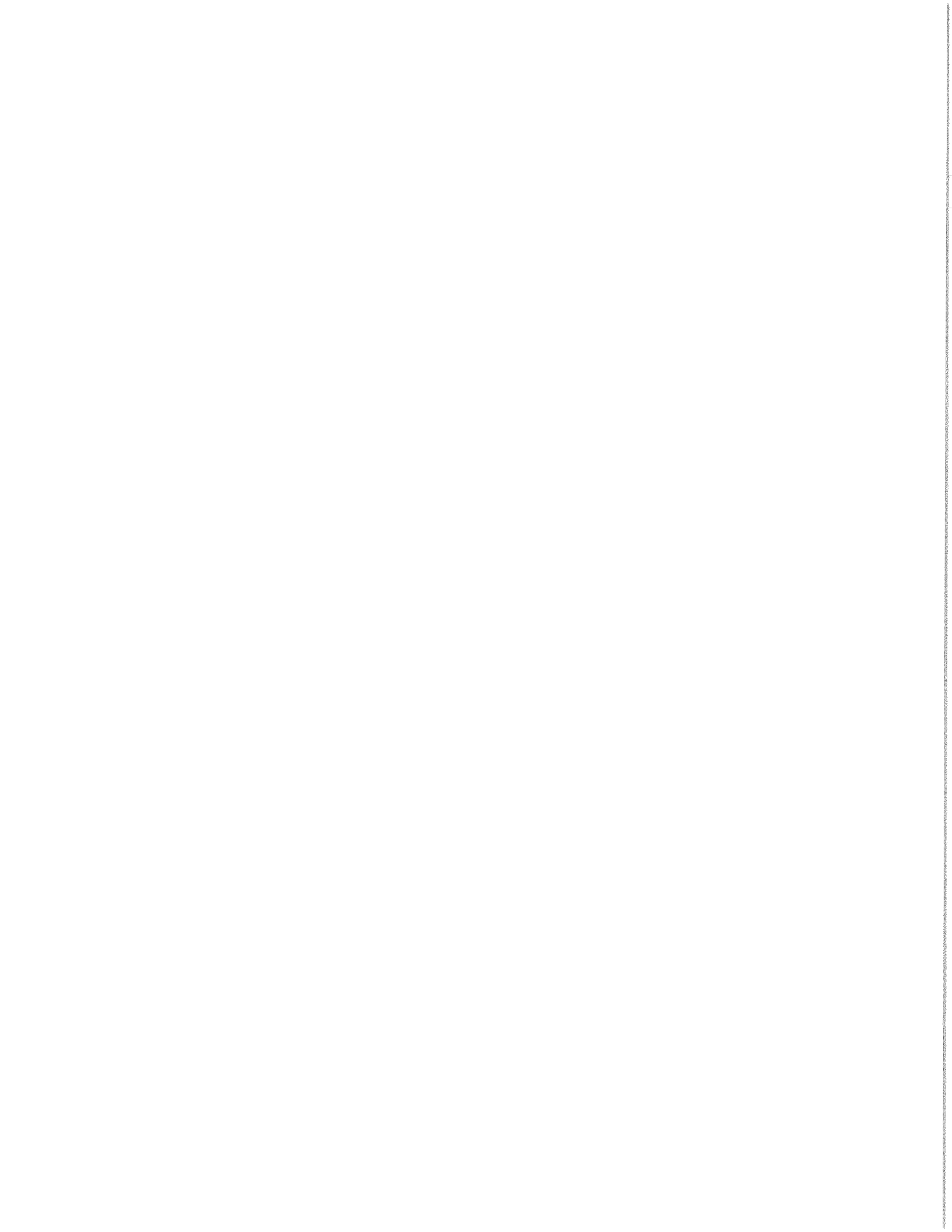


DEPARTMENT OF MUSIC
PROMOTION AND TENURE POLICIES
Approved 2014



GENERAL CRITERIA FOR FACULTY EVALUATION, PROGRESS TOWARD TENURE REVIEW, AND PROMOTION AND TENURE

Overview: Mid-Probationary (3rd Year), Tenure-Promotion (to Associate Professor), and Promotion (to Full Professor) are all part of the review process that tenured faculty oversee. In addition to the responsibility for each tenured faculty member to vote on and evaluate every candidate for tenure-promotion, the tenured faculty annually elect a Personnel Committee to make extensive recommendations on tenure-promotion candidates in a report to the chair that includes a summation and interpretation of the faculty vote as well as a report of their own considerations and evaluation of each tenure-promotion candidate.

Personnel Committee: The ideal Faculty Personnel Committee will be comprised of five faculty members with a roughly equal representation of performance and academic faculty as follows:

- 1) Two full professors. These professors make recommendations on all tenure and promotion decisions. Their two-year terms are staggered in such a way as to preserve continuity while encouraging turnover.
- 2) Two associate professors. These professors make recommendations on all tenure and promotion decisions to associate professor. Their two-year terms are staggered in such a way as to preserve continuity while encouraging turnover.
- 3) One at-large associate or full professor. This professor will serve a two-year term.

The tenured and tenure-track faculty members in the Department elect the Personnel Committee on an annual basis. The Chair may appoint one additional member to the Personnel Committee if and only if the Chair perceives there is a lack of representation on the Committee of a specific area (e.g., music education is not represented or an ensemble director is not serving on the committee) – such an appointment must be made with the written approval of the Dean of the College of Fine Arts. The Personnel Committee may choose to elect a chair of the committee as a matter of efficiency.

The Chair, Associate Chair, and any music faculty serving the College in an administrative appointment of Dean, Associate, or Assistant Dean will not be eligible to serve on the Personnel Committee. Committee members will serve two-year terms and no faculty member may serve more than two consecutive terms.

GENERAL EXPECTATIONS FOR ALL EVALUATIONS, ANNUAL AND TENURE-PROMOTION

Recommendations for annual faculty evaluation, progress toward tenure review, and promotion and tenure shall be based on the record of the faculty member in

teaching, research/creative activity (hereafter referred to as research), and service.

Teaching

It is expected that each member of the faculty will excel in teaching. All faculty must demonstrate enthusiasm for teaching and the ability to stimulate students to achieve at the highest level possible.

Research

Research may include any of a wide variety of activities depending upon the field of specialization and the interests of the faculty member. It is expected that each faculty member will pursue research or professional activities appropriate to his or her field of specialization and will achieve national recognition among his or her peers in one or more such fields of activity.

Service

Service refers to activities that utilize the professional expertise of the faculty member.

Each member of the faculty is expected to render appropriate service to one or more of the following:

(1) the Department of Music, (2) the College; (3) the University, (4) the profession, or (5) the public at large.

Under normal circumstances, service cannot substitute for appropriate success in teaching or productivity in research or other creative activity.

THE CRITERIA

It is not expected that a faculty member will engage in all of the activities listed under any of the following categories. Neither is it expected that a faculty member will be equally active in each of the three categories. The quality of the contributions is of greater importance than the quantity. Prestige and/or scope of the publication or presentation venue are important contributing factors in determining the significance of research and creative activity. Finally, the lists below in each category are not intended to be exclusive or exhaustive and should be amended to include new paradigms of creative-research work and teaching as these emerge over time. The Personnel and Annual Review-Merit Committees, making evaluations based on the criteria, are expected to evoke the appropriate openness and gravitas in determining collectively the relative weight of each contribution.

Teaching

Evidence to be considered in the evaluation of teaching shall include, but not be limited to, Student Evaluations and Peer Evaluations. Generally speaking, faculty in academic areas will evaluate other academic faculty as part of their annual review. Likewise, faculty in the performance areas will evaluate other performance faculty. The Personnel and Annual Review-Merit Committees should therefore distribute such classroom visits accordingly among the committee. Peer Evaluations will

consist of a class visit (for the full time period) and a written report in the prescribed format. The Associate Chair will place the peer evaluations in the faculty evaluation portfolio.

Evidence must include:

1. Level of achievement and success of current students; and/or
2. Level of achievement and success of former students.
3. Demonstrated appropriate studio size and quality as well as efforts to achieve and maintain the expected size and quality of the studio.

Other evidence may include:

1. Written statements by colleagues;
2. Written statements by former students;
3. Development of new courses, instructional programs, teaching materials, or teaching techniques.

Research

Evidence to be considered in the evaluation of research activity will be examined according to quantity and especially quality of productivity. Such evidence may include:

1. For studio faculty:

- a) Significant public performance. The significance of public performance, like that of the kinds of public exposure described in other areas, will be evaluated on the basis of location, nature of the audience, quality, quantity, and critical review, if any. Such public performance might include recital appearances as a soloist or as a member of a chamber ensemble, guest solo appearances off campus, or participation in professional performing ensembles.
- b) Presentations at workshops, seminars, conferences, and contributions to professional journals.
- c) Recordings intended for public distribution including, but not limited to: published audio compact discs, artistic or pedagogical DVD publications, and other publications in electronic media of consequence.

2. For conducting faculty:

- a) Performances with university student groups that exhibit exceptional activity;
- b) Guest conducting appearances;
- c) Preparation of performances or papers for professional societies;
- d) Scholarly publications such as articles, editions, and arrangements;
- e) Recordings intended for public distribution including, but not limited to: published audio compact discs, artistic or pedagogical DVD publications, and other publications in electronic media of consequence.

3. For composers:

- a) Commissions, performances, or publication of musical compositions or arrangements;
- b) Publication of books, articles, reviews, chapters in books, monographs, or substantial electronic media;
- c) Presenting papers, speaking, or participating on panels in meetings of professional societies;
- d) Presentation of workshops or master classes;
- e) Recordings intended for public distribution including, but not limited to: published audio compact discs, artistic or pedagogical DVD publications, and other publications in electronic media of consequence.

4. For musicologists, music theorists, and music education faculty:

- a) Publication as the author, co-author, editor, or translator of books, chapters in books, articles, reviews, monographs, scholarly editions, or substantial electronic media;
- b) Presenting papers, speaking, or participating on panels in meetings of professional associations;
- c) Appearances as a guest lecturer or seminar leader on other campuses.

5. Creative-Research Work in multiple areas:

It is understood that a faculty member in any particular area is not limited only to the research activities listed in that area. It is recognized that many faculty members perform, write, edit, compose, publish, consult, record, and participate in a wide variety of professional activities. Such breadth of activity is encouraged. However, each faculty member's primary efforts should be directed towards those activities in the area of his or her appointment.

Service

Service is an essential aspect of faculty evaluation. Because of the visibility the Department of Music seeks to maintain in the state, region, and nation, the service component is significant.

1. A satisfactory and nurturing environment for teachers and students within the Department of Music requires the development and maintenance of studios, ensembles and classrooms with sufficient quality and quantity to support the Department's performance and academic programs. It is the responsibility of the faculty member to attract and retain qualified music majors. Evidence of developing and/or supporting recruitment and retention programs may include:

- a. Active and ongoing communication with prospective students by letter, telephone or e-mail,
- b. Developing opportunities to work with prospective undergraduate and graduate students,

- c. Active contact with public school and private instructors,
- d. Active involvement in the recruiting activities of the Department of Music (providing information for databases, festivals, All-State, Institutes, Festivals, etc.),
- e. Participating in the regularly scheduled audition days,
- f. Mentoring and coaching student groups.

2. Other evidence to be considered in the evaluation of service may include:
- a. Active participation, elective or appointive leadership roles in professional associations, or attendance at professional meetings;
 - b. Student advising;
 - c. Serving on committees of the Department, College and University;
 - d. Administrative duties, including division director and workshop or institute organizer;
 - e. Utilization of the professional abilities and expertise of the faculty members on behalf of continuing education in music or in the service of government agencies, citizens groups, educational or religious institutions, or charitable organizations at any level;
 - f. Editorial boards of juried publications;
 - g. Conference workshops.

Criteria for Classifying Music Research as Major or Minor

In assessing research during the annual faculty evaluation process, progress toward tenure review, and when a faculty member applies for promotion and tenure, it is necessary to classify research accomplishments as major or minor. The following criteria are to assist in making that determination.

Music Composition

One must consider many variable and subjective factors when evaluating the artistic merits of a musical composition, but the following criteria should *usually* be considered when ranking works as having greater or lesser significance.²

Major research by a composer typically fits at least one of the following criteria:

- 1. A composition in any medium that requires substantial creative time and effort by the composer (performance length and/or artistic merit may possibly be considered in an evaluation);
- 2. An arrangement* or transcription** in any medium that requires substantial creative time and effort by the composer (performance length and/or artistic merit may possibly be considered in an evaluation);
- 2. A commission for a major work in any medium by a highly respected and widely known performance ensemble, conductor, or individual performer;

² The difficulty of assessing a major work in composition can be complicated. It's entirely possible that a graphic musical score may still require considerable complicated effort on the part of the composer (and performers), the instructions for which may have taken many months to determine.

3. Publication and/or recording of a major work;
4. A successfully completed research grant for composition from a national or international foundation or agency;
5. A successful entry in a national or international, impartially refereed composition contest;
6. A performance of the composer's composition, especially at nationally or internationally prominent venues or performed by performers of national and international prominence.

Minor research by a composer typically fits at least one of the following criteria:

1. A composition of smaller proportion or of lesser difficulty, requiring less time and creative effort to complete;
2. An arrangement* or transcription** of smaller proportion or of lesser difficulty, requiring less time and creative effort to complete;
3. A commission for an original work by local performers or smaller organizations (e.g., faculty member, high school band director).
4. Original incidental music of smaller proportion.

* Especially in the field of jazz or commercial music, arranging is, at its most professional level, a reconstruction and, oftentimes, a total transformation of an existing melody and/or harmonic progression. As much creativity can be involved in this process as in the majority of original composition.

** Transcribing is a process whereby one transliterates as closely as possible existing music by another composer, or, more rarely, one's own composition, from one performing medium to another. This process requires careful craftsmanship, knowledgeable taste, and considerable skills as an orchestrator, but it does not normally require the proportional amount of creativity involved in arranging.

Music Performance

In the field of music performance, public performance is equated with publication. When classifying music performance as major or minor, the factors of difficulty of repertory, performance venue, and the performer's role in a given performance should be considered.

The factor of quality pervades all music performance and does not change the classifications of major and minor presented here. A major performance can be unsuccessful; a minor performance can be flawless, but still be considered a minor performance.

Major performances typically fit at least one of the following criteria:

1. Solo performance with a large ensemble or leading role in a vocal production;
2. Solo recital or collaborative performance as part of a concert series;
3. Recital as a member of an established professional small ensemble in a university setting or as part of a professional ensemble;

4. Concert in a major city as a member of a professional ensemble;
5. Performance at a professional music symposium, conference, or institute;
6. A solo recording or a recording as a member of an ensemble with some possibility of peer review, such as a review published in a major professional journal, web site, or equivalent.

Minor performances typically fit at least one of the following criteria:

1. Performance as a member of an ad hoc ensemble;
2. Minor role in a vocal production;
3. Performance as assisting artist in a recital;
4. Solo performance or collaborative performance in an informal setting;
5. Performance as a member of a community or semi-professional ensemble;

Scholarly Research

Scholarly research in music usually results in publication or the presentation of a paper, lecture, or work in electronic media. The classification of the results of research as major or minor is based on several factors: the topic being considered and its relative scope and importance; the length, form and style of the final product; and the audience for whom it is intended.

Major publications typically fit at least one of the following criteria:

1. Book, monograph, textbook, book chapter or work in electronic media of substantial significance and scope;
2. A substantial scholarly edition of extant music;
3. A scholarly article published in a refereed journal;
4. A lengthy, scholarly article based on original research written for a major music dictionary or encyclopedia.³

Minor publications typically fit at least one of the following criteria:

1. A relatively brief monograph, textbook, or work in electronic media;
2. A scholarly or performing edition of a relatively brief composition;
3. An article on a less substantial topic, published in a magazine or regional journal; a brief article based on widely available materials, written for a general dictionary or encyclopedia;
4. A review of a book, edition of music, or work in electronic media.

Major papers or lectures typically fit at least one of the following criteria:

1. A substantial, scholarly paper or lecture selected by committee, presented at a regional, national, or international meeting of a professional society;

³ The determination of the quality of major or minor with respect to scholarly research, as in composition, is necessarily subjective. For this reason, only one of the criteria listed must be satisfied. The idea of length in an article must be weighed against the general length of articles in the journal in which the research appears. For instance, a review in Music Library Notes may be short as a standard for that journal. The idea of length should only come into play where there is a question of the substance of research in the publication and then only if the specific publication appears to be comparatively minor by comparison with other contributions to the same journal.

2. A substantial, invited paper or lecture presented at a meeting of a professional society or at another university.

Minor papers or lectures typically fit at least one of the following criteria:

1. A paper or lecture of lesser significance, presented at a state or regional meeting;
2. A paper or lecture presented at a university function or an invited guest lecture in another department of the university.

Funded grants that may be considered major research are typically large, externally funded grants made available to the faculty member by a state, national or international agency.

Funded grants that may be considered minor research are normally smaller, internally funded grants from within the university.

Conducting

A conductor's performance should be assessed on the musicality and artistic quality of performances.

Major conducting performances typically fit into at least one of the following criteria:

1. Conducting regular university ensembles that exhibit exceptional activity:
 - a. Premieres, professional recordings or interdisciplinary projects;
 - b. Performances with soloists that demand a high degree of interaction between soloist and ensemble;
 - c. Off-campus performances, such as invited appearances at meetings of professional societies and at other important venues, and important performances during tours of an ensemble.
2. Guest conducting. Invitations for guest appearances are a measure of a conductor's professional recognition. Relative importance may be measured by the stature and visibility of the inviting organization. Major guest appearances include:
 - a. Invited appearances with professional ensembles;
 - b. Invited appearances with ensembles at other universities;
 - c. Invited appearances at all-state festivals or professional music societies.

Minor conducting performances are typically somewhat less demanding musically and technically; they are often performances in a pedagogical environment or performances that serve as an adjunct to some other activity. Performances of this type typically fit at least one of the following criteria:

1. Performances as guest conductor with public school groups and regional music festivals;
2. Brief performances with university ensembles at local and regional off-campus events;
3. Serving as guest conductor on a recital with other faculty members.