4. **Operational Requirements**

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

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

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

O. Baccalaureate Degree in Music Education

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

1. **Curricular Structure**

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

   b. **Guidelines**

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

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

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

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

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

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

3. Desirable Attributes, Essential Competencies, and Professional Procedures

a. Desirable Attributes

The prospective music teacher should have:

(1) Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

(2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

(3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

(4) The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

(5) The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.

(6) The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.

(7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

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

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

In addition to those basic competencies outlined in Sections 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 repertories available in various fields and levels of music education appropriate to the teaching specialization.

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

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

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

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

A program may focus on an area of specialization as listed above in items c.(1), (2), (3), and (4). A program may focus on the traditional vocal/choral/general/instrumental combination. A program may have a unique focus or purpose that combines two or more of the many possible specializations as listed in item c.(5). Whatever choices are made about purpose and focus, degree titles and descriptions must be consistent with curricular content and requirements. The following information must be clearly stated for each music teacher preparation program offered by an institution:

(a) The specific area(s) included in a comprehensive or specialization-focused program.

(b) The subject matters to be addressed in the program and in supportive areas.

(c) Expectations regarding breadth and depth of study and engagement.

(d) Expectations for the development of artistic, intellectual, and pedagogical competencies, and specifically, what students must know and be able to do in order to graduate from the program.

(e) The relationship of program purposes, content, and graduation expectations to licensure requirements.

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

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

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

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

P. Five-Year Program in Music Education

1. Five-Year Program Leading to Two Baccalaureate Degrees

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

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

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

(3) The Music Education degree.

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

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

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

a. Music theory
b. Music history and music literature
c. Musicology or ethnomusicology
d. Principal performing field
e. Secondary performing field(s)
f. Philosophy, organization, or supervision of music education
g. Related academic fields
h. Related areas in professional education

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

a. An institution offers an undergraduate degree with required studies in music and music education intended to prepare school music teachers but without the full set of curricular and other requirements necessary to produce eligibility for certification; and