetics, social and political history, art history, anthropology, and psychology relevant to the major such as aesthetics, anthropology, critical theory, humanities, and social sciences.** Competencies include an understanding of the theories and methodologies of musicology **and/or** ethnomusicology; bibliography, research, and analytic techniques; reading ability in appropriate foreign languages; and writing skills.

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Appendices

Appendix II.A. NASM Advisory Concerning Music in General Education

Section 4. Guidelines for Specific Aspects of Music in General Education

D. The Local Community

Amend Section 4.D. as follows:

- D. The Local Community.** The community beyond the campus provides numerous opportunities in presentation, education, and advocacy.

The music unit should be concerned about activities with the community as well as for the community, in order to develop resources and cooperative endeavors with support groups and interested individuals who are willing to join in the common cause for music.

The following are recommended:

1. The music unit should encourage faculty and student performance in the community. A variety of times, settings, and formats should be investigated to best establish rapport with prospective audiences.
2. The music unit should be supportive of community musical societies and performing groups.
3. The music unit, insofar as possible and appropriate, should be involved in the education of musicians at the pre-school, K–12, adult, and senior citizen levels. Some institutions will find it appropriate to operate formal programs in one or more of these areas while others will have more informal connections, especially when these activities are undertaken by other institutions in the community.
4. The music unit should be directly involved in the establishment and furtherance of community arts policy both through representation on governing boards and in artistic presentation.
5. There should be cooperation with school music programs and community performing groups to enhance musical development in the community.
6. **The music unit should consider the inherent benefits which result from drawing upon the various cultural resources of the community.**

NOTE: Rationale for Changes

The rationale for the changes proposed above are as follows:

1. *Library and Learning Resources.* Provide guidance regarding the training of students in the use of, and development of understanding pertaining to, library systems and resources.
2. *Recruitment, Admission-Retention, Record Keeping, and Advisement.* Confirm that policies pertain to students.
3. *Articulation with Other Institutions.* Expand the suggestions to include the development of clear and functional understandings and agreements.

4. *Non-Degree-Granting Programs for the Community.* Enhance awareness of the positive benefits that can arise from establishing connections between and among community members and entities.
5. *Undergraduate Musicianship Studies.* Further clarify musicianship studies expectations.
6. *Musical Aptitudes and Achievements.* Confirm institutional responsibilities pertaining to the provision of information.
7. *Recommendations.* Expand recommended opportunities to include awareness of copyright, licensing, and permission requirements.
8. *Baccalaureate Degrees in Music Education.* Realign the listing of attributes and include an understanding of the principles of professional ethics.
9. *Preparation for the Professions.* Provide greater clarity regarding aspects which may assist students in their efforts to advance their career development initiatives.
10. *Master's Degree in Music History and Literature, Musicology, or Ethnomusicology.* Amend the standards to pertain to enrolled students.
11. *Purpose.* Recast in terms of engagement and participation.
12. *Qualifying Prerequisites.* Recraft, reclassify, and clarify the qualifying prerequisites for doctoral candidates.
13. *Types of Degrees.* Clarify the level of practice pertaining to music education, and offer further clarity regarding degree titles.
14. *The Doctorate in Music Education.* Expand the list to include educational leaders.
15. *The Doctorate in Musicology or Ethnomusicology.* Address the distinctive nature of and differences between the two majors.
16. *The Local Community.* Enhance awareness of the positive benefits that can arise from establishing connections between and among community members and entities.