

Florida Atlantic University
Dorothy F. Schmidt College of Arts and Letters
Department of Music
Promotion and Tenure Guidelines (2017)

Mission Statement

The mission of the Florida Atlantic University Department of Music is to inspire achievement in music through student engagement in scholarship, diverse modes of creative activity and community outreach.

Members of the Department of Music faculty are active regionally, nationally, and internationally as performers, scholars and educators, adhering to NASM (National Association of Schools of Music) standards regarding creative and scholarly research and service including: music making, the study of music and its influence, the advancement of music pedagogy, and the facilitation of musical activities.

Criteria for Annual Evaluations and for Evaluating Faculty for Tenure and Promotion

The Department of Music's Promotion and Tenure Guidelines defer to university and college guidelines regarding faculty involvement in community engagement and undergraduate research, as well as application procedures established by the Provost's Office.

Faculty accomplishment/achievement, sources of evaluation, and evaluative criteria which will be considered in assessing a music faculty member for tenure and promotion may include those listed below in the areas of Instruction, Creative and Research Accomplishment, and Service. Reviewers should use criteria appropriate to the activities to which the faculty member is assigned, and the weight accorded evaluation should be commensurate with the distribution of time allowed in the annual assignment.

The following criteria apply to the overall evaluation of music faculty in the promotion and tenure process:

Tenure

- Overall annual faculty evaluation average of 3.6 on a 5 point scale during the evaluation period, and positive peer evaluations.

Promotion

- Assistant to Associate Professor—overall annual faculty evaluation average of 3.6 on a 5 point scale during the evaluation period, and positive peer evaluations
- Associate to Full Professor—overall evaluation average of 4 on a 5 point scale during the evaluation period, and positive peer evaluations.

Instruction

Criteria for Evaluation

The following criteria should be assessed when measuring instructional achievement and are not listed in order of importance. The measurement of these criteria can be through Sources of Evaluation or through supplied allied materials (e.g. recordings, supplied course materials).

Teaching and Pedagogy:

- Organization and presentation of subject matter
- Implementation of high order processes that induce creative thinking
- Stimulation of creative performance
- Creation of new developments in discipline, courses, and/or teaching pedagogy

Student Outcomes:

- Achievements of program graduates in professional and academic endeavors
- Ability to attract and retain students of a high caliber, resulting in increased quality, and if applicable, size of program, ensemble or applied studio
- Demonstrated pattern of student accomplishment and growth as evidenced through applied music jury assessment and student performances (recital, solo concert, ensemble performances)

Additional criteria:

- Professional conduct

Sources of Evaluation (Where Applicable)

The following sources are possible options for where teaching achievement can be measured and are not listed in order of importance. Nor are they intended as separate requirements for tenure and promotion.

- Annual faculty evaluations
- Syllabi
- Student SPOT scores
- Data concerning:
 - number of classes taught
 - size of classes
 - number of different preparations required for each class taught (e.g. applied lessons require knowledge and preparation of specialized literature for each student and/or instrument taught)
 - classification of students taking classes (graduates, undergraduates, majors, or non-majors)
 - graduate assistant involvement in course preparation for teaching
 - other data concerning graduate students
- Peer evaluation within the University or at the local, regional, state or national level.
- Applied music jury results
- Evaluation of degree recitals, comprehensive exams, research projects
- Instructional materials
- Awards won, nominations and/or professional recognition at the University, local, regional, state or national level
- Reviews of student or ensemble performances in printed or televised media.
- Student or ensemble inclusion or success in University, local, regional, state or national music competitions, auditions of festivals

Creative and Research Accomplishment

Music is a discipline which encompasses a variety of creative and academic pursuits including, but not limited to, performance, conducting, composition, theory, history, and cultural studies. The scholarly approaches in the areas of specialization can be very different, requiring varying emphasis on creative activity and/or traditional academic research. As indicators of professional musical growth and stature in the field of music, all are considered scholarly equivalents.

Some faculty positions within the Department of Music are combined specialties positions, which may include creative and research accomplishment orientation in more than one area within the discipline. Combined specializations in music may be closely integrated or widely diverse, requiring a broad variety of academic activity within the field. Combined specialization may also include significant interdisciplinary activity between music and other academic disciplines. In the evaluation of creative and research accomplishment carried out in combined-specialties positions, reviewers should use criteria appropriate to the specializations in which the individual is actively engaged according to the annual assignment. The weight accorded evaluation in each area should be commensurate with the distribution of specializations as designated in the annual assignment.

The following criteria are the standard activities through which creative and research accomplishment may be evaluated for faculty in the Department of Music. These are not listed in order of importance, nor are they intended as a complete list of requirements for tenure and promotion.

Criteria for Evaluation

- Annual faculty evaluations
- Internal peer evaluations
- Invitation to perform, present, collaborate, or adjudicate including masterclasses
- Post-graduate student advancement (i.e. admission to Graduate programs, summer programs, competitions, participation in semi- and professional ensembles/companies)

Sources for Evaluation

- Internal and external peer evaluations
- Reviews of performances or creative or scholarly works
- Reviews/evaluations from adjudicated festivals or competitions.
- Supporting documentation and/or testimonial from individuals in the private or professional sector.
- Awards won, nominations and/or professional recognition
- Annual Evaluation
- Third-Year Review
- Recordings, performances, and publications
- Concert program and program notes
- Invitations to perform and present, new and/or repeated engagements

Service

The Music Department regards service as integral to the program, the institution and community at large, and recognizes that the service contributions of all faculty are both important and necessary. Music faculty provide a varied range of support and service activities to the department, college, university, community and to the profession. As in the areas of teaching and professional activity, minimal service activity cannot be considered satisfactory. Additionally, the quantity of service activity should not be considered a substitute for the quality of the contribution.

The level of service expected for each faculty rank is discussed in the University's Promotion and Tenure Guidelines, and specific service expectations for music faculty are defined by rank in the Annual Faculty Evaluation Criteria.

Criteria for Evaluation

- Annual faculty evaluations
- Other appropriate evaluation tools to measure degree of success
- Nominations, awards or other forms of recognition

Sources of Evaluation

- Members of the committee and/or appropriate administrator.
- Annual faculty evaluation
- Recipients of the services provided (e.g. through letters of recognition, etc.)
- Awards or nominations won, professional recognition for service at the University, local, regional, state or national level

Instructional Achievement

The following activities are possible options for demonstrating instructional achievement, and are not listed in order of importance. Nor are they intended as separate requirements for tenure and promotion. Any one or several of the following may be pursued by a faculty member according to his or her area of specialization and annual assignment.

- Teach academic classes
- Teach performance classes (ensembles, chamber music, applied lessons)
- Present master classes, workshops
- Teach or coach performance/studio classes associated with applied instruction
- Supervise student recitals or projects
- Supervise graduate assistants and interns
- Direct independent study or independent research courses
- Create or contribute to the development of new or improved pedagogical methodology
- Serve as music academic advisor for music majors
- Supervise student teachers and coordinate student teacher supervision by other qualified evaluators
- Coach students for performances or other activities within and outside of the department
- Supervise adjunct faculty within the area of specialization
- Develop Eminent Scholar workshops, residencies, and/or performances
- Develop promotional/advertising materials, programs, and public relations copy
- Develop/supervise laboratory classes, performance library, instrument inventories
- Manage/direct recording studio or lab
- Serve as faculty committee chair or member on a panel to evaluate student recitals, recital pre-hearings, ensemble entrance/seating auditions and music juries
- Develop, create, revise program and/or degree curriculum
- Recruit and retain students
- Pursue other activities as assigned

Research and Creative Accomplishment

Detailed descriptions of Creative and Research Accomplishment are included in the Appendix by area of specialization. Faculty members may pursue activities from several areas of specialization, in accordance with their academic specialization and assignment.

- Applied Instructor: Creative and Research Accomplishment (pg. 8)
- Composer: Creative and Research Accomplishment (pg. 9)
- Ensemble Director/Conductor: Creative and Research Accomplishment (pg. 10)
- Musicologist/Ethnomusicologist: Research and Creative Accomplishment (pg. 11)
- Music Education Specialist: Research and Creative Accomplishment (pg. 12)
- Music Producer/Recording Engineer: Creative and Research Accomplishment (pg. 13)

Service

The following are examples of service which support the mission of the Music Department and enhance its day-to-day operations. The weight accorded to these activities are to be considered by expectations for each rank. They are not listed in order of importance, nor intended as a complete list of requirements for promotion and tenure consideration.

- Chair of University or College committee
- Officer of a national or international professional organization
- Chair of a committee in a national or international professional organization
- Member University or College committee
- Officer of a state, regional or local professional organization
- Chair of a committee in a state, regional or local professional organization
- Departmental area head/area director with the following responsibilities:
 - Recruit
 - Advise music majors
 - Audition—schedule and evaluate student applicants
 - Supervise adjunct faculty
 - Foster and provide community outreach
 - Promote events
 - Organize and manage festivals and other outreach activities
- Chair of departmental committee
- Member of international, national, state, regional, or local professional organization
- Public service in a professional capacity, such as membership on a community arts organization committee or board.
- Member of Departmental committee
- Manage or provide performance support for university events: commencement, gala, convocation, orientations
- Mentor junior faculty
- Departmental support: serve as concert house manager, staff university outreach events (i.e. university EXPOS, orientation, open houses)

SPECIALITY APPENDIX

Applied Instructor: Creative and Research Accomplishment

The Research and Creative accomplishments associated with the role of an applied instructor are considered of equal weight in terms of expectations for Tenure and Promotion. The applied instructor is charged with maintaining research in the areas of pedagogical methodologies, techniques, and performance practice. This can be accomplished in such settings as running master classes, presentations, and/or personal performances. The following activities are possible options for demonstrating creative and research achievement, and are not listed in order of importance. Nor are they intended as separate requirements for tenure and promotion. Any one or several of the following may be pursued by a faculty member according to his or her area of specialization and annual assignment.

- Perform as a soloist in state, regional, national, or international ensemble performances
- Perform a solo recital or as featured collaborative artist in local, state, regional, national, or international setting
- Present clinics, masterclasses or adjudicate for local, state, regional, national, or international music festivals or music competitions
- Receive nomination or award or grant for creative or research work from a University, local, state, regional, national or international body
- Perform as a soloist or collaborative artist in a University ensemble performance
- Perform as a member of a professional or semi-professional ensemble (e.g. symphony orchestra, opera chorus, chamber ensemble, etc.)
- Transcribe or edit original musical compositions, or those by other composers
- Professional recording studio work
- Create original musical compositions or arrangements
- Perform a composer's original compositions or arrangements
- Author books, pedagogical methods, book chapters, articles, journals, monographs, pedagogical method, program notes, and monographs (referred and non-refereed)
- Serve as editor or member of an editorial board of a professional journal
- Publish, transcribed or edited original musical compositions, or those by other composers
- Present papers at professional organizations/conferences
- Edit books, musical compositions, or special collections
- Appear on programs of professional conferences (i.e. guest speaker)
- Present at professional workshops or seminars
- Review books or musical compositions
- Hold a current book or publishing contract
- Critic print, broadcast or electronic media
- Other activities, including emerging media
- Materials in press

Composer: Creative and Research Accomplishment

The composer demonstrates his/her creative and research accomplishment through the creation of musical works. This discipline is similar to other fine arts in that the product is a work of art. Achievement is recognized through exhibition of the work, or in the case of music, performance of compositions. Other indicators of achievement include commissions offered, commercial recordings, prizes, grants, reviews, and publication of compositions. With regard to the latter, however, it must be recognized that music publication is controlled more by commercial interests governed by the marketplace rather than artistic merit. Achievement may also be indicated by repeat performances, signaling a work has been accepted into the repertoire, as well as the prominence of the performer, conductor, performing ensemble, event, or venue of a performance. Additional related activities include creating arrangements, orchestrations, performing or conducting, adjudicating, teaching masterclasses, workshops, and traditional means of scholarship, i.e. authorship of books, articles, critical reviews, conference presentations, etc.

The following activities are possible options for demonstrating creative and research achievement, and are not listed in order of importance. Nor are they intended as separate requirements for tenure and promotion. Any one or several of the following may be pursued by a faculty member according to his or her area of specialization and annual assignment.

- Compose, transcribe, edit, arrange, or publish original musical compositions.
- Transcribe, edit, arrange, or publish musical compositions by other composers.
- Receive a commission for the creation of a new work
- Recordings of original compositions/arrangements or arrangements of works by other composers
- Receive nomination, grant or award from a University, local, regional, state, national, or international body
- Performance of a composer's works by a professional performer or ensemble, or by an educational ensemble
- Present at professional seminars, workshops, or master classes at the University, local, regional, state, national, or international level
- Perform as a player of original compositions
- Perform as a conductor of original compositions
- Perform as a conductor/music director of an ensemble
- Review performances, recordings, books, or musical compositions
- Clinic or adjudicate for local, regional, state, national, or international music festivals or composition competitions
- Author books, book chapters, or monographs
- Author articles in professional journals, clearly distinguishing between refereed and non-refereed publications
- Edit a professional journal
- Serve as a member of a journal editorial board
- Other activities

Ensemble Director/Conductor: Creative and Research Accomplishment

The Creative and Research accomplishments associated with the role of an ensemble director/conductor are considered of equal weight in terms of expectations for Tenure and Promotion. The ensemble director/conductor is charged with the task of developing the educational and artistic growth through the selection of literature for every concert program. The first objective of the literature is to elevate the individual member's skills in order to progress the performance of the ensemble beyond the knowledge, technical skills, and performance level of the most advanced ensemble member. Musical performance is the culmination of acquired knowledge in the areas of musicology, music theory, ear training, and, in the case of choral music, authorship of text and translations.

Ensemble directors and conductors may be specialists in the literature of a specific composer, era, or geographical region. The research component may entail such activities as presenting lectures or articles in pedagogy, literature, and/or style and performance practice amongst applicable topics.

The following activities are possible options for demonstrating creative and research achievement, and are not listed in order of importance. Nor are they intended as separate requirements for tenure and promotion. Any one or several of the following may be pursued by a faculty member according to his or her area of specialization and annual assignment.

- Conduct/direct in-house university, community, state, regional, national, or international ensemble performances
- Conduct/direct performances by a professional or semi-professional ensemble
- Present a clinic, masterclass or adjudicate for a state, regional, national, or international music festival or music competition
- Receive a nomination or award for creative work
- Perform as a member of an ensemble (e.g. symphony orchestra, opera chorus, string quartet, piano trio, woodwind or brass quintet, chamber choir, etc.)
- Create, publish, transcribe or edit original musical compositions and arrangements, or those by other composers
- Prepare an ensemble for a collaborative musical performance in which the director under evaluation does not conduct the performance (e.g. musical, oratorio, opera, cantata)
- Professional recording studio work
- Perform premier of composer's original compositions or arrangements
- Perform at local, state, regional, national, or international professional conferences, festivals or other events
- Author books, book chapters, articles, journals, monographs, pedagogical method, and program notes (referred and non-refereed)
- Edit professional journal, books, musical compositions, or special collections
- Present papers at professional organizations/conferences, workshops or seminars
- Serve as a member of a journal editorial board
- Appear on programs of professional conferences (e.g. as an invited guest speaker)
- Review books or musical compositions
- Hold current publishing contract or publication acceptance
- Receive a University, local, regional, state or national award or research grant
- Critic for print, broadcast or electronic media
- Demonstrate ability to create balanced concert programming based upon the following: education needs, cultural and social interests, audience development, fund raising potential, aesthetic qualities, and servicing University events (e.g. Graduation, Honors Convocations, etc.)
- Demonstrate ability to collaborate with colleagues in concert programming, advertising, budgeting, etc.
- Demonstrate ability to improve ensemble performance ability and size through effective recruiting
- Demonstrate ability to perform as a conductor at a professional level
- Other activities, including emerging media

Musicologist/Ethnomusicologist: Research and Creative Accomplishment

The research activities associated with the role of a musicologist/ethnomusicologist are extremely varied according to the academic, area, and/or historical specialization of the individual scholar. Those activities can range from academic research to creative musical achievement.

The following activities are possible options for demonstrating research and research achievement, and are not listed in order of importance. Nor are they intended as separate requirements for tenure and promotion. Any one or several of the following may be pursued by a faculty member according to his or her area of specialization and annual assignment. Research activities can include independent and original research in the areas of Western, world, or popular music, and the publication of that research in a variety of formats, including:

- books, book chapters or monographs
- refereed and non-refereed publications professional journals
- papers, workshops, seminars, or poster sessions presented at professional
- conferences
- editorial work within the field
- book or music reviews

Research activities of a musicologist/ethnomusicologist may also include significant creative achievement as a composer/arranger and performer of music associated with an instrumental/vocal specialization.

The following activities are possible options for demonstrating creative achievement, and are not listed in order of importance. Nor are they intended as separate requirements for tenure and promotion. Any one or several of the following may be pursued by a faculty member according to his or her area of specialization and annual assignment. Publication of creative achievement can be presented in a variety of performative, print, broadcast, and electronic media formats including:

- nationally or internationally recognized performances of pre-composed and/or
- original works
- professional studio recording
- regional concert performances
- composition of new works
- production of recordings published via traditional means (CDs, vinyl records, etc.) or via digital media

Music Education Specialist: Research and Creative Accomplishment

Creative and scholarly contributions in music education take various forms. Publications are analogous to those in the social sciences with articles that can be broadly theoretical/ philosophical, experiments, and qualitative research projects; however, quality is valued more than quantity, though a record of steady productivity is important. Consideration is given to work in progress. Peer-reviewed articles, rather than books, are the norm in this field and are an essential part of accomplishment. Peer-reviewed journals in music education vary widely in focus and audience. Because top tiered journals are few, published article *submissions*, as well as publications should be weighted according to journal status. Additionally, the candidate has a strong record of peer-reviewed presentations at important conferences, symposia, and colloquia. Research poster sessions are included within this category. Finally, the candidate has a strong record of recognition by public school teachers as demonstrated by workshop invitations, adjudication invitations, and guest conducting.

The following activities are possible options for demonstrating research and creative achievement, and are not listed in order of importance. Nor are they intended as separate requirements for tenure and promotion. Any one or several of the following may be pursued by a faculty member according to his or her area of specialization and annual assignment.

- Author articles in professional journals, clearly distinguishing between refereed and non-refereed publications
- Present at professional workshops or seminars
- Present papers before professional organizations
- Clinic or adjudicate local, regional, state or national music festivals or music competitions
- Edit books, musical compositions, or special collections
- Receive a University, local, regional, state or national award or research grant
- Serve as a member of a journal editorial board
- Edit a professional journal
- Review books
- Hold a current book or publishing contract
- Author books, book chapters or monographs
- Other activities

Music Producer/Recording Engineer: Creative and Research Accomplishment

Music producers and recording engineers are the creative and technical liaisons for committing a musical performance to a recorded medium. Recorded works can include but are not limited to albums, singles EP, music videos, podcasts, audio for picture and audio broadcasting. Depending on the project, an individual may be called upon to realize the duties of producer, recording engineer or both. Typically, the areas of arranging, orchestration, composition and performance lie in the realm of the producer. The areas of tracking (recording), editing, mixing and mastering lie in the realm of the recording engineer.

Individuals in this field have to stay current with musical technology and production aesthetics. Thus, a significant amount of time is dedicated towards applied research and development of methodologies that can lead to articles or presentations or to be used in new productions.

The following activities and roles are possible options for demonstrating creative and research achievement, and are not listed in order of importance. Nor are they intended as separate requirements for tenure and promotion. Any one or several of the following may be pursued by a faculty member according to his or her area of specialization and annual assignment.

- Producer credit on commercially released recording
- Tracking engineer credit on commercially released recording
- Mix engineer credit on commercially released recording
- Mastering engineer credit on commercially released recording
- Editing credit on commercially released recording
- Post-production audio for broadcast (mixing, editing and/or sound design)
- Compose, transcribe, edit, arrange music for recordings
- Live sound and/or recording engineer for a show, tour or festival.
- Present papers for professional organizations
- Present at professional seminars, workshops or lectures at the University, local, regional, state or national level
- Author articles in professional journals, chapters or books
- Review recordings, musical compositions or books
- Perform on recordings or public performances
- Ensemble director, coordination and/or direction of studio ensembles
- Design of sound studio
- Studio work for independent professional studio
- Coordinate/oversee music festivals
- Coordinate/oversee multi- and interdisciplinary performances/events
- Clinic or adjudicate local, regional, state or national music festivals or competitions
- Serve as consultant for independent recording studios, educational institutions or other organizations for development of record labels, recording studios, and/or commercial music programs