

CURRENT ISSUES IN THE PREPARATION OF MIDDLE AND HIGH SCHOOL BAND DIRECTORS  
 A Panel Discussion Sponsored by *Instrumental Music Teacher Educators*  
 The 2007 CBDNA National Conference (Ann Arbor, Michigan)  
 Wednesday, 28 March

---

**ISSUES: POLICIES AND STAKEHOLDERS**

Paul F. Doerksen, Ph.D.  
 Duquesne University  
 doerksenp@duq.edu

***National and Regional Mandates***

- National Association of Schools of Music (NASM)—  
See TABLE ONE (Below; Cont. on Reverse Side)
- National Council for Accreditation of Teacher Education (NCATE)
- Teacher Education Accreditation Council (TEAC)
- Middle States Association of Colleges and Schools
- New England Association of Colleges and Schools
- North Central Association of Colleges and Schools
- Northwest Commission on Colleges and Universities
- Southern Association of Colleges and Schools
- Western Association of Schools and Colleges

***State Certification Tracks and Program Requirements***

- Certification Tracks—See TABLE TWO (Reverse Side)
- Program Requirements

***General University Requirements***

- Cap on Undergraduate Degree Credit Requirements
- General Education / Core Classes

***Faculty Beliefs as Reflected in the Curriculum***

- Pedagogy (e.g., An Emphasis on the Teaching/Learning of Secondary Instruments)
- Learning Theories (e.g., The Inclusion of *Music Learning Theory*)
- Curricular Approaches (e.g., A Focus on *Comprehensive Musicianship through Performance*)

TABLE ONE: NASM REQUIREMENTS<sup>1</sup>—BACCALAUREATE DEGREE IN MUSIC EDUCATION

<b><i>Guidelines for Curricular Structure</i></b>
1. Studies in music, including basic musicianship and performance normally comprise at least 50% of the total program; general studies, 30% to 35%; and professional education, 15% to 20%.
2. Music education 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 course 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.
<b><i>Music Competencies</i></b>
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.

<sup>1</sup> *NASM Handbook 2007–08*: [http://nasm.arts-accredit.org/site/docs/Handbook/NASM\\_HANDBOOK\\_2007-2008.pdf](http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2007-2008.pdf)

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.

TABLE TWO: CERTIFICATION TRACKS—NATIONAL PRACTICES<sup>2</sup>

<b>Type of Music-Teacher Certification</b>	<b>States</b>
<i>PreK–8 General</i>	1
<i>PreK–8 Instrumental</i>	1
<i>PreK–6 Music</i>	2
<i>PreK–8 Vocal</i>	1
<i>PreK–12 General</i>	1
<i>PreK–12 Instrumental</i>	2
<i>PreK–12 Music</i>	9
<i>PreK–12 Vocal</i>	1
<i>PreK–12 Vocal/General</i>	1
<i>K–6 Music</i>	2
<i>K–8 Instrumental</i>	2
<i>K–8 Vocal/Choral</i>	2
<i>K–12 General</i>	2
<i>K–12 Instrumental</i>	13
<i>K–12 Music</i>	24
<i>K–12 Vocal</i>	2
<i>K–12 Vocal/General</i>	11
<i>1–6 General Music</i>	1
<i>1–9 General Music</i>	1
<i>4–8 Choral/Vocal</i>	1
<i>4–8 General Music</i>	1
<i>4–8 Instrumental</i>	1
<i>6–12 Instrumental</i>	1
<i>6–12 Music</i>	2
<i>6–12 Vocal/Choral</i>	1
<i>7–12 Instrumental</i>	2
<i>7–12 Music</i>	3
<i>7–12 Vocal</i>	2
<i>Instrumental and General Music: Elementary/Intermediate</i>	1
<i>Instrumental and General Music: Junior High/Middle School</i>	1
<i>Instrumental and General Music: High School</i>	1
<i>Vocal and General Music: Elementary/Intermediate</i>	1
<i>Vocal and General Music: Junior High/Middle School</i>	1
<i>Vocal and General Music: High School</i>	1

<sup>2</sup> Non-published, March 2007, review of state *Department of Education* websites. Includes the District of Columbia; certification tracks could not be determined for Maine, Michigan, Texas, and Wyoming.