

Addendum to the NASM Handbook 2019-20

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

January 2021

As noted below, the NASM Membership approved these revisions during a vote through electronic means in November 2020.

Code of Ethics

— Action by the NASM Membership —

NASM Handbook 2019-20—Page 21

Code of Ethics

Article II., Student Recruitment

Amend Article II., Section 4. as follows:

Section 4. Students are free to attend the institutions of their choice. However, at an appropriate point in time, a mutual commitment in writing ~~may~~ **must** be made between students and institutions. ~~Any such mutual agreement~~ **At such a point, administrators, faculty members, students, and all other parties involved** must clearly state the nature of ~~the these~~ commitments **and the obligations they impose on administrators, faculty members, students, and all other parties involved, as well as**, the schedules for their implementation, ~~and~~ the conditions under which such commitments may be released by any or all of the parties, **and the institutional offices responsible for the areas addressed in the commitment statement.**

NASM Handbook 2019-20—Pages 21–22

Code of Ethics

Article III., Financial Aid

Amend Article III. as follows:

ARTICLE III FINANCIAL AID

Section 1. For the purposes of this Code in its entirety, financial aid is an award made directly to the student based at least in part on demonstrated talent, this in addition to need-oriented aid based on generic national formulas. Financial aid relates to awards at the undergraduate and graduate levels, including teaching assistantships or fellowships.

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

Section 2. Consistent with Article II., Section 4. above, financial aid shall be awarded according to the criteria and through the procedures established by the member institution granting the award.

Section 3.

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

~~B.—A student shall be notified of this policy when an institution makes an offer with a response deadline prior to May 1 for undergraduate-level programs and prior to April 15 for graduate-level programs.~~

~~C.—The institution must have a procedure for developing a written understanding with students, advising them that their acceptance of financial aid represents a mutual commitment: the institution agrees to hold a place for the student and provide certain financial assistance; the student agrees to occupy that place for a certain period of time. NASM recommends that the following text or its equivalent be utilized for this purpose:~~

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

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

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

Section 35. Any offer of admission with a talent-based scholarship made within one calendar month of the semester of after August 1 of the year of matriculation is normally considered a transfer under provisions of the Code of Ethics, Article IV.

NASM Handbook 2019-20—Pages 22–23

Code of Ethics

Article IV., Transfer Students

Amend Article IV. as follows:

**ARTICLE IV
TRANSFER STUDENTS**

Section 1. No member institution may affirmatively recruit a student presently enrolled in another institution, unless that student will complete the normal program of study for which he or she is enrolled prior to the time of

~~transfer. It is ethical, of course, to accept for transfer a student who applies for and achieves admission to another institution of his or her volition. Institutional personnel shall not knowingly influence or encourage any student to leave another educational institution in which the student is enrolled, registered, or has submitted a tuition or matriculation deposit, especially by encouraging an individual to change schools with an offer of financial aid. However, the date certain provisions of the Code of Ethics, Article III., Section 3. apply in conjunction with the Code of Ethics, Article IV., Section 1. to students entering new degree programs for the first time.~~

Section 2. Institutions recognize that students are free to make inquiries about study at any institution at any time. However, if a student with **financial aid** begins to make an application for transfer, the institution to which the student is applying must inform the student of its **procedures, conditions, and criteria for considering such applications**, including the extent to which credit earned at the present institution can or will be considered for acceptance by the prospective new institution ~~institutional obligations under the Code of Ethics, Article IV.~~

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

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

Standards for Accreditation

— Action by the NASM Membership —

NASM Handbook 2019-20—Page 105

Standards for Accreditation

IX. Specific Professional Baccalaureate Degrees in Music

A. Bachelor of Music in Performance

3. Essential Competencies, Experiences, and Opportunities

Amend IX.A.3. as follows:

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

- a. Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy. For majors in Early Music, Historical Performance, or the equivalent, the ability to apply aural, improvisational, and language skills, knowledge of styles and performance practices, and general historical and cultural knowledge as required by the focus of the major is essential.
- b. For performance majors in voice, the study and use of foreign languages and diction **appropriate to the course of study** are essential.
- c. Solo and ensemble performance in a variety of formal and informal settings. A senior recital is essential, and a junior recital is recommended.

Standards for Accreditation

IX. Specific Professional Baccalaureate Degrees in Music

E. Bachelor of Music in Pedagogy

Amend IX.E. as follows:

E. Bachelor of Music in Pedagogy

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

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

1. Curricular Structure

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in pedagogy as indicated below and in Standards for Accreditation VIII.
- b. **Guidelines.** Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major area of performance, including ensemble participation throughout the program, independent study, and electives, should comprise 20–30% of the total program; supportive courses in music, 20–30%; courses in pedagogy, including comparative methodology and internships, 15–20%; general studies, 25–35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum (see Standards for Accreditation III.C. regarding forms of instruction, requirements, and electives).

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

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

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

recital is essential, and a junior recital is recommended.

NOTE: The Professional Pedagogy Degree and Community Music Schools and Programs. Music graduates with professional degrees in music pedagogy regularly serve as studio and group teachers in community music schools and programs. Traditional pedagogy programs meeting the standards above prepare students for these responsibilities. However, certain institutions may wish to offer programs preparing teachers specifically for service in community music schools and programs or the equivalent. Such institutions may require coursework, internship, and completion requirements necessary to meet their published objectives for such community-oriented programs within the framework of the professional undergraduate degree in pedagogy, including but not limited to placing such requirements in the music pedagogy portion of the curricular framework guidelines in IX.E.1.b. above. Such coursework and completion requirements may include selections from offerings associated with both music pedagogy and music education, as well as courses designed specifically to develop knowledge and skills associated with community music teaching and learning. Titles for such programs whether traditional, non-traditional, or experimental must be consistent with standards and guidelines regarding correlations of specific titles with specific purpose and content. See also II.I. (Published Materials and Websites), particularly II.I.1.g. (Title and Content Consistency); III.M. (Flexibility and Innovation); IV. (Undergraduate Programs in Music), especially IV.A. (Fundamental Purposes and Principles) and IV.C. (Degree Structures); and IX.O. (Music Education).

NASM Handbook 2019-20—Page 117

Standards for Accreditation

IX. Specific Professional Baccalaureate Degrees in Music

J. Bachelor of Music in Musical Theatre

3. Essential Competencies, Experiences, and Opportunities

Amend IX.J.3.e. as follows:

- e. Performance experience in workshops and full productions of musical theatre in a variety of formal and informal settings shall be provided throughout the degree program. Students must participate in at least one fully produced major musical production during their course of study. In addition, performance of a significant role in at least one musical production during advanced study and no later than senior year is required. This performance need not be fully produced and may be in a medium other than live musical performance. ~~Opportunities for performances in workshop and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.~~

NASM Handbook 2019-20—Page 119

Standards for Accreditation

IX. Specific Professional Baccalaureate Degrees in Music

N. Baccalaureate Degree in Music Therapy

Add IX.N.5. as follows:

N. Baccalaureate Degree in Music Therapy

NASM reviews and approves music therapy degree programs. Some of the titles for degree programs in music therapy are Bachelor of Music in Music Therapy, Bachelor of Arts in Music Therapy, Bachelor of Science in Music Therapy, and Bachelor of Music Therapy.

1. Curricular Structure

- a. **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music therapy as indicated below and in Standards for Accreditation VIII.

- b. **Guidelines.** Curricula to accomplish this purpose normally adhere to the following structural guidelines: studies in music should occupy 45–50% of the total degree program; studies in music therapy and clinical foundations, approximately 30%; general studies, 20–25% (see Standards for Accreditation III.C. regarding forms of instruction, requirements, and electives).
- 2. **Specific Recommendations for General Studies.** Studies in such areas as oral and written communication, social sciences, and the arts are strongly recommended.
- 3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all degree programs*):
 - a. Advanced keyboard skills, including the ability to play at sight, accompany, transpose, and improvise.
 - b. Ability to sight-sing and take aural dictation.
 - c. Skills in voice, especially as related to group singing. Ability to communicate using a basic repertory of traditional, folk, and popular songs.
 - d. Guitar skills sufficient to accompany self and ensembles. Ability to perform a basic repertory of traditional, folk, and popular songs in several keys, with or without printed music.
 - e. Knowledge of and performance ability on percussion and other instruments sufficient to facilitate rhythm-based musical experiences for individuals and groups.
 - f. Conducting skills adequate to the therapist’s needs in providing repertory and leadership to small and large vocal/instrumental ensembles.
 - g. Composition and arranging skills sufficient to compose songs with simple accompaniment; and to arrange, transpose, and simplify music compositions for small vocal and non-symphonic instrumental ensembles.
 - h. Movement skills to direct and move expressively in structured rhythmic and improvisatory movement experiences.
 - i. Knowledge of the basic principles of normal human development, exceptionality and psychopathology, principles of therapy, and the therapeutic relationship.
 - j. Knowledge of the basic foundations and principles of music therapy, including history and philosophy; the psychological, physiological, and sociological bases for the use of music as therapy; music therapy methods, techniques and materials with their appropriate applications to various client populations.
 - k. Knowledge of various client populations; client assessment; treatment planning; therapy implementation and evaluation; clinical documentation (both oral and written) and termination/discharge planning.
 - l. Knowledge of professional standards of clinical practice; professional role and ethics; interdisciplinary collaboration in designing and implementing treatment programs; supervision and administration.
 - m. Knowledge of research methods to be able to interpret information, demonstrate basic knowledge of historical, quantitative, and qualitative research, and to apply research findings to clinical practice in music therapy.
- 4. **Operational Requirements**
 - a. Professional courses in the theory and practice of music therapy must be taught by instructors who hold an appropriate professional credential in music therapy and who have sufficient clinical experience in music therapy.

- b. Clinical training shall be provided with a representative range of client populations in a variety of settings under qualified supervision. This clinical training shall include both pre-internship and internship experiences, which shall be designed, like academic components of the program, to enable students to acquire specific entry-level competencies. The internship is normally required prior to the granting of a baccalaureate degree in music therapy. Although NASM recognizes that some institutions make provision for this as a post-baccalaureate experience, music therapy students must be advised that clinical experience is required to be eligible for board certification in the field.
- c. Institutions are expected to state in their published materials the specific certification eligibility to which their curricula will lead.

5. Intra-Institutional Articulation of Baccalaureate and Post-Baccalaureate Degrees and Programs to Complete Board Certification [Eligibility] Requirements in Music Therapy. This standard is applicable when the following two conditions are present:

- a. An institution offers an undergraduate degree with required studies in music and music therapy necessary for the preparation of music therapists, but without the full set of curricular and other requirements necessary to produce eligibility for board certification as a music therapist; and
- b. Such an undergraduate degree is structured and publicly identified as qualifying the graduate to enter the same institution's certificate program in music therapy or another post-baccalaureate program intended to complete eligibility requirements to apply for board certification as a music therapist.

When conditions a. and b. are both present, the aggregated requirements of the institution's articulated undergraduate degree and certificate program or other post-baccalaureate program in music therapy must meet NASM standards for the professional undergraduate degree in music therapy outlined in Standards for Accreditation IX.N., irrespective of any other completion requirements that either of the two courses of study may have.

Standards for IX.N. include knowledge, skills, and competencies in music and music therapy as well as general studies.

When a music therapy certificate or other program's sole or primary purpose is completion of undergraduate requirements for eligibility for board certification as a music therapist, the certificate or other program will be reviewed by the NASM Commission on Accreditation, but not listed separately in publications of the Association.

NASM Handbook 2019-20—Page 124

Standards for Accreditation

IX. Specific Professional Baccalaureate Degrees in Music

O. Baccalaureate Degree in Music Education

Amend IX.O. as follows:

O. Baccalaureate Degree in Music Education

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

1. Curricular Structure

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

b. Guidelines

- (1) Curricula to accomplish this purpose normally adhere to the following structural guidelines: studies in music, including basic musicianship and performance normally comprise at least 50% of the total program; general studies, 30–35%; and professional education, 15–20%.
- (2) Music education methods courses, such as elementary and secondary methods and supplementary instruments, which are primarily music in content, may be counted under the music component.
- (3) Professional education is defined as those courses normally offered by the education unit that deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc.
- (4) Although student teachers must be supervised by qualified music personnel from the institution and coordinating schools, student teaching is counted as professional education.

2. **Program Content.** In addition to the common core of musicianship and general studies, the musician electing a career in school-based teaching must develop competencies in professional education and in specific areas of musicianship. Professional education components should be dealt with in a practical context, relating the learning of educational principles to the student's day-by-day work in music. Students must be provided opportunities for various types of observation and teaching.

Within the curricular guidelines above, attention should be given to breadth in general studies, attitudes relating to human, personal considerations, and social, economic, and cultural components that give individual communities their identity.

3. Desirable Attributes, Essential Competencies, and Professional Procedures

a. Desirable Attributes

The prospective music teacher should have:

- (1) Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.
- (2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.
- (3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.
- (4) The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.
- (5) The ability to work productively within specific education systems 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 understand, apply, 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.

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

- b. Music Competencies.** The profession of school music teacher now encompasses a wide range of traditional, emerging, and experimental purposes, approaches, content, and methods. Each institution makes choices about what, among many possibilities, it will offer prospective specialist music teachers. Institutions may offer a comprehensive curriculum involving two or more specializations and/or focus on one or more particular specializations. The following standards provide a framework for developing and evaluating a wide variety of teacher preparation program goals and achievements.

NOTE: Standards for Accreditation IX.O.3.b.(1)–(4) apply to all programs that prepare prospective music teachers. Standards for Accreditation IX.O.3.c.(1)–(5) apply to specializations singly or in combination as determined by the focus and content of specific program offerings determined by each institution.

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

- (1) Conducting and Musical Leadership.** The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.
 - (2) Arranging.** The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.
 - (3) Functional Performance.** In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.
 - (4) Analysis/History/Literature.** The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.
- c. Specialization Competencies.** Institutions and other educational authorities make decisions about the extent to which music teachers will be prepared in one or more specializations. The following competencies apply singly or in combination consistent with the specialization objectives of each teacher preparation program in music.
 - (1) General Music.** Listed below are essential competencies and experiences for the general music teaching specialization:
 - (a) Musicianship, vocal, and pedagogical skills sufficient to teach general music.

- (b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.
 - (c) The ability to lead performance-based instruction.
 - (d) Laboratory and field experiences in teaching general music.
- (2) Vocal/Choral Music.** Listed below are essential competencies and experiences for the vocal/choral teaching specialization:
- (a) Vocal and pedagogical skill sufficient to teach effective use of the voice.
 - (b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.
 - (c) Experiences in solo vocal performance and in ensembles. Ensembles should be varied both in size and nature.
 - (d) Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.
 - (e) Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
- (3) Instrumental Music.** Listed below are essential competencies and experiences for the instrumental music teaching specialization:
- (a) Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.
 - (b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.
 - (c) Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.
 - (d) Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.
- (4) Music: All Levels, All Specializations.** Listed below are essential competencies and experiences for programs whose published purpose is to prepare teachers in all or several areas (e.g., general, vocal/choral, instrumental, other). To fulfill this purpose consistent with this and other applicable standards, all of the specialization areas chosen are included in some manner in the curriculum as a whole. Specific forms of inclusion, proportions, and assignments are the responsibility of the institution.
- (a) Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization.
 - (b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.
 - (c) Experiences in solo vocal or instrumental performance.
 - (d) Experiences in ensembles. Ensembles should be varied both in size and nature.
 - (e) The ability to lead performance-based instruction in a variety of settings.

(f) Laboratory experience in teaching beginning students in a variety of specializations.

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

- (a) Knowledge and skill in the selected area(s) of specialization sufficient to teach beginning and intermediate students effectively.
- (b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for the area(s) of specialization.
- (c) In-depth experiences with the creative and/or performance and/or scholarly aspects of the selected area of specialization as required by the nature and content of that specialization.
- (d) The ability to use instruments, equipment, and technologies associated with the area(s) of specialization.
- (e) Laboratory experience in teaching beginning students in the area(s) of specialization, individually, in small groups, and in larger classes.

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

- (1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
- (2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.
- (3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
- (4) Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.
- (5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
- (6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

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

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

A program may focus on an area of specialization as listed in Standards for Accreditation IX.O.3.c.(1)–(4). A program may focus on the traditional vocal/choral/general/instrumental combination. A program may have a unique focus or purpose that combines two or more of the many possible specializations as listed in Standards for Accreditation IX.O.3.c.(5). Whatever choices are made about purpose and focus, degree titles and descriptions must be consistent with curricular content and requirements. The following information must be clearly stated for each music teacher preparation program offered by an institution:

- (a) The specific area(s) included in a comprehensive or specialization-focused program.
 - (b) The subject matters to be addressed in the program and in supportive areas.
 - (c) Expectations regarding breadth and depth of study and engagement.
 - (d) Expectations for the development of artistic, intellectual, and pedagogical competencies, and specifically, what students must know and be able to do in order to graduate from the program.
 - (e) The relationship of program purposes, content, and graduation expectations to licensure requirements.
- (2) Music education methods courses should be taught or supervised by the institution’s music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.
 - (3) Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution.
 - (4) Institutions should establish specific evaluative procedures to assess students’ progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.
 - (5) Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis.

NOTE: Music Education Content and Competencies in Other Degrees. Specific content and competencies outlined in standards for undergraduate music education degrees may be required by institutions in other music degree programs that do not specifically prepare graduates for public school music teacher certification. Such content and competencies may or may not be directly associated with preparation for music teaching in community music schools and programs, private elementary and secondary schools, or settings other than the public schools. See also II.I. (Published Materials and Websites), particularly II.I.1.g. (Title Content Consistency); III.M. (Flexibility and Innovation); IV. (Undergraduate Programs in Music), especially IV.A. (Fundamental Purposes and Principles); and IX.E. (Pedagogy). For clarity and national portability of degrees and credentials, the titles Bachelor of Music in Music Education, Bachelor of Music Education, Bachelor of Science in Music Education, and Bachelor of Arts in Music Education are normally reserved for professional undergraduate degree programs that lead to public school music teacher certification upon program completion irrespective of the number of years or credentials required (see II.I.2.c.).

Standards for Accreditation

IX. Specific Professional Baccalaureate Degrees in Music

P. Five-Year Program in Music Education

3. Intra-Institutional Articulation of Baccalaureate and Post-Baccalaureate Degrees to Complete Certification Requirements

Amend IX.P.3. as follows:

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

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

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

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

When a music education certificate or other program's sole or primary purpose is completion of undergraduate requirements for eligibility for certification as a specialist music teacher, the certificate or other program will be reviewed by the NASM Commission on Accreditation, but not listed separately in publications of the Association (see also Standards for Accreditation XII.B.3.).

Standards for Accreditation

XXI. Specific Operational Standards for Free-Standing Music Institutions of Higher Education

Section 1. Standards for Accreditation

Add XXI., Section 1.E. as follows and reletter as noted:

Section 1. Standards for Accreditation

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

- A. Title.** The descriptive title of the institution shall be appropriate to its purpose, size, and complexity.
- B. Operating Authority.** The institution must have specific official documentation confirming that the institution has a charter and/or formal authority of incorporation and/or state recognition and/or licensure.

C. Finances

1. Operation

- a. The institution must demonstrate that tuition and other fees are reasonable and appropriate in relation to subject matters taught; to goals, objectives, and time requirements of the degrees, credentials, or programs offered; and to any other relevant variables.
- b. The institution must conduct an annual financial review resulting in an annual audit with opinion prepared by an independent certified public accountant. The annual audit must be completed within 180 days after the close of each fiscal year.
- c. If the institution supplements tuition revenue with contributions private or public or earnings from endowment, evidence must be provided that there are appropriate policies, plans, procedures, and volunteer and/or professional resources to generate sustainable non-tuition revenue sufficient for the needs of the school.

2. Review Protocol

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

D. Governance and Administration

NOTE: Standards for Accreditation XXI., Section 1.D.1.a. and D.3. apply to not-for-profit institutions only. The remaining paragraphs apply to both not-for-profit and proprietary institutions.

1. Governing Board

a. Structure

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

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

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

d. Duties. All institutions must have an official document that defines board duties, responsibilities, and operations, including the number of members, length of service, rotation policies, organization and

committee structure for overseeing areas such as finance, properties, and programs, and frequency of regular meetings. Board policies shall clearly state that no member or committee acts in place of the board, except by formal delegation of authority by majority vote of the board of directors.

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

3. **Chief Executive Officer**

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

4. **Administration and Record Keeping**

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

E. Administrative and Staff Appointments. In addition to consideration of the provisions of the Code of Ethics regarding faculty, when recruiting key administrators and staff, independent institutions are encouraged to consider contractual or other arrangements that candidates may have with their current employers that promote desired continuity so as to avoid disruptions that could significantly impact an institution's ability to fulfill its artistic and academic obligations to its students.

F. ~~E~~ General Studies in Undergraduate Programs

1. **Content.** Institutions granting associate degrees (with the exception of two-year vocational programs, which should follow Standards for Accreditation VI.C.) or baccalaureate degrees must develop and operate or otherwise provide for general studies programs addressing the content listed in Standards for Accreditation VII.D. for liberal arts programs, or Standards for Accreditation VIII.A.6. and applicable portions of Standards for Accreditation IX. for professional programs.
2. **Evaluation.** Institutions shall have means for evaluating student achievement in general studies against general curricular and specific subject matter goals.
3. **Resources and Program Components.** Institutions providing general studies programs must document the presence and application of adequate resources and program components to support the content of each course or type of study offered. These resources include, but are not limited to, qualified faculty, facilities and equipment, library and information resources, and distance learning if applicable. Program components include, but are not limited to, credit and time requirements, program continuity, and forms of instruction. Resources and program components for general education must be in compliance with

applicable standards outlined in Standards for Accreditation II. and III.

4. **General Studies Offered by Other Institutions.** If any or all of the general studies requirements for degrees offered by the institution are offered through another institution, the second institution shall be accredited by the appropriate nationally recognized regional or national accrediting agency.
5. **Review Protocol.** If an institution administers its own general studies program, at least one member will be added to each NASM visiting team unless the team is empanelled for a specific purpose that does not include general education. This member(s) shall have expertise and experience in the operation and assessment of undergraduate general studies programs, and in cooperation with other members of the team, be responsible for reviewing the general studies program at the institution.

G. **Facilities and Equipment**

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

H. **Student Services**

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

- (2) Awards shall be based on the equitable application of clear and published eligibility criteria.
- (3) The financial aid program must be audited by an independent auditing firm at least once a year.
- (4) Records for financial aid shall be accurate, clearly documented, and safely maintained.

b. Student Loans

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

6. Housing and Food Service

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

7. Student Records. The institution must have policies regarding the kinds of information that will be included in the permanent record of students. It shall also have policies regarding the retention, safety and security, and disposal of records. Information-release policies shall respect the rights of individual privacy, the confidentiality of records, and the best interests of students and the institution.

8. Complaints. The institution must maintain policies concerning student responsibilities and rights, including complaint procedures. Policies must be clearly stated, well publicized and readily available, and administered fairly and consistently.

9. Opportunities. The institution should provide opportunities for student leadership consistent with its mission, goals, objectives, and policies. Students should be encouraged to develop their abilities to work with people in as many settings and contexts as feasible. Opportunities to be involved in appropriate institutional decision-making processes are highly desirable.

I. ~~H~~ Publication of Articulation Agreements

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

J. ~~H~~ Occupations of Graduates

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

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

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

K. ✚ Teach-Out Plans and Agreements

1. Conditions of Applicability

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

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

2. NASM Actions

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

- a. NASM will evaluate the teach-out plan to ensure it provides for the equitable treatment of students under criteria established by NASM, specifies additional charges, if any, and provides notification to the students of any additional charges.
- b. If NASM approves a teach-out plan that includes a program that is accredited by another recognized accrediting agency, it will notify that accrediting agency of NASM's approval.
- c. NASM may require an institution it accredits to enter into a teach-out agreement as part of its teach-out plan.
- d. NASM will require an institution it accredits that enters into a teach-out agreement, either on its own or at the request of NASM, with another institution to submit that teach-out agreement to NASM for approval (see Rules of Practice and Procedure, Part II, Article V.). NASM will review and take positive action on the teach-out agreement only if the agreement is between institutions that are accredited by NASM or another accrediting agency recognized by the U.S. Secretary of Education; is consistent with all applicable NASM standards, the NASM Code of Ethics, and the NASM Rules of Practice and Procedure, as well as applicable federal and state regulations; and provides for the equitable treatment of students in terms outlined in Standards for Accreditation XXI., Section 1.J.3.
- e. If an NASM-accredited institution plans to establish a teach-out agreement with another institution, the agreement must receive approval from the appropriate NASM accrediting Commission prior to ratification of the agreement by the parties.

3. Review Criteria

- a. The institution responsible for teaching-out students must have the necessary experience, resources, and support services to:
 - (1) Provide an educational program that is of acceptable quality and substantially similar in function, content, structure, and scheduling to that provided by the institution that is ceasing operations either entirely or at one of its locations; and
 - (2) Remain stable, carry out its mission, and meet all obligations to existing students.
- b. The institution responsible for the teach-out must demonstrate that it can provide students access to the program and services without requiring them to move or travel substantial distances and that it will provide students with information about additional charges, if any.

4. Definitions

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

Appendix I.B.

— Action by the NASM Membership —

NASM Handbook 2019-20—Page 162

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

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

A. Performance Skills

5. Language Skills

Add Section 1.A.5.c. as follows:

5. Language skills.
 - a. For Opera: diction/pronunciation skills in English, Italian, German, and French; reading/speaking proficiency in Italian; and working knowledge of French and German.
 - b. For Musical Theatre: diction/pronunciation skills in English and dialects.
 - c. In music performance contexts, diction refers to diction applicable to singing. Many combinations of knowledge and skills, and instruction are normally involved in developing this competence.

NASM Handbook 2019-20—Page 166

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

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

A. Musical Theatre Degrees with a Music Emphasis

3. Essential Competencies, Experiences, and Opportunities

Amend Section 5.A.3.e. as follows:

- e. Performance experience in workshops and full productions of musical theatre in a variety of formal and

informal settings shall be provided throughout the degree program. Students must participate in at least one fully produced major musical production during their course of study. In addition, performance of a significant role in at least one musical production during advanced study and no later than senior year is required. This performance need not be fully produced and may be in a medium other than live musical performance. ~~Opportunities for performances in workshop and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.~~

NASM Handbook 2019-20—Page 167

**Appendix I.B., Standards and Guidelines for Opera and Musical Theatre Programs
Section 5. Standards for the Professional Baccalaureate Degree in Musical Theatre**

B. Musical Theatre Degrees with a Theatre Emphasis

3. Essential Competencies, Experiences, and Opportunities

Amend Section 5.B.3.e. as follows:

- e. Performance experience in workshops and full productions of musical theatre in a variety of formal and informal settings shall be provided throughout the degree program. Students must participate in at least one fully produced major musical production during their course of study. In addition, performance of a significant role in at least one musical production during advanced study and no later than senior year is required. This performance need not be fully produced and may be in a medium other than live musical performance. ~~Opportunities for performance in workshops and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.~~

NASM Handbook 2019-20—Page 168

**Appendix I.B., Standards and Guidelines for Opera and Musical Theatre Programs
Section 5. Standards for the Professional Baccalaureate Degree in Musical Theatre**

C. Interdisciplinary Degrees in Musical Theatre

3. Essential Competencies, Experiences, and Opportunities

Amend Section 5.C.3.f. as follows:

- f. Performance experience in workshops and full productions of musical theatre in a variety of formal and informal settings shall be provided throughout the degree program. Students must participate in at least one fully produced major musical production during their course of study. In addition, performance of a significant role in at least one musical production during advanced study and no later than senior year is required. This performance need not be fully produced and may be in a medium other than live musical performance. ~~Opportunities for performance in workshops and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.~~