Department of Music

Criteria for Promotion and Tenure

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**PROCEDURES FOR REVIEWING PROMOTION AND TENURE REQUESTS**

As stated in an annual memorandum of the University Promotion and Tenure Committee:

*Requests for consideration for promotions must be made by individual members of the faculty seeking promotion. Each member of the faculty who desires to apply for promotion will be provided a form with which to present their request.*

Forms are available online at: <http://www.astate.edu/a/academic-affairs-and-research/faculty-info/prt/prt-application-information/index.dot>

As outlined in the Faculty handbook:

*Each academic department may maintain a standing committee on promotion and tenure of a minimum of five members of the department. If the department cannot form a committee of at least three tenured faculty members, the Dean should consult informally with department Chairpersons and the senior faculty members.*

Each college and independent department will elect one representative from the college committee, or from the college or independent department, if no college committee exists, to the University Committee on Promotion and Tenure to serve a two-year term.

As a faculty member’s file is reviewed by the department committee, department chair, the College Promotion and Tenure Committee, and the Dean, every effort will be made to verify all material. At any stage, a reviewer may ask an applicant to substantiate productivity or service claims. It is expected that reviewers will add explanatory notes where appropriate.

An applicant for promotion will not serve on the College/University Promotion and Tenure Committee during the time their application is under review. If the college representative to the University Promotion and Tenure Committee is under consideration for promotion, the College Promotion and Tenure Committee will elect a replacement to take their place on the University Promotion Retention Committee for that academic year.

**TENURE**

As stated in the Faculty Handbook:

*Tenure is a status granted in the academic community to faculty members who have proved themselves over a period of time. Tenured faculty may expect to continue in their academic positions unless adequate cause for dismissal is demonstrated in a fair, objective hearing; according to the procedure of due process.*

Only full-time faculty and administrative personnel holding academic rank above the instructor level may gain tenure. Notice of tenure will be given through the Provost and Executive Vice Chancellor for Academic Affairs and Research, and the Chancellor.

Persons initially appointed as professors, associate professors, or assistant professors must be reviewed for tenure no later than the completion of their sixth year of service at Arkansas State University, and tenure must be granted with the start of their seventh year of service at A-State. When warranted by an individual’s record and experience, a prospective faculty member may negotiate the terms of initial employment regarding tenure status and academic rank. Such an agreement must be based on the thorough review and positive recommendations of the Department PRT Committee. Documentation of the negotiated terms authorizing application for early tenure and/or promotion must be in writing and signed by the Dean of the college, the Provost and Executive Vice Chancellor for Academic Affairs and Research, and the Chancellor of the university. No obligation to grant tenure is implied by such an agreement.

The Department PRT Committee will review annually the progress towards tenure of pre-tenured faculty and will prepare written recommendations regarding retention that will be forwarded to the Department Chair and the candidate. The Chair will review the retention recommendations, add their recommendations, and send them to the Dean for consideration. A Comprehensive Pre-Tenure Review will be implemented and completed in the third year of employment at A-State for all pre-tenure faculty, regardless of rank. This review will require that all third-year pre-tenure faculty members submit documentation of performance in the areas of teaching, scholarly activities, and service using the tenure application format. The Department PRT Committee, the Department Chair, and the Dean will formally review this documentation and provide appropriate feedback to each third-year, pre-tenure faculty member regarding their progress toward tenure. Pre-tenure faculty will be evaluated for tenure and promotion based on the department, college, and university criteria in place during their third year of employment on a pre-tenure appointment.

Since it is unusual for a faculty member to amass a performance record reflecting exemplary productivity in less time than the standard probationary period, accelerated tenure is rare. However, any faculty member has the right to submit an application seeking tenure during any application period in which they can clearly demonstrate meeting the performance criteria expected during the mandatory review. If a faculty member fails to earn tenure in this accelerated review cycle, they may apply for tenure again only in the sixth year of the pre-tenure cycle.

Persons holding the rank of instructor will not receive tenure, and the time spent as instructor will not be credited to the pre-tenure probationary period required by those ranks in which tenure may be earned.

Tenure represents a major commitment by the university. A tenure recommendation is one of the most important professional decisions made within the university. In a tenure review, the university will assess not only the faculty member’s record in the areas of teaching, research/creative activity, and service, but will evaluate the faculty member in terms of the extent to which the individual serves the missions, objectives, goals, and needs, present and future, of the department, the college, and the university.

Specifically, to expect a favorable tenure recommendation, a faculty member must:

A. Present a record of teaching, of scholarly, creative, and professional productivity, and of service consistent with that required for promotion to associate professor. (Explanation: Tenure may be awarded to individuals in the assistant rank. In such cases, however, there must be definite and substantial evidence that the individual is establishing a record that should qualify them for promotion within two years.)

B. Be adjudged by peers, the Chair, the Dean, and the College Promotion and Tenure Committee as having maintained an active role in helping the department and college meet their missions, goals, objectives, and needs.

**CRITERIA FOR PROMOTION TO ASSISTANT PROFESSOR**

While possessing a terminal degree is traditionally a requirement for promotion to Assistant Professor, the requirement may be waived in the exceptional instances when a faculty member has had employment and performance experiences that constitute a generally accepted substitute for the terminal degree. Demonstrating these experiences will depend upon the faculty member’s area of musical specialization.

Music is a discipline that involves two general areas of specialization and expertise: creative and academic. Creative specialties include performance, composition, and conducting. Academic areas consist of music history, music theory, and music education. Evaluation criteria for the areas differ in that recognition and productivity as a performer, composer, or conductor demonstrates mastery of the creative field, and research demonstrates mastery of the academic specialties.

To be promoted to Assistant Professor without a terminal degree, a performer, composer, or conductor must document a record of creative productivity for the most recent six-year period. A musician specializing in music history, music theory, or music education must document a record of scholarly productivity for the most recent six-year period. Recognition and productivity at the state, regional or international level will be considered.

In addition to meeting specific criteria for creative/scholastic activities, the faculty member must also meet the criteria appropriate for the teaching and service mission of the university.

1. Evidence of teaching excellence, as measured by evaluation of students,

peers and supervisors.

1. Awards won by the faculty member’s private students either in competition or in gaining acceptance and/or graduate assistantships in large, reputable graduate schools or in applied music areas.

2. Demonstrate the ability to recruit and mentor students.

3. Consideration should be given to undergraduate and graduate recitals by students coached by a faculty member.

4. Advanced study by the faculty member with eminent teachers in that person’s principal teaching area.

B. Evidence of creative/scholarly activities at the state, regional, national, or international level.

1. Creative activities may include:

a. Solo recital by invitation, audition, or one reviewed by recognized authorities.

b. Solo performance with an orchestra, band, or choir.

c. Accompanying a solo recital or ensemble.

d. Performance in an ensemble, choir, band, orchestra, or opera company by invitation or audition (e.g., Arkansas Symphony, Atlanta Symphony, Memphis Symphony, Dallas Opera Theater, Kansas City Lyric Opera).

e. Conducting a large or small ensemble that receives recognition of excellence.

f. Serving as a clinician, directing master classes, serving as an adjudicator, or being invited to give demonstrations or lead a discussion at conventions or symposiums (e.g., NFMC Auditions, NATS, MTNA, International Piano Masters Competitions, Metropolitan Opera Auditions, or any national wind, string, percussion guild).

g. Participants in master classes, seminars, or symposiums that require an audition for acceptance.

1. Scholarly activities include:

a. Papers presented at traditional scholarly music forums, either independent or sponsored by state, regional, national, or international organizations (e.g., MTNA, NAfME, ACDA, NATS, ABA).

b. Articles, books, and compositions published by recognized publishers or professional organizations (e.g., Southern Music, Carl Fischer, William C. Brown, American Music Teacher, National Association of Teachers of Singing Bulletin, Journal of Research and Music Education, American Choral Directors Journal, Piano Magazine, journals of national and international wind, string, and percussion associations.

c. Awards, grants, or commissions received pertinent to the faculty member’s teaching area.

d. Live performances and/or recordings of original compositions.

C. Evidence of service at the university, community, state, regional, national, or international levels.

1. Student advising.

2. Departmental, college, and university committees.

3. Sponsorship of student organizations.

4. Faculty governance activities.

5. Public school and community consulting, workshops, and other collaborative activities.

6. Performance for civic and church group

**CRITERIA FOR PROMOTION TO ASSOCIATE PROFESSOR**

Possession of the terminal degree appropriate to the teaching, research and service mission of the college or evidence in professional scholarly, creative, and service activities. While possessing a terminal degree is traditionally a requirement for promotion to Associate Professor, the requirement may be waived in exceptional instances when a faculty member has had employment and performance experiences that constitute a generally accepted substitute for the terminal degree. Demonstrating these experiences will depend upon the faculty member’s area of musical specialization.

A. Continuance of teaching excellence, as measured by evaluations of students, peers, and supervisors.

1. Awards won by the faculty member’s private students either in competitions or gaining acceptance and/or graduate assistantships in large, reputable graduate schools in an applied music area.

2. Demonstrate the ability to recruit and mentor students.

3. Consideration should be given to undergraduate and graduate recitals by students coached by a faculty member.

4. Advanced study, by the faculty member, with eminent teachers in that person’s principal area of teaching.

B. Continuance of scholarly/creative/professional activity on the state, regional, national, and international levels.

1. Solo recital by invitation, audition, or one reviewed by recognized authorities.

2. Solo performance with orchestra or similar ensemble such as a band or choir.

3. Accompanying a solo recital or ensemble.

4. Performance in an ensemble, choir, band, orchestra, or opera company by invitation or audition.

5. Conducting an ensemble, large or small, which receives recognition of excellence.

6. Serving as a clinician, directing master classes, serving as an adjudicator, or being invited to give demonstrations or lead a discussion at conventions or symposiums in the faculty member’s appropriate area.

7. Participation in master classes, seminars, or symposiums that require an audition for acceptance.

8. Publication in traditional scholarly music forums, either independent or sponsored by state, regional, national, and international organizations; MTNA, NAfME, ACDA, NATS, ABA, etc., should be considered criteria for tenure or promotion.

C. Continued service on the university, community, state, regional, national, and international levels.

1. Student advising.

2. Department, college, and university committees.

3. Sponsorship of student organizations.

4. Faculty governance activities.

5. Public school and community consulting and workshop activities.

6. Performance for civic and church groups.

For promotion to Associate Professor, excellence in teaching is mandatory. However, an applicant is not required to excel in both scholarly productivity and service. An especially meritorious record in one area may offset a less-than-exemplary record in the other area.

**CRITERIA FOR PROMOTION TO PROFESSOR**

Possession of the terminal degree appropriate to the teaching, research and service mission of the college or evidence of excellence in professional scholarly, creative, and service activities. While possessing a terminal degree is traditionally a requirement for promotion to Professor, the requirement may be waived in the exceptional instances when a faculty member has had employment and performance experiences that constitute a generally accepted substitute for the terminal degree. Demonstrating these experiences will depend upon the faculty member’s area of musical specialization.

A. Outstanding achievement in teaching excellence, as measured by evaluations of students, peers, and supervisors.

1. Awards won by the faculty member’s private students either in competitions or in gaining acceptance and/or graduate assistantships in large, reputable graduate schools in an applied music area.

2. Demonstrate the ability to recruit and mentor students.

3. Consideration should be given to undergraduate and graduate recitals by students coached by a faculty member.

4. Advanced study, by the faculty member, with eminent teachers in that person’s principal area of teaching.

B. Outstanding achievement in scholarly/creative/professional activity on the state, regional, national, and international levels.

1. Solo recital by invitation, audition, or one reviewed by recognized authorities.

2. Solo performance with orchestra or similar ensemble such as a band or choir.

3. Accompanying a solo recital or ensemble.

4. Performance in an ensemble, choir, band, orchestra, or opera company, by invitation or audition.

5. Conducting an ensemble, large or small, which receives recognition of excellence.

6. Serving as a clinician, directing master classes, serving as an adjudicator, or being invited to give demonstrations or lead a discussion at conventions or symposiums in the faculty member’s appropriate area.

7. Participation in master classes, seminars, or symposiums that require an audition for acceptance.

8. Publication in traditional scholarly music forums, either independent or sponsored by state, regional, national, and international organizations, i.e., MTNA, NAfME, ACDA, NATS, ABA, etc., should be considered criteria for tenure or promotion.

C. Outstanding achievement in service on the university, community, state, regional, national, and international levels.

1. Student advising.

2. Departmental, college, and university committees.

3. Sponsorship of student organizations.

4. Faculty governance activities.

5. Public school and community consulting and workshop activities.

6. Performance for civic and church groups.

For promotion to Professor, outstanding teaching and exemplary achievement in scholarly/creative productivity are mandatory, and a consistent record of service must be obvious.

**RANKING OF LEVELS**

National or International

This is the highest level and the rarest. The level will be determined by the prominence of the sponsoring group or geographic location of the event and the scope of its influence. For example, performing with the New York Philharmonic would certainly be an event of national significance, while a performance at the Spoletto Festival in Italy would be international recognition. A faculty member presenting a solo recital under their own auspices will provide critical reviews of such a performance as written by authorities. The most accessible experiences at these levels will include an invitation to perform, conduct, direct master classes, etc., at national or international conventions.

Regional

Regional is defined as a professional creative activity such as recital, workshops, master classes, or presentation of papers at a regional convention of a professional music organization. It may also be defined as a professional/creative activity outside of Arkansas but not of sufficient scope to be considered a national or international level activity.

State

This includes events that demonstrate recognition of the faculty member’s expertise on a state-wide (Arkansas) basis. It will consist of activities such as being a guest soloist on other Arkansas college campuses, playing in a symphony as a soloist or regular member, singing with an opera group, or presenting seminars, etc., in areas of this state outside of Northeast Arkansas.

Local

These are events in Jonesboro and what is generally considered Northeast Arkansas. A problem arises at this level in separating “professional creative activities” from the requirements of the university contract with the individual and items of community service. Since this is the most accessible level, the quantity of activities is significant. It is necessary to use a slightly different list of activities for this level than for the other three levels. These are:

A. Faculty recitals (solo or joint recitals presented on the A-State campus or within the accepted boundaries described as Northeast Arkansas.

B. Solo performance with ensembles in this region of the state.

C. Collaborative recitals in this area of the state.

D. Ensemble performances (faculty groups performing on campus or in this region of the state.)

E. Serving as clinician or adjudicator in this region of the state.

F. Conducted performances (ensemble performances conducted by a faculty member in this region of the state). The ensemble may be an outside group that is non-A-State or conducting performances of A-State organizations in concerts that exceed the number normally considered as a contractual requirement. For example, the directors of the various music department groups, such as choirs, bands, or ensembles, are generally expected to conduct one performance per semester as part of the requirements for the position. If they wish to expand their own and their students’ creative activities by doing additional concerts, then these extra performances should be considered commendable endeavors toward professional advancement.

**JUSTIFICATION**

The presentation of solo recitals, performances with orchestras, conducted concerts, ensemble programs, or accompanying such activities requires many hours of preparation. These hours of preparation and study also qualify the individual as a valuable clinician, adjudicator, or contributor to a master class or symposium. In general, the preparatory steps include the following:

1. **Research**

Proper preparation for any of the activities listed above requires hours of study and research of historical and stylistic performance practices of the music performed. A typical program will contain music from several different style periods and several different composers.

1. **Preparation**

Any performing individual must devote many hours per week of rigorous, disciplined practice to maintain the physical strength and coordination necessary to retain mastery of their instrument. The conductor must constantly work to maintain the ability to communicate musical ideas to a group. The preparation of a selected program will take additional hours over several weeks, and often months, to develop mastery of the chosen literature. Singers must study and master the foreign language text to understand and project textual ideas more effectively. Instrumentalists must constantly learn new techniques required by the most contemporary music styles. In general, approximately fifty to eighty hours of research, study, and practice are devoted to preparing one sixty or seventy-minute concert or recital.

C. **Performance**

Any time a musician performs, they are placed in a situation of peer review. The musician’s work as a composer, performer, conductor, or accompanist is displayed for all to evaluate. Thus, the reputation a musician has earned is based on the evidence of public exposure.

**10/30/2022**