# Instrumental Music

Based on [National Association of Schools of Music (NASM) 2022-23 Handbook](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2023/08/M_2022-23_Handbook_Final_08-14-2023.pdf)

This rubric includes the following areas of the 2022-23 NASM handbook: *Common Body of Knowledge and Skills*,   
VIII.B (1 a-f, 2 a-c, 3, 4, 5) p 102-103; *Music Education*, IX.O.3.b (1-4) p 122; and *All Levels, All Specializations,*   
IX.O.3.c.4 (a-f) p123-124.

## 1. PERFORMANCE

| The candidate must demonstrate: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 1a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration. | ☐ | ☐ |  |
| 1b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory. | ☐ | ☐ |  |
| 1c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a  level of skill relevant to professional standards appropriate for the particular music concentration. | ☐ | ☐ |  |
| 1d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration. | ☐ | ☐ |  |
| 1e. Keyboard competency. | ☐ | ☐ |  |
| 1f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature. | ☐ | ☐ |  |

## 2. MUSICIANSHIP SKILLS AND ANALYSIS:

| The candidate must demonstrate: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 2a. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ  this understanding in aural, verbal, and  visual analyses, and the ability to take  aural dictation. | ☐ | ☐ |  |
| 2b. Sufficient understanding of and capability with musical forms, processes, and  structures to use this knowledge and  skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites  of their specializations. | ☐ | ☐ |  |
| 2c. The ability to place music in historical, cultural, and stylistic contexts. | ☐ | ☐ |  |

## 3. COMPOSITION/IMPROVISATION

| The candidate must demonstrate: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 3a. A rudimentary capacity to create original or derivative music. These may include but are not limited to the creation of original compositions or improvisations, variations  or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements  in non-traditional ways. | ☐ | ☐ |  |

## 4. HISTORY AND REPERTORY

| The candidate must demonstrate: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 4a. Basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to  that of the primary culture encompassing  the area of specialization | ☐ | ☐ |  |

## 5. SYNTHESIS

| The candidate must demonstrate: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 5a. The ability to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory. | ☐ | ☐ |  |

## 6. CONDUCTING AND MUSICAL LEADERSHIP

| The candidate must: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 6a. Be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. | ☐ | ☐ |  |

## 7. ARRANGING

| The candidate must: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 7a. 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. | ☐ | ☐ |  |

## 8. FUNCTIONAL PERFORMANCE

| The candidate must demonstrate: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 8a. Functional performance abilities in keyboard and the voice. | ☐ | ☐ |  |
| 8b. Functional performance abilities  in instruments appropriate to  the teaching specialization. | ☐ | ☐ |  |

## 9. ANALYSIS/HISTORY/LITERATURE

| The candidate must demonstrate: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 9a. The ability to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. | ☐ | ☐ |  |
| 9b. The ability 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. | ☐ | ☐ |  |

## 10. AREA OF SPECIALIZATION

| The candidate must demonstrate: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 10a. Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas  of specialization. | ☐ | ☐ |  |
| 10b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education. | ☐ | ☐ |  |
| 10c. Experiences in solo vocal or  instrumental performance. | ☐ | ☐ |  |
| 10d. Experiences in ensembles. Ensembles should be varied both in size and nature. | ☐ | ☐ |  |
| 10e. The ability to lead performance-based instruction in a variety of settings. | ☐ | ☐ |  |
| 10f. Laboratory experience in teaching beginning students in a variety of specializations. | ☐ | ☐ |  |

## APPLICABLE STIPULATIONS:

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