

Expectations for Tenure and Promotion

Teaching

Since a major percentage of the workload for faculty members is in Teaching, faculty members must demonstrate proficiency in this area with no reservations from reviewers. A detailed evaluation of teaching in the Music Department must assess activities specific to four types of music instruction: classroom instruction, applied instruction, ensemble direction, and teacher intern supervision. Still though varied in behavioral domain (i.e. cognitive, psychomotor, and affective) and scope (individual instruction, ensemble performance), these types of music teaching have three attributes in common:

1. progressive curriculum development;
2. thorough planning and preparation;
3. effective instruction/direction in the classroom, studio, or rehearsal hall.

Classroom Instruction

The course syllabi and calendar of lectures, assignments, and exams . . .

- clearly cite the goals, objectives, performance and grading standards, and curricular materials (i.e. texts, recordings, etc.) that are:
 - relevant to the course,
 - reflect an appropriate level of demand for skill and knowledge development,
 - align with department expectations;
 - indicate sufficient preparation for the presentation of information and concepts;
 - outline a schedule of frequent assessment of student learning.
- Include consistent office hours (which are maintained according to policy)
- Lesson plans, peer* and Department Head observations, recordings of course lectures, and records of student assessment . . .
- indicate sufficient preparation for the presentation of information, and concepts;
- demonstrate that the faculty member was familiar with and employed the most recent and effective curricular materials and technology;
- confirm that students received effective instruction.

Student evaluations indicate that the majority of students believed that they received effective instruction and were graded fairly in the classroom.

In addition, the committee may consider additional factors such as . . .

- offered periodic tutorials and other activities to improve student performance on exams;
- supervised theses, dissertations, Honors projects, and other student initiatives;
- participated in disciplinary or pedagogical workshops and conferences;
- continued to develop existing and new course curricula or on-line courses;
- taught an overload to accommodate student enrollment.

Applied Instruction

The course syllabi and calendar of master classes studio, classes, and recitals . . .

clearly cite the goals, objectives, performance and grading standards, and repertoire (i.e. music, listening requirements, etc.) that are:

- relevant to the applied lessons,
- reflect an appropriate level of demand for skill and knowledge development,
- and align with department expectations;
- indicate sufficient preparation for the presentation of concepts and skill development;
- outline a schedule of frequent assessment of student performance in studio classes and recitals.

Lesson plans, peer* and Department Head observations, and/or recordings of applied lessons, observation and/or recordings of student recitals, recital programs, barrier exam results, and jury sheets . . .

- indicate sufficient preparation for the presentation of concepts and skill development;
- list a student repertoire of quality literature that well represents the highest standards of musical excellence;
- confirm that students received effective instruction.

Student evaluations indicate that the majority of students believed that they received effective instruction and were graded fairly in the applied lessons.

In addition, the committee may consider additional factors such as . . .

- employed enrichment activities (i.e. master classes, studio classes, etc.) to facilitate student performance;
- voluntarily coached a chamber ensemble or conducted an instrument choir;
- supervised theses, dissertations, Honors projects, and other student initiatives;
- participated in disciplinary or pedagogical workshops and conferences;
- taught an overload to accommodate student enrollment.

Ensemble Direction

The course syllabi and calendar of rehearsals and performances . . .

clearly cite the goals, objectives, performance and grading standards, and repertoire (music and listening requirements) that are:

- relevant to the ensembles,
- reflect an appropriate level of demand for skill and knowledge development,
- and align with department expectations;
- indicate sufficient planning, preparation, and organization;
- outline a schedule of frequent assessment of student performance in auditions, chair competitions, sectional exams, and performances.

Lesson plans, peer* and Department Head observations of rehearsals and concerts, recordings of rehearsals and concerts, and concert programs . . .

- indicate sufficient preparation in score study and the presentation of concepts and development of new skills;
- list a repertoire of quality of literature that well represents the highest standards of musical excellence;
- confirm that the students received effective direction and instruction.

Student evaluations indicate that the majority of students believed that they received effective instruction and were graded fairly in the ensemble.

In addition, the committee may consider additional factors such as . . .

- posted and maintained requisite office hours (contractual obligation of 5 hours each week);
- employed enrichment activities (i.e. sectionals, quartet exams, recording evaluations) to facilitate student performance;
- supervised theses, dissertations, Honors projects, and other student initiatives;
- participated in disciplinary or pedagogical workshops and conferences;
- taught an overload to accommodate student enrollment.

Teacher-Intern Evaluation

Placement records confirm proper assignment for all-level certification in music.

Handouts, postings, and a calendar of site visits . . .

- contain accurate information regarding application to teacher education, due dates for testing, and teacher-intern placement;
- indicate a thorough and systematic approach to teacher intern supervision;
- demonstrate that the faculty member employed enrichment activities to facilitate student preparation for teaching (i.e. weekly seminars related specifically to music instruction).

Records of student performance in the classroom or rehearsal demonstrate that student improved in behavior management and teaching skills.

Student evaluations indicate that the majority of students believed that they received effective assistance and fair evaluations from the Teacher Intern Supervisor.

In addition, the committee may consider additional factors such as . . .

- posted and maintained requisite office hours (contractual obligation of 5 hours each week);
- employed enrichment activities (i.e. sectionals, quartet exams, recording evaluations) to facilitate student performance;
- supervised theses, dissertations, Honors projects, and other student initiatives;
- participated in disciplinary or pedagogical workshops and conferences;
- taught an overload to accommodate student enrollment.

*= Peer observation is understood to be a committee of at least three tenured members of the department

Research, Scholarship and Creative Activities

A music scholar must be one who is musically learned or actively engaged in the acquisition of music knowledge by study or research. Further, a scholar engages in scholarship to become more intelligent about his or her area of expertise and add to the body of knowledge. Accordingly, a music scholar engages in music scholarship to become more musically intelligent and add to the body of music knowledge.

Music scholarship is found in a wide variety of areas and roles. Some of these roles focus on skills in creating sound: composing improvising, and performing. Other roles focus on the attainment of information and understanding of musical concepts: music theory, musicology, and listening. Accordingly, a music faculty member who is composing, improvising, performing, or accumulating information about music theory or musicology is actively engaged in the pursuit of musical intelligence and adding to the body of musical knowledge, and is thereby engaged in a scholarly activity or "scholarship."

The following examples are indicative of expected RSCA by faculty. For a more complete list, please see the attached compilation.

Professional Affiliations

The faculty member . . .

- was an active member of relevant professional organizations;
- regularly attended local, state, regional, and/or national clinic/conferences of professional organizations;
- has letters from respected peers in commensurate positions at other institutions or organizations that attest to the faculty member's professional esteem in RSCA.

Performance

The faculty member . . .

- performed regularly with an accomplished ensemble that:
 - requires a rigorous, competitive audition for membership,
 - performs a substantial, demanding repertoire,
 - has performances periodically reviewed by knowledgeable members of the media;
- performed regularly as an organist or pianist in a professional setting that:
 - requires a rigorous, competitive audition for employment,
 - involves a substantial, demanding repertoire,
 - includes an annual review of performance;
- performed for a solo recording which was subsequently published and distributed;
- periodically performed a full recital or two half-recitals with another member of the faculty on campus;
- performed frequently as an accompanist for student and/or faculty recitals;
- presented a recital or master class by invitation or conducted an ensemble concert by invitation at a regional or national conference.
- guest conducted or performed a significant solo with an accomplished ensemble.

Scholarship

The faculty member . . .

- presented a lecture, clinic, or paper at a regional or national conference;

- authored a substantial article that was published in a refereed professional journal with regional or national distribution;
- authored one or more chapters of a book previously accepted for publication;
- completed continuing education in post-doctoral studies.

Composition

The faculty member . . .

- composed a substantial composition which was premiered by a member of the faculty, university ensemble, or accomplished community ensemble;
- composed a substantial composition which was subsequently published and distributed;
- premiered a substantial new composition in a performance that was subsequently reviewed.

Service

Members of the Music Department must assume several peripheral responsibilities as required by each respective position. These responsibilities include, but are not limited to:

- attendance at student recitals for which the faculty member assigns a grade,
- attendance at student juries,
- attendance at faculty meetings,
- expected activities in recruiting and retention,
- training for department functions and operations,
- participation on graduate student committees,
- administration and evaluation of graduate preliminary and comprehensive exams,
- participation in required campus activities (i.e. graduation, convocation, etc.)
- mentoring of junior faculty.

By definition, Service encompasses those activities that surpass these expected requirements of the teaching position. *NB.* Performances, presentations, or professional activities that do not require the faculty member to pursue substantial scholarship (i.e. research, learning new repertoire, etc.), yet still brings recognition to the university and department should be credited to the faculty member as Service.

Service to the University

The faculty member served . . .

- as an active member of campus or department committees requiring a significant commitment of time and effort;
- as a senator in the Faculty Senate;
- as an academic advisor.

The faculty member conducted ensembles or performed for campus events.

The faculty member provided exceptional service in recruiting and retention.

Service to the Music Department

The faculty member . . .

- sponsored music fraternities, sororities, or related student organizations;
- managed the department's:
- publications,
- web site,
- technology equipment and programs,
- student recitals
- facilities or equipment,
- library's music holdings and acquisitions.

Service to the Profession

The faculty member . . .

- provided master classes or clinics for pre-university students;
- conducted or accompanied a community ensemble with a significant commitment of time to rehearsal and/or performance;

- adjudicated or conducted ensembles at regional festivals;
- provided significant leadership in a related professional organization.

Service to the Community

- **Community service;**
- **Church-related service (outside of RSCA);**
- **Civic service.**

Promotion and/or Post Tenure Review

To be eligible for promotion, a candidate must meet the highest standards for the profession. The candidate must continue to meet the criteria for Teaching and Service established for the award of tenure. Further, to qualify for promotion to Associate Professor, the candidate must demonstrate significant and regular participation in activities in RSCA, including at least one example of “National/International” level work and multiple examples of “Regional” and “Local” level work while employed as an assistant professor at Texas A&M University-Commerce. To qualify for promotion to Full Professor, the candidate must demonstrate continued high-quality work in all areas and additional examples of “National/International” and “Regional” level work in RSCA while employed as an associate professor at Texas A&M University-Commerce. In addition to the documentation listed above, candidates must include in the portfolio at least three external letters from individuals who—upon review of the candidate’s materials—may objectively and intelligently assess the candidate’s qualifications.

TAMU-Commerce Dept. of Music Research/Scholarly and Creative Activity Guidelines

Event
Tier I (National, International)

Description	Expectations, determining factors
composed and published composition	print or recording distribution editorial review for acceptance; significance of performance
composed and published arrangement	print or recording distribution editorial review for acceptance; significance of performance
composed and published drill design	print or electronic distribution significance of performance; editorial review for acceptance or invitation
composed commissioned composition	commission by outside entity length; significance of performance; invitation
composed commissioned arrangement	Commission by outside entity length; significance of performance; invitation
text	length; significance; distribution; editorial review for acceptance
lecture, clinic, or paper	invitation or competitive proposal length; significance; conference or event
article in professional journal	invitation or competitive proposal length; significance; distribution; editorial review for acceptance
performed as member of a professional ensemble	competitive audition significance; repertoire; competitive audition; regular reviews
performance of an off-campus recital	invitation or competitive audition significance; repertoire; conference or event; tenure committee review
conducted university ensemble at conference	invitation or competitive audition significance; repertoire; conference or event
conducted university ensemble at significant venue	invitation or competitive audition significance; repertoire; event
conducted university ensemble at festival	invitation or competitive audition significance; repertoire; event

Tier II (Regional)

composed commissioned composition	commission by outside entity length; significance; premiere occasion
composed commissioned arrangement	commission by outside entity length; significance; premiere occasion

composed commissioned drill design	commission by outside entity	length; significance; premiere occasion
chapter in an anthology or text		length; significance; distribution; editorial review for acceptance
lecture, clinic, or paper	invitation or competitive proposal	length; significance; conference or event
performed a recital in a significant setting	invitation or competitive audition	full/half; peer reviewed
master class	invitation	conference or event; not as part of exchange
article in professional journal	invitation or competitive proposal	length; significance; distribution; editorial review for acceptance
instructional video recording		length; significance; distribution; editorial review for acceptance
conducted accomplished ensemble at festival	invitation	significance; repertoire; ensemble; conference or festival
performed as member of professional ensemble		significance; repertoire; competitive audition; regular reviews
accompanied solo recital		length; significance; performance venue; peer review
performed as soloist with accomplished ensemble	invitation or competitive audition	significance; length; ensemble
performed as soloist for published recording		length; significance; distribution; editorial review for acceptance

Tier III (Local)

composed composition with performance		length; significance; premiere occasion
composed arrangement with performance		length; significance; premiere occasion
composed drill design with performance		length; significance; premiere occasion
article in professional journal	invitation or proposal	length; significance; distribution; editorial review for acceptance
performed a campus recital		full/half; peer review; 2 required for applied faculty toward tenure
performed recital in chamber ensemble		length; significance; performance venue; peer review
accompanied solo recital		length; significance; performance venue; peer review
performed as soloist with accomplished ensemble	invitation or competitive audition	significance; length; ensemble
performed as soloist for published recording		length; significance; distribution; editorial review for acceptance

performed/conducted premiere performance		length; significance; premiere occasion
lecture, clinic, or paper	invitation or competitive proposal	length; significance; conference or event; outside expected class duties
post-doctoral studies		significance; academic rigor; assessment of achievement
performed as professional organist or pianist		significance; repertoire; competitive audition; regular assessment