# Music Education

Based on [NASM Handbook 2022-23](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2023/01/M-2022-23-Handbook-Final-01-17-2023.pdf)

## COMMON BODY OF KNOWLEDGE

1. Performance

| Students Must Acquire: | 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

| Students Must Acquire: | 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

| Students Must Acquire: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| A rudimentary capacity to create original  or derivative music.  It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. 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. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field. | ☐ | ☐ |  |

4. History and Repertory

| Students Must Acquire: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 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

| Students Must Acquire: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| While synthesis is a lifetime process, by the end of undergraduate study students must be able 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. | ☐ | ☐ |  |

## MUSIC COMPETENCIES

6. Conducting and Musical Leadership.

| The prospective music teacher must | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 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. | ☐ | ☐ |  |

7. Arranging

| The prospective music teacher must | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 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. | ☐ | ☐ |  |

8. Functional Performance

| Students Must Acquire: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 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. | ☐ | ☐ |  |

9. Analysis/History/Literature

| Students Must Acquire: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 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. | ☐ | ☐ |  |

8. Music: All Levels, All Specializations *(e.g., general, vocal/choral, instrumental, other)*

| Students Must Acquire: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 8a. Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization. | ☐ | ☐ |  |
| 8b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education. | ☐ | ☐ |  |
| 8c. Experiences in solo vocal or instrumental performance. | ☐ | ☐ |  |
| 8d. Experiences in ensembles. Ensembles should be varied both in size and nature. | ☐ | ☐ |  |
| 8e. The ability to lead performance-based instruction in a variety of settings. | ☐ | ☐ |  |
| 8f. Laboratory experience in teaching beginning students in a variety of specializations. | ☐ | ☐ |  |

9. Teaching Competencies

| Students Must Acquire: | Meets | Does Not Meet | Reviewer Feedback |
| --- | --- | --- | --- |
| 9a. 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. | ☐ | ☐ |  |
| 9b. An understanding of child growth and development and an understanding of principles of learning as they relate to music. | ☐ | ☐ |  |
| 9c. 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. | ☐ | ☐ |  |
| 9d. Knowledge of current methods, materials, and repertories available in various fields and levels of music education appropriate to the teaching specialization. | ☐ | ☐ |  |
| 9e. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations. | ☐ | ☐ |  |
| 9f. 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. | ☐ | ☐ |  |

## APPLICABLE STIPULATIONS:

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