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ABSTRACT

The National Association of Schools of Music makes recommendations to the American Association of Colleges for Teacher Education and the National Council for Accreditation for Teacher Education concerning music curricula. Outlined are the requirements for admission to curricula leading to the baccalaureate, general requirements for graduating from curricula leading to the B.A., five-year programs in music education, undergraduate requirements for admission to graduate standing in music education, recommendations for the doctoral degree in music, and recommendations for placement examinations. (JB)

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Recommendations for the Preparation of Teachers  
For AACTE and NCATE

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EDUCATION & WELFARE  
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MINIMUM UNDERGRADUATE CURRICULA AS ADOPTED BY THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

1. REQUIREMENTS FOR ADMISSION TO CURRICULA LEADING TO THE BACCALAUREATE DEGREES IN MUSIC (e.g. B.M., B.M.E., B.S., A.B., B.F.A.)

A. Admission by High School Diploma.

1. Academic Subjects. Graduation from an accredited high school or its equivalent is required for admission to degree courses. High school graduation is assumed to imply a minimum of fifteen units of high school work. It is recommended that three units be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects; that five of the eight electives be in these same fields or in other subjects of general educational value. The remaining three units may be in music or other subjects accepted for graduation by the high school. Any deficiency in high school credits must be made up during the first year of the degree course.

These recommendations are based on the philosophy that the student's high school course should be on a broad and sound basis in general education because in the professional music degree courses fewer hours are available for such subjects than is the case with the liberal arts degree.

2. Musicianship. The musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for high school graduation, should include a knowledge of elementary theory sufficient for admission without condition to the freshman theory course.

3. Applied Music. The level of achievement in applied music shall be a significant factor in determining eligibility for entrance. Since the high school record does not usually give evidence of competence in applied music, each member institution is urged to require an audition or a tape recording in support of the application for admission.

B. Admission by Advanced Standing.

Students may be admitted to advance standing on presentation of a satisfactory transcript of record of work pursued in an accredited institution of college grade. The transcript shall show the information required under Section I, A (1) above, and also the date and place of high school graduation.

Membership in the Association carries with it no obligation to accept without examination, music credits from other member schools.

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It is further understood that students who are able to pass examinations in music showing that they have completed work beyond that of the entrance requirements, may receive tentative advanced standing in the subject or subjects in which they pass examinations; provided that such study is confirmed by advanced study in residence in the same field, and that such credits have not already been used to satisfy entrance requirements.

NOTE--- Attention is called to the fact that music study during the high school years, even though not used to satisfy entrance requirements, may be accepted by member schools and recorded for advanced standing, but not for credit toward the 120 semester hours required for graduation. Exceptions may be made in the case of experimental programs approved by the Commission on Curricula on the basis of evidence submitted.

## II. GENERAL REQUIREMENTS FOR GRADUATION FROM CURRICULA LEADING TO BACCALAUREATE DEGREES IN MUSIC.

No degree shall be granted by a member school of the Association unless the student has established residence, has earned in residence in the institution granting the degree at least 24 semester hours of the last thirty hours of credit required for the degree, and has completed the minimum requirements specified below for the specific degree in question.

### A. Residence.

Residence is considered to mean attendance at a school for at least an academic year consisting of two semesters or three quarters, in which not fewer than 24 semester or 36 quarter hours of credit have been earned. A summer session of six consecutive weeks in which not fewer than six semester hours have been earned is considered as the equivalent of one half a semester for the purpose of establishing residence.

Minimum residence usually may be attained by attendance upon:

1. One full academic year, or
2. One semester and two six-week summer sessions, or
3. Four six-week summer sessions.

### B. Semester Hours.

1. In class subjects such as harmony or history of music, and in academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week of the semester. In subjects such as ear training, sight singing, dictation and ensemble, where little outside preparation is required, two 50-minute recitation periods per week shall be required for one semester hour of credit.

2. It is recommended that one semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six credits per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students shall be required to take a minimum of one hour (60 minutes) individual instruction per week in the major subjects in applied music throughout each year of residence.

3. For a student to earn one semester hour of credit during a summer session, he must attend approximately the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

## Statement on the Preparation for Music Instruction in the Elementary Classroom

The elementary school music program is of critical importance as it is the basis of all further musical instruction. It should obviously be designed to produce the basic components of musicianship in every student; however, the likelihood that this can be done is reduced by the insufficiency of trained musical specialists and by the equally serious lack of musical training of many classroom teachers. This situation should be of vital concern to all schools of music and schools and colleges of education which collaborate in the preparation of elementary teachers.

Music Supervision in the Elementary Schools. In many small school systems, the elementary music supervisor or consultant handles all or most of the musical instruction in the classrooms, in other situations, the job consists more in stimulating and coordinating that program. In any event, as one charged with the general improvement of musical instruction, the role of music supervisor or consultant calls for thorough musicianship, strong teaching ability, and effectiveness in working with and through others. Preparation should include completion of a degree with a major in music as outlined in "The Bachelor of Music Education Degree," (NASM By-Laws and Regulations, 1965, Minimum Undergraduate Curricula, Section III, sub-section G), plus successful teaching experience.

A Field of Concentration in Music. The special nature of musical instruction has long been recognized, particularly at the intermediate grade level, where musical knowledge, aural and reading skills, and fine musical discrimination become primary targets. Ability to handle such instruction calls for above-average musical background. Those who are preparing to teach in the elementary schools, and who have active musical interests, should therefore be encouraged to complete a minor or field of concentration in music. This should assist them in teaching music as a departmentalized subject, to the extent that their future teaching assignment may allow.

A pattern of some professional depth should be devised, including:

- Music theory (harmony and sight-singing)
- Music history and literature
- Piano
- Voice and/or choral groups
- Music methods and materials for the elementary schools
- Observation and practice teaching in elementary classroom music to comprise 10%-50% of the total practice teaching assignment.

A Minimal Program for a Minor, or a Concentration, in Music. It is seldom that a school system can secure enough music specialists to handle the entire elementary music program. In many instances, the classroom teacher must be prepared to carry forward essential instruction between visits of the music supervisor. This is particularly true in the primary grades where great depths of technical information and musical facility are not demanded of the teacher. However, the elementary classroom teacher should not possess less than the fundamental musicianship which the schools themselves are seeking to produce in students. Briefly this means:

- 1) familiarity with a body of standard musical works
- 2) broad but discriminating musical tastes
- 3) awareness of basic musical design and the general outline of its evolution
- 4) ability to perform by rote and by note
- 5) initiative in musical activity appropriate to one's interests and talents

These musical understandings and skills cannot be assured in all candidates by any single pattern of courses. Upon entrance into the elementary education program, questionnaires or placement examinations may be administered to ascertain depth of musical training and experience, to probe musical attitudes and tastes, and to sample knowledge of composers, works, and musical vocabulary. On the basis of such evaluation, the decision can be made whether to assign the individual to one or more courses designed for his needs, such as

Introduction to Music (historical, structural, and stylistic survey of music literature).

Fundamentals of Music (practical study of notation, keyboard, and sight-singing).

Beginning piano.

In addition, the classroom teacher should possess:

- 1) an understanding of music's role in the school
- 2) acquaintance with essential materials and procedures for teaching music in the elementary classroom
- 3) operational ability in musical instruction

To promote these ends, the following are considered essential:

Music methods and materials for the elementary schools

Observation and practice teaching in elementary classroom music, to comprise

4% - 10% of the total practice teaching assignment.

## BACHELOR OF MUSIC EDUCATION DEGREE

The Bachelor of Music Education, Bachelor of Music in School Music, Bachelor of Science in Music Education, and the Bachelor of Arts in Music Education, are some of the terms applied to degree programs designed for teacher education in music. These typically comprise 120-132 semester hours (180-198 quarter hours).

Whatever degree is offered, preparation for music teaching must include certain specialized forms of learning designed to develop the basic musicianship of the student, extensive skills in performance applicable in teaching, and ability in the teaching process. It is deemed impractical to try to specify here the course titles, content, and credit allotment, for there is much variation in the needs of students, the types of institutions, types of classification within the institutions and state certification laws. It is important, however, to outline the type of background needed by students who are to teach music and the broad means by which this may be achieved. This outline can be used as a standard in the construction and evaluation of programs of music education.

1. GENERAL EDUCATION. The future music teacher needs a comprehension of the more important elements of our cultural heritage. These include:

- a. Habitually effective use of written and spoken English.
- b. Broad acquaintance with and appreciation of great literature.
- c. Acquaintance with the development of man, his social and economic institutions, and of his rights and responsibilities as a citizen.
- d. A sense of historical perspective.
- e. A sense of moral, ethical and aesthetic values.
- f. An understanding of scientific thought and method.
- g. Ability to use and interpret basic mathematical concepts.
- h. A continuing attitude of intellectual curiosity.

Depending upon the individual's pre-college background, these qualities may be developed by judicious selection of courses from:

English composition and literature  
Speech  
History and Social Studies  
Fine Arts  
Natural Sciences and Mathematics

Such a process implies recognition of effective pre-college studies through testing, counseling, and much flexibility in the curriculum. It should occupy 30-35% of the total curriculum. Where institutional patterns include music courses as part of General Education, this proportion may be revised accordingly.

2. MUSICIANSHIP.

**BASIC MUSIC.** The future music teacher must possess broad musicianship worthy of serving as a basis for his task in the schools. Such a background would include:

- a. Functional knowledge of the language and grammar of music.
- b. Ability to hear and grasp the basic elements of musical compositions - rhythmic, melodic and harmonic.
- c. An understanding of the methods by which music is conceived, constructed and scored.
- d. Knowledge of the development of the art of music.
- e. Intimate acquaintance with a wide selection of good musical literature from the principal eras, forms and idioms.
- f. Maturing standards of musical taste and discrimination.

Objectives of this type are ordinarily emphasized in courses in:

Harmony and Ear Training (or Music Theory)  
 History and Literature of Music  
 Form and Analysis  
 Orchestration and Arranging  
 Composition  
 Counterpoint

There is no particular division of courses and credits which will satisfy every situation. Indeed, these same goals are also promoted in the area of performance. In any case, it is strongly suggested that these important concepts and generalizations be developed through a process of practical and intimate contact with living music. This task should occupy 20-25% of the curriculum. Where institutional patterns include music courses as part of General Education, this proportion may be revised accordingly.

**MUSICAL PERFORMANCE.** The prospective music teacher must be a thoroughly competent performer in order to understand and deal with the problems of his students. Practical and thorough development in this field implies:

- a. Fluency in sight reading.
- b. Ability to perform from memory and "by ear."
- c. Technical facility and depth of repertoire in the principal applied field sufficient to meet the needs of artistic self-expression and demonstration.
- d. Functional ability in those applied fields (piano, voice, orchestral instruments) appropriate to the student's future teaching needs.
- e. Thorough understanding of musical interpretation combined with adequate conducting and rehearsal skills.
- f. Appreciation of the values and problems of musical groups through effective participation.

Music students generally enter vocational preparation with some performing ability in one, two or possibly three fields. Skill in at least one of these should be developed to the utmost level through private instruction, solo performance, ensemble participation and intensive practice. Such competence is essential for artistic music teaching and contributes greatly to the teaching of those fields related to the needs of the prospective band, orchestra or choral teacher. The foundations of technique in these latter fields may be acquired through private or class instruction.

Similarly, the future music teacher needs to participate throughout this period in the ensemble of his choice, but should have opportunity also to acquaint himself with the special literature and techniques of other types of musical

organizations. The mature student deserves the opportunity to observe and participate in the operation and conducting of such organizations.

The work in this area thus comprises:

Private instruction in the principal performing field.

Class or private instruction in appropriate secondary fields.

Appropriate large and small ensembles.

Conducting.

Because of the great variety in the performing experience of entering students and their different needs for specialization, specific requirements in the area of performance need to be interpreted quite broadly. It is necessary to reserve 25-30% of the curriculum for the work in this field.

### 3. PROFESSIONAL EDUCATION.

The task in professional education is to develop competence in applying one's musicianship in school situations. It involves:

- a. An understanding of human growth and the learning problems of students.
- b. A working knowledge of effective methods, materials and facilities for musical instruction.
- c. An enlightened philosophy of education and of music education.
- d. Acquaintance with school patterns, procedures and professional relationships.
- e. Understanding and skill in the teaching process.
- f. Ability to plan, lead and cooperate in the work of the school.
- g. Desire for professional growth and stature.

The professional phase of teacher education is usually undertaken in courses in:

Educational Psychology  
Historical and Social Foundations of Education  
Curriculum  
Music Methods and Materials  
Observation and Student Teaching

In the judgment of the Association, most of these matters are best dealt with in a musical rather than a theoretical context, with much opportunity for the student to examine, test and report his findings. Professional education should occupy 15-20% of the curriculum.

### 4. ELECTIVES.

By applying the minimum percentages recommended above, as much as 10% of the curriculum may be reserved for electives.

## FIVE-YEAR PROGRAMS IN MUSIC EDUCATION

The following five-year programs in Music Education were approved by vote of the Association, 27 November 1965, for inclusion in the Minimum Undergraduate Curricula section of the By-Laws and Regulations, Section III, Sub-Section G:

### I. FIVE-YEAR PROGRAM LEADING TO TWO BACCALAUREATE DEGREES

A. Satisfying 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 integrated 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.

### II. 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 unstructured 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:

- Music theory
- Music history-literature
- Principal performing field
- Secondary performing field(s)
- Philosophy, organization, or supervision of music education
- Related academic fields
- Related areas in professional education

### III. THE MASTER'S DEGREE IN MUSIC EDUCATION

Master degree programs in music education are commonly termed the Master of Music Education, the Master of Music (in Music Education), the Master of Science in Music Education, or the Master of Arts in Music Education.

Qualifications to pursue such a program must include: (1) a satisfactory undergraduate record indicating understanding of the essential elements of music and education; (2) evidence of teaching ability; (3) evidence of necessary motivation and mental endowment for competent graduate work. Investigation based upon these criteria should be made prior to the student's first term of residence. He may be required to complete certain deficiencies prior to admission.

The inherent purpose of such programs is to develop the candidate's qualities of professional leadership. Therefore, it is important that the curriculum be built upon a core which emphasizes: (1) the investigation of important ideals and practices pertaining to school music, and (2) the development of skills, concepts, and plans to meet situations in the field. Further, opportunity should be provided to acquire both greater breadth of musicianship and a useful degree of specialization.

The master's program should require the equivalent of one school year of full-time study (30-36 semester hours).

The following areas should be included in the curriculum:

Music Education. In addition to the knowledge and skills developed as an undergraduate, the future leader in music education must acquire:

- (1) understanding of purposes and tasks of the school and the proper role of music instruction in that context;
- (2) comprehensive knowledge of enlightened practice pertaining to the individual's specific area of instruction;
- (3) ability to arrive at creative solutions to the daily problems of music instruction.

Pursuit of the above aims implies a selection of courses dealing with educational philosophy and psychology, psychology and sociology of music, curriculum and instruction, supervision and administration, and advanced work in choral or instrumental literature and conducting.

Proper attention to this area of the program will occupy 30-50% of the degree course.

Supporting Fields. To have lasting effect, the student's work in school music must be supported by parallel efforts to strengthen his musical and academic background. The work should provide:

- (1) depth of skill and understanding in the student's principal performing field commensurate with his talent and purpose;
- (2) understanding of principles and methods in other performing fields related to the student's professional intentions, where the need is apparent;
- (3) increased depth in the understanding of musical styles and historical derivations, plus practical skill in composition and arranging, as determined by the student's needs and capabilities;
- (4) specific competence in such field(s) as may relate to the professional intentions of the candidate, such as foreign language, art, literature, theatre, anthropology, acoustics, psychology, and philosophy including aesthetics.

Study designed for these goals usually includes private instruction (with or without recital), courses dealing with specific areas or types of musical composition, advanced work in composition and orchestration, historical research, and courses elected from other disciplines. This phase will require 30-50% of the program.

Independent Study. The master's degree implies an ability to analyze and pursue problems independently. Thus, while the full-scale research problem is usually reserved for the doctoral program, the master's candidate should become oriented to the process of investigation, including:

- (1) familiarity with pertinent studies in music education and related fields;
- (2) understanding of the basic forms and techniques of educational research;
- (3) skill in developing an investigation or creative project of educational import.

Pursuit of these goals may be arranged in terms of courses or seminars dealing with research techniques and bibliography, leading to some form of individual study. This phase is usually assigned 10-20% of the master's program.

It must be emphasized that the basic music education program recommended by the NASM is the four-year curriculum adopted by the Association in 1962. It is recognized, however, that for a variety of reasons the 120-132 semester hours of credit are sometimes exceeded. When this is the case, it is suggested that the institution should either reorganize its four-year program or move in the direction of a five-year pattern, of which the preceding may serve as examples.

UNDERGRADUATE REQUIREMENTS FOR ADMISSION TO  
GRADUATE STANDING IN MUSIC EDUCATION

To qualify for full graduate standing with Music Education as a field of concentration, the student must:

- A. Present evidence of the completion of a four-year curriculum with the same major in a recognized school or college.
- B. Demonstrate by examination, skills and capacities in the following fields:
  - (1) Harmony - written, aural, and keyboard.
  - (2) Proficiency in sight singing, and in melodic, harmonic, and rhythmic dictation.
  - (3) Orchestration and conducting.
  - (4) The history and literature of music and the study of musical form, analytic or applied.
- C. Have completed courses in education and music education comprising from fifteen per cent to twenty-five per cent of the undergraduate curriculum.
- D. In the case of the general supervisor, have studied:
  - (1) Piano to the extent that he is able to perform acceptably works of the difficulty of the following:
    - Bach: some two and three-part Inventions.
    - Haydn: Sonata in E-flat, No. 3 (Schirmer).
    - Mozart: Sonatas No. 1 in F major, or No. 16 in A major (Schirmer).
    - Chopin: some preludes.
  - (2) Voice to the extent of acquiring a knowledge of breath control, principles of enunciation and pronunciation as applied to singing, tone placement, and the essentials of interpretation. He should demonstrate a knowledge of recitative and the ability to sing one or more of the less exacting arias of opera and oratorio and several standard songs from memory.
  - (3) One orchestral instrument in each section of the orchestra, that is, one woodwind, one brass, and one string instrument.
- E. In the case of the instrumental supervisor, have studied:
  - (1) An orchestral instrument to the extent of meeting requirements for junior standing in the Bachelor of Music curriculum with that instrument as a major.
  - (2) All the instruments of the orchestra. (This implies merely a working knowledge of each instrument.)
  - (3) Piano to the extent of ability to play easy accompaniments, folk-songs, and chorales.

REQUIREMENTS FOR GRADUATION IN MUSIC EDUCATION

For the Master's Degree in Music Education

Major Subject\* -

Work in the field of music education to include technical courses and related subjects such as tests and measurements, psychology of music, and the like; credit, approximately one half of the total requirement.

Minor Subjects -

(a) Work in theory, music literature, music history or any other appropriate field for which the student is prepared by his undergraduate study; credit, approximately one-quarter of the total requirement.

(b) Work in applied music not necessarily limited to the student's major skill, and conducting; credit, approximately one-quarter of the total requirement.

- \* The designation of this degree will vary in different institutions. Some of the forms in use are Master of Music Education (the preferred designation), Master of Music in Music Education, Master of Science in Music Education, Master of Arts in Music Education, and Master of School Music.

## RECOMMENDATIONS RELATIVE TO THE DEGREE DOCTOR OF PHILOSOPHY IN MUSIC

### Residence Requirements

The residence requirement in the case of all Master's degrees shall be one year of residence beyond the Bachelor's degree. A year of residence implies the completion of one year's college work, or at least thirty semester hours of which the thesis may constitute a part. (Four summer sessions are usually considered the equivalent of one academic year's residence).

### Requirements for Admission to Graduate Standing in the Various Fields

The entrance requirements suggested for full graduate standing in the various fields are very similar to those suggested for admission to the courses leading to the Master's degree. This is due to the fact that in this report the Doctor of Philosophy degree is considered to constitute not less than three years of study beyond the Bachelor's degree. The entrance requirements are, therefore, stated in terms of the completion of a Bachelor's degree and are naturally in many respects similar to the entrance requirements for a Master's degree. There are, however, important points of difference which should be noted.

It is obvious that there will be many college graduates who are able to qualify for admission to candidacy for the Master's degree who could not qualify for candidacy for the higher degree. It is also possible that a student who is not an acceptable candidate for a Doctor of Philosophy degree upon graduation from college may later prove himself to have become a suitable candidate after he has completed the requirements of the Master's degree.

There may, again, be rare instances where a graduate faculty will permit a student to begin work for the doctorate immediately following his Bachelor's degree allowing the attainment of the intermediate degree to be optional according to the desires of the student. This would not, of course, reduce the total amount of time which the student must spend in study for the doctorate.

## Music Education

To qualify for full graduate standing with Music Education as a field of concentration, the student must:

- A. Present evidence of the completion of a four-year curriculum in a recognized school or college.
- B. Have passed the usual courses in English composition and literature and have facility in the organization and expression of ideas in English.
- C. Possess a reading ability in at least one foreign language.
- D. Demonstrate by examination, skills and capacities in the following fields:
  - (1) Harmony - written, aural, and keyboard.
  - (2) Proficiency in sight singing, and in melodic, harmonic, and rhythmic dictation.
  - (3) Orchestration and conducting.
  - (4) The history and literature of music and the study of musical form, analytic or applied.
- E. Have completed courses in general education and music education comprising from twenty per cent to twenty-five per cent of the undergraduate curriculum.
- F. In the case of the general supervisor, have studied:
  - (1) Piano to the extent that he is able to perform acceptably works of the difficulty of the following:
    - Bach: some two and three-part Inventions.
    - Haydn: Sonata in E-flat, No. 3 (Schirmer).
    - Mozart: Sonatas No. 1 in F major, or No. 16 in A major (Schirmer).
    - Chopin: some preludes.
  - (2) Voice to the extent of acquiring a knowledge of breath control, principles of enunciation and pronunciation as applied to singing, tone placement, and the essentials of interpretation. He should demonstrate a knowledge of recitative and the ability to sing one or more of the less exacting arias of opera and oratorio and several standard songs from memory.
  - (3) One orchestral instrument in each section of the orchestra, that is, one woodwind, one brass, and one string instrument.
- G. In the case of the instrumental supervisor, have studied:
  - (1) An orchestral instrument to the extent of meeting requirements for junior standing in the Bachelor of Music curriculum with that instrument as a major.
  - (2) All the instruments of the orchestra. (This implies merely a working knowledge of each instrument).
  - (3) Piano to the extent of ability to play easy accompaniments, folk-songs, and chorales.

## PLACEMENT EXAMINATIONS

In order to put the above requirements into practical effect it is strongly recommended that each institution set up a series of placement examinations by means of which the individual candidate for admission may be tested to ascertain his qualifications and possible deficiencies with respect to each specified subject.

Requirements for the Doctor of Philosophy Degree.

### 1. Residence.

Although the requirements for the completion of the degree Doctor of Philosophy in Music cannot be measured in terms of a time requirement, a qualified graduate student may expect to complete the work for the doctorate in a minimum of three years beyond the Bachelor's degree; at the completion of the first of these three years, requirements for a Master's degree may or may not be completed. At least one year of graduate study must be spent in residence, beyond that required for the master's degree.

### 2. Fields of Concentration.

The Commission approves the fields of musicology, composition, theory and music education for advanced study leading to the Doctor of Philosophy degree.

### 3. Foreign Language Requirements.

The student should pass a reading examination in at least two modern foreign languages. Students working in the field of musicology should be required to take this examination at least two years before the degree is granted. It is strongly recommended that these students also have some proficiency in Latin and a third modern foreign language.

### 4. Candidacy.

No student is considered a candidate for the degree Doctor of Philosophy until he has met the language requirements, passed the qualifying examination, and satisfied his advisors, the committee on graduate study, and the Dean of the Graduate School, that he has a broad and competent command of his major and minor fields, and is fully prepared to undertake a dissertation.

### 5. Qualifying Examinations.

It is recommended that a qualifying examination, or examinations, comprehensive in character, in the major and related fields should be passed not later than one year before the awarding of the doctorate.

### 6. Thesis.

The dissertation should show an original treatment of a suitable subject; it may consist of a thesis giving evidence of independent research or of an original musical composition in large form.

### 7. Final Examinations.

The final examinations may be either written or oral or both, in accordance with the practice of the particular institution.