

Survey of Western Music History (MUH 301)

Mapped against the NASM Handbook 2024-25 — Common Body of Knowledge and Skills (VIII.B)



Prepared by **ProveStead** · readiness engine

Provider	Caldwell Conservatory of Music (<i>fictional — demonstration</i>)
Course	MUH 301 — Survey of Western Music History · Bachelor of Music · 3 credit hours · course type: survey
Declared scope	Standalone-comprehensive — the syllabus states the course "satisfies the music-history requirement of the Bachelor of Music degree in a single semester." That declaration is what makes breadth checkable at the course level (see §2).
Date prepared	June 12, 2026
Standards yardstick	NASM Handbook 2024-25, Section VIII.B "Common Body of Knowledge and Skills" (edition of January 17, 2025)
Method	Coverage lane only — mechanical, offline, no LLM involved in any check . The grounded-generation and refusal lanes were not exercised in this run (see §5).

Demonstration notice. The course examined here is synthetic demonstration content created for a pipeline dry run; the institution is fictional. The anchor works in the syllabus are real, public-domain repertory — titles, composers, and period attributions are facts. This document maps the course against the NASM Handbook by locator. It implies **no NASM review, endorsement, or approval** of any course or institution, and is not an accreditation determination — the NASM Commission on Accreditation holds final authority. The standards catalog used is a point-and-cite record (competency-area headings, section locators, and our own paraphrases only); **no Handbook body text is stored or reproduced.**

SECTION 01

Executive summary

Two findings, both anchored to NASM VIII.B.4 and recomputable from the syllabus's own module list. The same promise-versus-delivery gap pattern as the NASBA sample: the catalog copy promises a survey "to the present day" — the repertory stops at Brahms.

2

FINDINGS

6

ERAS
COVERED

0

MODERN
ERAS

1

TRADITION

5

RECORDS
MAPPED

01

VIII.B.4 · TEMPORAL BREADTH ("THROUGH THE PRESENT TIME")

Promised "to the present day" — repertory stops at Brahms

The course is declared as covering the full history requirement on its own, but its works span **medieval → romantic** and no module reaches the 20th century or later. NASM VIII.B.4 expects music history "through the present time." Engine recommendation: add 20th-century / contemporary repertory. Every input appears in §3 for hand-checking.

02

VIII.B.4 · CULTURAL BREADTH ("BEYOND THE PRIMARY SPECIALIZATION")

Every anchor work sits in a single tradition

All 8 modules anchor to **Western art music**. VIII.B.4 expects exposure to "various music cultures... beyond the primary specialization." For a course declared standalone-comprehensive, a cross-cultural unit is needed — or the requirement must be carried elsewhere in the degree, which the declaration forecloses. Detail in §4.

SECTION 02

Coverage map

Mapped against all 5 competency records of the NASM VIII.B catalog — mechanical, no LLM. NASM competencies are met across an entire degree *program*, not within one course, so the lane assesses only what a music-history course answers to (VIII.B.4, and contextually VIII.B.2) and labels the rest honestly. Breadth findings fire here **only because the syllabus declares the course standalone-comprehensive**; a course presented as one slice of a multi-course sequence reports facts, not gaps.

LOCATOR	COMPETENCY AREA	RELEVANCE	STATUS
VIII.B.1	Performance	not assessed	Addressed elsewhere in the degree
VIII.B.2	Musicianship Skills and Analysis	contextual	Supported design-level — not a coverage count
VIII.B.3	Composition/Improvisation	not assessed	Addressed elsewhere in the degree
VIII.B.4	History and Culture	primary	2 findings temporal + cultural br
VIII.B.5	Synthesis	degree capstone	Degree-level — not a single-course pr

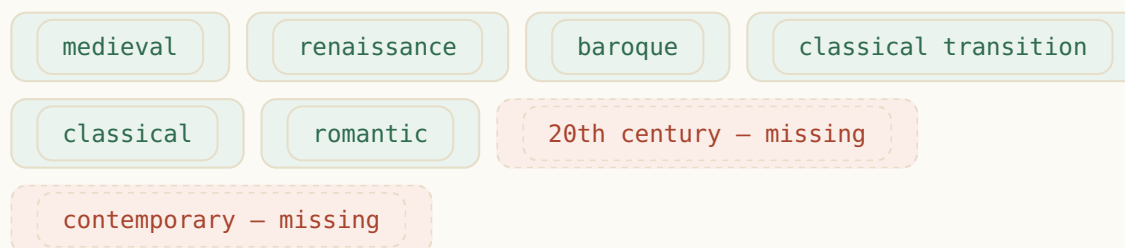
Computed facts for VIII.B.4: eras covered 6 · span medieval → romantic · reaches present false · traditions [western_art_music].

SECTION 03

Temporal breadth recomputation VIII.B.4 ·

"through the present time"

Each module's anchor work resolves to a period on the engine's era ladder. The judgment is mechanical: does any module reach a modern era? Green = covered by the module sequence; dashed red = missing.



MODULE	ANCHOR WORK	ERA
1 · Chant and the medieval polyphonists	Machaut — <i>Messe de Nostre Dame</i>	medieval
2 · The Franco-Flemish high renaissance	Josquin — <i>Ave Maria ... Virgo serena</i>	renaissance
3 · Counter-Reformation polyphony	Palestrina — <i>Missa Papae Marcelli</i>	renaissance
4 · The high baroque	J. S. Bach — <i>Brandenburg Concerto No. 3</i>	baroque
5 · Baroque oratorio	Handel — <i>Messiah</i>	baroque
6 · The Viennese classical style	Mozart — <i>Symphony No. 40</i>	classical
7 · Beethoven at the threshold	Beethoven — <i>Symphony No. 3 "Eroica"</i>	classical_transition

MODULE	ANCHOR WORK	ERA
8 · The romantic symphony (final module)	Brahms — <i>Symphony No. 4</i>	romantic – sequence ends here

8 modules · 6 of 9 ladder eras covered · latest era reached: romantic · catalog copy promises "from plainchant **to the present day**." The gap is between the syllabus's own promise and its own module list — the same shape as the NASBA sample's objective-4 finding.

SECTION 04

Cultural breadth VIII.B.4 · "beyond the primary specialization"

Tradition resolution across all anchor works. VIII.B.4 expects study and experience of "various music cultures" extending beyond the student's primary specialization — checkable mechanically as the count of distinct traditions in the repertory.

TRADITION	ANCHOR WORKS	SHARE
western_art_music	8 of 8	100%
<i>any other tradition</i>	0 of 8	0%

Distinct traditions: 1 — below the breadth a standalone-comprehensive declaration requires. Remediation options surfaced by the engine: add a cross-cultural unit to the course, or carry the requirement in a separate world-music/ethnomusicology course — which would mean withdrawing the standalone declaration rather than leaving the promise unmet.

SECTION 05

Lanes not exercised in this run

This sample ran the mechanical coverage lane only — no course corpus was ingested and no generation was attempted, so this file contains no

grounded-rebuild or refusal exhibit. Those lanes are demonstrated end-to-end, on a live run with per-claim receipts and an honest refusal, in the NASBA sample evidence file (§6-7).

Why two yardsticks in two sample files. The engine is catalog-agnostic: the same coverage lane that recomputed CPE credit math against the NASBA Standards resolves repertory eras against NASM VIII.B. The catalog is data, not code — a new standard is a new point-and-cite catalog, and every finding still carries the standard's own locator as its yardstick.

SECTION 06

Provenance log

RUN CONFIGURATION	VALUE
Run date	2026-06-12 (UTC)
Lane	standards_coverage — mechanical, offline
Course declaration	course_type: survey · standalone_comprehensive: true · 8 modules
Era/tradition resolution	Demo domain pack (8 anchor works, era ladder per engine convention), regenerated by demo/run_nasm_coverage.py
Compliance checks	Deterministic (no LLM, no embeddings, no network) — every finding reproducible from the syllabus + catalog

STANDARDS-CATALOG PROVENANCE	VALUE
Yardstick	NASM Handbook 2024-25, §VIII.B Common Body of Knowledge and Skills (National Association of Schools of Music, Reston, VA)

STANDARDS-CATALOG PROVENANCE**VALUE**

Edition	2024-25, published 2025-01-17 (public PDF at nasm.arts-accredit.org)
Retrieved	2026-06-10
Catalog class	Point-and-cite record — competency headings, locators VIII.B.1-5, and our paraphrases only; no Handbook body text stored
Requirement records	5 (VIII.B.1 - VIII.B.5)

End of evidence file. Demonstration only — fictional institution, synthetic course; anchor works are real public-domain repertory. This document implies no NASM review, endorsement, or approval, and is not an accreditation determination. The NASM Commission on Accreditation holds final authority over accreditation matters.