

## NASM Competencies

### General Studies Competencies (all degrees)

Label	Competency
GS1	The ability to think, speak, and write clearly and effectively.
GS2	An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.
GS3	A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.
GS4	Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to history, culture, moral and ethical issues, and decision-making.
GS5	The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.

### Common Body of Knowledge and Skills (all BM degrees)

Label	Competency
<b>Performance.</b> Students must acquire:	
CB1	Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
CB2	An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
CB3	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.
CB4	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.
CB5	Keyboard or an equivalent competency appropriate to the course of study.
CB6	Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

<b>Musicianship Skills and Analysis.</b> Students must acquire:	
CB7	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.
CB8	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.
CB9	The ability to place music in historical, cultural, and stylistic contexts.
<b>Composition/Improvisation.</b>	
CB10	Students must acquire 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.
<b>History and Culture.</b>	
CB11	As appropriate to their major field of study, students must acquire basic overview knowledge of music history and various music cultures through the present time, including study and experience of musical language and achievements that extend beyond those associated with the primary specialization

## Bachelor of Music in Performance

Label	Competency
P1	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.
P2	For performance majors in voice, the study and use of foreign languages and diction appropriate to the course of study are essential.

P3	Solo and ensemble performance in a variety of formal and informal settings. A senior recital is essential, and a junior recital is recommended.
<b>Jazz Studies</b>	
P4	Comprehensive capabilities in various jazz idioms, including the ability to perform, improvise, compose, arrange, and score; and knowledge of jazz history and literature, including the cultural sources and influences of jazz.
P5	Ability to work as a performer and composer/arranger with a variety of jazz and studio music idioms in various settings and with various sizes and types of ensembles, including the ability to produce the appropriate expressive style of the music being created or presented. Independent studies, internships, field work, and similar experiences are strongly encouraged.
P6	Opportunities to hear fully realized performances of the student's original compositions and/or arrangements; public presentation is an essential experience.

## Bachelor of Music in Theory Composition

Label	Competency
<b>Music Theory</b>	
TC1	Advanced capabilities in musical analysis including the ability to produce and discuss analytical work from an independent perspective. This includes the ability to compare and evaluate the results of various analytical procedures.
TC2	An understanding of the relationships between theory and composition. This includes original and imitative work in composition and a basic understanding of the relationships among musical structure, aesthetic effect, and cultural context.
TC3	Ability to use the tools of theoretical work including keyboard skills, spoken and written language, research techniques, and applicable technologies.
TC4	An opportunity for independent study that culminates in a senior project or thesis is strongly recommended.
<b>Composition</b>	
TC5	Achievement of the highest possible level of skill in the use of basic concepts, tools, techniques, and procedures to develop a composition from concept to finished product. This involves the competency to work with both electronic and acoustic media; work with a variety of forms, styles, and notations; and apply principles of scoring appropriate to particular compositions.

TC6	Fluency in the use of tools needed by composers. This includes keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies.
TC7	Opportunities to hear fully realized performances of the student's original compositions. Public presentation and critical assessment is an essential experience.

## Bachelor of Music in Music Education

Label	Competency
ME1	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.
ME2	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.
ME3	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.
ME4	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.
<b>General Music</b>	
ME5	Musicianship, vocal, and pedagogical skills sufficient to teach general music.
ME6	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.
ME7	The ability to lead performance-based instruction.
ME8	Laboratory and field experiences in teaching general music.

<b>Vocal/Choral Music</b>	
ME9	Vocal and pedagogical skill sufficient to teach effective use of the voice.
ME10	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.
ME11	Experiences in solo vocal performance and in ensembles. Ensembles should be varied both in size and nature.
ME12	Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.
ME13	Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
<b>Instrumental Music</b>	
ME14	Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.
ME15	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.
ME16	Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.
ME17	Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.
<b>Music All Levels, All Specializations</b>	
ME18	Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization.
ME19	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.
ME20	Experiences in solo vocal or instrumental performance.
ME21	Experiences in ensembles. Ensembles should be varied both in size and nature.
ME22	The ability to lead performance-based instruction in a variety of settings.
ME23	Laboratory experience in teaching beginning students in a variety of specializations.
<b>Teaching Competencies</b>	
ME24	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.
ME25	An understanding of child growth and development and an understanding of principles of learning as they relate to music.
ME26	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.

ME27	Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.
ME28	The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
ME29	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.

## Bachelor of Music in Music Industry

Label	Competency
MI1	Understanding of the overall function and structure of the music industry.
MI2	Functional knowledge of the marketing, promotion, and merchandising of music products.
MI3	Basic understanding of copyright law, publishing, contracts, and licensing.
MI4	Functional knowledge of artist management, concert promotion, and production.
MI5	Understanding of administrative structures and practices associated with music organizations.
MI6	Functional knowledge of computer and technological applications in the music industry.
MI7	Acquaintance with approaches and means to professional development, including job-seeking strategies, and interview techniques.
MI8	Understanding of entrepreneurship and history of the music industry.

## Bachelor of Arts in Music

Label	Competency
<b>Musicianship</b>	
BA1	The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.
BA2	An understanding of and the ability to read and realize musical notation.
BA3	An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
BA4	An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources, for example, classical, jazz, popular, and world music forms.
BA5	The ability to develop and defend musical judgments.
<b>Performance and Music Electives</b>	

BA6	Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed.
BA7	Understanding of procedures for realizing a variety of musical styles.
BA8	Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed.