



MUSIC
DEPARTMENT
FACULTY
HANDBOOK

FOREWORD

The Music Faculty Handbook is specifically provided as a guideline to all music faculty currently serving in the department as part of the overall nine departments included in the College of Liberal Arts and Communication. These guidelines are in addition to the A-State Faculty Handbook and the Music Student Handbook found on the Website.

TABLE OF CONTENTS

FOREWORD	2
Section I. Mission, Goals, Organization, and Safety.....	5
A. Music Department Mission Statement.....	5
B. Music Department Goals.....	5
C. Department of Music Structure and Governance	6
D. Health and Safety Information.....	6
E. Music Student Handbook.....	7
Section II. Policies and Procedures.....	8
A. Faculty Teaching Loads	8
B. Graduate Faculty Status	9
C. Office Hours	11
D. Student Advising.....	11
E. Course Outline/Syllabi.....	11
F. Collaborative Pianists	11
G. Performance Applied Music Records.....	12
H. Speech Proficiency Exam Option.....	12
I. Faculty Development Funds and Professional Travel Requests.....	12
J. Textbooks and Instructional Supplies.....	13
K. Student Grades.....	13
L. Attendance of Faculty at Department Meetings, Recitals, and Events	14
M. Recruiting	14
N. Search Guidelines.....	14
O. Infrastructure Requests.....	14
P. Guest Artists & Lecturers.....	15
Q. Reserving Rooms.....	15
R. Fine Arts Center Room Reservations and Scheduling	15
S. Public Marketing.....	15
T. Department Website	15
U. Restricted Activities.....	15
V. Copy Machine.....	16

W. Inclement Weather	16
X. Performance Programs.....	16
Y. Productivity and Merit.....	17
Z. Commencement.....	17
AA. Faculty Mentors.....	17
BB. Red Wolf Friday.....	17
CC. “In Performance at A-State” Radio Show.....	18
DD. Assessment.....	18
EE. Recital Guidelines	19

Section III. Promotion, Retention, Tenure and Post-Tenure Review.....23

A. University and College Level PRT Information	23
B. Department of Music Criteria for Promotion and Tenure	23
1. Procedures for Reviewing Promotion and Tenure Requests.....	23
2. Tenure.....	24
3. Criteria for Promotion to Assistant Professor.....	25
4. Criteria for Promotion to Associate Professor	27
5. Criteria for Promotion to Professor	28
6. Ranking of Levels.....	29
7. Justification.....	30

Section I: Mission, Goals, Organization, and Safety

A. Music Department Mission Statement

Our mission is to prepare well-rounded and dynamic musicians and scholars for leadership roles as performers, educators, composers, and arts consumers. We seek to enhance the college experience through musical opportunities at all levels and enrich our community by being a center of artistic excellence, music education, and outreach for the Mid-South region and beyond.

B. Music Department Goals and Objectives

1. The goals of the Department of Music are to provide:
 - a. a congruous sequence of courses for all degree offerings;
 - b. a learning environment that fulfills the academic and artistic needs of students;
 - c. a curriculum with an effective historical base balanced by new trends in the arts and education;
 - d. advanced programs and degrees for those who plan to pursue graduate studies;
 - e. an atmosphere for valuable individual instruction, mentoring and advisement;
 - f. a qualitative and quantitative growth of the program, faculty and staff;
 - g. plans for additional resources, such as, facilities, equipment and operating budget;
 - h. a generous and consistent number of talented music majors to warrant advancement in future programs;
 - i. experiences that nourish the musical awareness of the university and surrounding community; and
 - j. a global perspective in educational opportunities through artistry at all levels extending to the international experience

1. The following objectives are utilized to meet these goals.
 - a. Curriculum: maintain/improve vigorous curricular offerings within all degree programs;
 - b. Institutional Collaboration: implementation of cross-departmental programs, courses, and activities;
 - c. Facilities: strive for continuing improvement for safe, well-equipped learning and performance spaces;
 - d. Finances: seek various and gainful resources through the Office of Development
 - e. Faculty: hire and retain progressive-minded specialists within prospective fields of music
 - f. Staff: maintain/employ administrative, clerical and technical staff adequate for the Music Department
 - g. Scholarships: provide competitive awards in all performance areas
 - h. Outreach: further efforts in serving the musical education/preparation for community youth
 - i. Library Resources: utilize continuous funding creatively to stay abreast through means of modern technology
 - j. Professional Visibility: encourage on- and off-campus performances and scholarly activities, which bring prestige to the university and attract prospective students

- k. Professional Development: seek further means and support for the improvement of knowledge, competence, skill and effectiveness on the part of the faculty

C. Department of Music Structure and Governance

A detailed list of Music Department administration, organization, and committee membership is available on the department Website under Important Links: [Faculty Resources](#).

Department Chairs are responsible to their respective deans for the general management and operation of their academic areas. They represent their departments to the deans and university administrators, support faculty in their professional development, and work with faculty to improve instructional programs and to develop programs that are responsive to changing needs of students. They are responsible for evaluating and recommending faculty members to the dean of their college for employment, retention, promotion, tenure, non-renewal, and dismissal; for the preparation and administration of budgets for the departments; for the recommendation of course offerings to the dean; for the supervision of the academic advisement of students majoring in the department; and for the acquisition, use and care of departmental equipment. Department Chairs play a particularly important role in encouraging and sustaining scholarship, research, and participation in professional activities by members of their faculty. They also supervise other personnel in the department.

Area Coordinators play an important role in the Music Department hierarchy. Their job description is as follows:

- o Assist with Student and Faculty concerns within Area
- o Assist in Advising students
- o Schedule and organize Juries
- o Assist Chair of Assessment in gathering Jury and Recital results and other information
- o Keep Area Guidelines and other Website/Social Media information up to date
- o Schedule Recital Hearings in coordination with student's applied faculty member
- o Serve on Honors Thesis, and Master's Recital Document committees within your Area if needed
- o Serve as a liaison between Area Students/Faculty and Chair/Assistant Chair
- o Assist with Guest Artists for your Area, if needed
- o Coordinate studio assignments as applicable
- o Potentially serve on a search committee if there is a vacancy in your area
- o Advocate for your area at the Department level and advocate for the Department at higher levels
- o Promote diversity, inclusion, an equity in your area
- o Manage policies in your area
- o Coordinate auditions for admission to a voice related degree (voice only)

D. Health and Safety Information

1. Health and Safety guidelines for musicians are available on the Music Department Website under Important Links: [Health and Safety](#).

2. See the Administrative Specialist in the Music Office for keycard access to the Fine Arts Center. All keys are checked out requiring signature in person. Should a faculty member or approved visitor require temporary access to space in the facility, a key may be checked out in the Music Office.
 - a. Assigned master keys are not to be used for access to any private studios by any person other than the faculty member for which the space is intended. All studios contain private information regarding student grades, etc. which needs to be secure.
 - b. Safety/Building Regulations mandate that no keys should be given on loan to faculty, students, or persons not affiliated with Arkansas State University. Graduate Assistants are assigned keys that are appropriate for job responsibilities.
 - c. Office and classroom windows should remain uncovered at all times.
 - d. Password protected university devices are only for use by the faculty member for which the device was intended.
 - e. When rooms are not in use, doors to classrooms, studios, rehearsal halls and the recital hall must be kept locked.
 - f. Unauthorized use of rooms, keys, etc. should be reported to the Department Chair.
 - g. Security cameras are located in the band room.
 - h. The University Police Department can be reached at 870-972-2093
 - i. FINE ARTS CENTER Hours

Monday – Friday:

Fine Arts Center: 7:00 am – 11:00 pm

Percussion Annex: 7:00 am – 5:30 pm

Saturday:

Fine Arts Center: 8:00 am – 11:00 pm

Percussion Annex: Locked

Sunday:

Fine Arts Center: 12:00 pm – 11:00 pm

Percussion Annex: Locked

Note: Hours apply to normal academic sessions. The building is not scheduled to be open during official university holidays.

E. Music Student Handbook

The Music Student Handbook can be found on the Music Department Website under [Important Links: Student Resources](#). All faculty within the department are expected to read the Music Student Handbook, familiarizing themselves with the policy and procedures, in order to best serve their students.

Section II: Policies and Procedures

A. Faculty Teaching Loads

1. The teaching workload of each music faculty member is calculated by means of various formulae specific to course types. Music academics, ensembles, applied lessons, and other unique courses are figured differently. The expectation for tenure-track faculty is a workload of 12 credit hours per semester, plus additional hours to cover creative activities and service. Full-time temporary instructors are assigned teaching loads of 15 credit hours per semester, with no additional responsibilities or reassigned hours being granted for additional responsibilities.
2. All full-time faculty must turn in a load sheet each semester; an example is available on the Music Webpage under [Important Links: Faculty Resources](#). Further details on faculty workload may also be found in the A-State University Handbook, II.B.1-5.
3. Calculations for music faculty load:
 - a. Lecture Classes (e. g. Music History or Music Theory)
 - (1) Faculty load hours coincide with the credit hours for the course (typically equivalent to the contact hours)
 - (2) Contact time credit may be given for credit hours less than contact hours
 - b. Private Studio Lessons (e. g. Performance Applied Music)
 - (1) 1 credit hour is worth .33 faculty load
 - (2) 2 or 3 credit hours are worth .66 faculty load (e. g. the same load is received for Upper Level courses, MUSP 3112 and 3113, for performance majors)
 - c. Observation of Interns
 - (1) Comparable to Performance Applied Music
 - (2) Covering all observation for 1 student intern is .66
 - (3) Covering ½ observation requirements (elementary OR secondary) is .33
 - d. Pedagogy and Performance
 - (1) Taught as a class: comparable to lecture classes
 - (2) Taught privately: comparable to Performance Applied Music
 - e. Ensembles (all 1-credit courses)
 - (1) Small ensembles meeting once weekly earn 1 hour of faculty load
 - (2) Large ensembles meeting several times weekly are unique
 - (3) Faculty load is generally more than 1 hour, but may not be equivalent to contact hours
 - f. Recitals
 - (1) An applied faculty member will receive .66 load credit for any student giving a half or full recital that semester.
4. Load considerations: ensembles involving productions/multiple performances/events, and those taught by directors receiving a reassignment of teaching load
 - a. Team-Teaching

- (1) Option 1: One instructor is the “teacher of record” and receives the appropriate load for a portion of the course; the other is given a reassignment for load credit
 - (2) Option 2: All teachers are “on record” and load is split accordingly
- b. Honors Sections
- (1) Honors classes may be created for necessary honors credit within existing courses (honors students attend regular classes, but course curriculum is enhanced); no additional faculty load awarded
 - (2) Private honors classes: comparable to Performance Applied Music
- c. Thesis Courses:
- (1) Honors or graduate thesis courses may have variable credit
 - (2) Work distribution determines faculty load
 - (3) Committee chair/advisor responsible for majority of load
 - (4) Option 1: advisor/committee chair may receive the entire load credit
 - (5) Option 2: load may be dispersed among the committee (not necessarily evenly)
- d. Special Projects
- (1) Comparable to Performance Applied Music
 - (2) Independent Studies
 - (3) No load credit

B. Graduate Faculty Status

Graduate faculty may be appointed as a Regular Member, a Professional Member, or as an Affiliate Member. In exceptional cases, the dean or administrator may recommend reclassifying faculty between statuses, subject to approval of the Graduate Council. Each category has associated qualification standards, appointment requirements and procedures, and privileges and responsibilities, as defined by the college and/or department.

Upon hire as a pre-tenure or tenured faculty member, an initial graduate faculty appointment will be made for up to a six-year term. Upon promotion to associate or full professor, a graduate faculty appointment will reset to a new term of up to six years.

1. Qualifications

a. Regular Member

A Regular Member of the graduate faculty must be a full-time tenured or tenure-track faculty member with a terminal degree. In exceptional cases, unique experience, specialized training, and professional competence may substitute for a terminal degree. Regular Members must have documented evidence of an appropriate level of scholarly activity and continued participation in graduate education at the course, committee and program levels, as defined by the college and/or department. Approved for six years, at which time the member may reapply.

Appropriate terminal degrees in the Department of Music are the PhD, EdD, DMA, DM, or DA. Disciplines may include Music Education, Musicology,

Theory/Composition, Piano/Instrumental/Vocal Performance, Instrumental/Choral Conducting, Collaborative Piano, Piano/Instrumental/Vocal Pedagogy.

A Provisional Regular Member may be assigned to a Regular Member whose status is up for renewal and the Graduate Council determines that they do not meet the requirements for full Regular Member. Such approval may extend to two years and will not be renewed nor repeated.

b. Professional Member

A Professional Member is a full-time, non-tenure or part-time/adjunct faculty member with a terminal or graduate/professional degree in the discipline. Professional certification is considered when appropriate. Significant professional experience is required, as defined by the college and/or department. Limits on committee membership and courses taught may be applied as defined by the college and/or department. Approval may extend to six years, at which time the member may reapply.

c. Affiliate Member

An Affiliate Member is an individual not currently employed by Arkansas State. Such membership requires a minimum of a master's degree appropriate in the field of practice. Limits on committee membership and courses taught may be applied as defined by the college and/or department. Approval may extend to six years, at which time the member may reapply.

2. Appointment Requirements and Procedure

Applications for graduate status will be submitted to the departmental graduate program director. Expectations for graduate faculty status include evidence of professional activity related to graduate education such as research, publication, exhibition or performance, membership in professional organizations, participation in regional and national meetings, and excellence in teaching.

Appropriate scholarly activity for music faculty include a combination of international, national, regional, state or local activities such as performing a solo recital, performing a solo with orchestra/band/choir, accompanying a recital or ensemble, performing in an ensemble, conducting an ensemble, having an new original composition performed, serving as a clinician or adjudicator, teaching master classes or seminars, attendance at conferences, and/or publishing articles in scholarly music journals and forums. In addition, music faculty members should maintain active service to the department through participation in committees and/or other duties.

Upon review of applications, the departmental graduate program director and chair of the Department of Music will make a recommendation to be approved by the dean of the College of Liberal Arts and Communication, as well as the Graduate Council.

3. Privileges and Responsibilities

A Regular Member may teach graduate courses at any level, serve on the Graduate Council, direct research, and serve on thesis and dissertation committees for students pursuing master's, specialist and doctoral degrees. With the approval of the graduate program director and the Graduate Council, a Regular Member may chair thesis and dissertation committees. Those chairing such committees should either have prior experience or work with a departmental mentor.

C. Office Hours

1. A teaching schedule with daily office hours should be submitted via email to Music Department administrative assistant at the beginning of each semester.
2. It is also suggested that a schedule with office hours be posted outside each faculty member's office door to facilitate student contact and advising. It is recommended that all full-time faculty schedule one office hour per day, or by appointment if necessary.

D. Student Advising

1. General Music Department policies and degree information may be found in the Music Student Handbook. See the A-State Academic Calendar for registration deadlines.
2. Music majors are typically advised by the primary applied teacher. Advising meetings are scheduled each semester to complete the Music Advising Form. The form is available on the Music Department Website under [Important Links: Faculty Resources](#); it should be filled in by the student and advisor: one copy for the student, one for the advisor, and one to be kept on file in the Music Office.
3. Music student advising is assisted by the Fine Arts Academic Advisor, Fine Arts Advising Center, Room 128.
4. Advising should not occur during "restricted activities." For a detailed list of restricted activities see Section V of this handbook.

E. Course Outlines/Syllabi

1. Faculty must upload syllabi for all assigned courses by the eleventh day of class each semester. All syllabi must align with specific university and department curricular descriptions and learning outcomes.
2. Syllabi Instructions, Instructions for Syllabi Upload System, examples of syllabi aligned with curriculum maps, and sample syllabi for undergraduate and graduate courses can be found at <https://www.astate.edu/a/assessment/>.
3. Program Outcomes can be found in the Music Department Student Handbook, Section XII.

F. Collaborative Pianists

1. The Music Department provides collaborative pianists for all students regarding required lessons, studio classes, and performances. Policies have been established by the Collaborative Pianist Committee (CPC), which are intended to cover all student needs.

2. Collaborative Pianist Guidelines and Rates are available in the Music Student Handbook, Section IX. Questions regarding these policies may be directed to Dr. Lauren Schack Clark, committee chair, lsclark@astate.edu.

G. Performance Applied Music Records

1. Applied Lesson Record Form

An Applied Lesson Record must be kept for all music majors each semester. Sample Applied Lesson Records are obtainable on the Music Department Website under [Important Links: Faculty Resources](#). Records may be kept electronically or on file. All information in the example form must be documented.

2. Repertoire Sheet

A complete record of repertoire and technical studies should be kept for all music majors by the applied instructor each semester. Repertoire sheets should be submitted for area approval at the time of each student's upper level proficiency and exit proficiency or recital. Sample Applied Lesson Records are obtainable on the Music Department Website under [Important Links: Faculty Resources](#). See Area Guidelines for information specific to the areas.

3. Applied Area Guidelines

Each area of applied study (brass, keyboard, percussion, strings, voice, and woodwinds) must provide guidelines including information regarding repertoire/technique requirements, juries, proficiencies, program admittance, and recitals. The performance expectation for various levels of study within each degree program must be specified (lower, upper or graduate level for secondary or major applied study).

H. Speech Proficiency Exam Option

Students seeking the Bachelor of Music Education degree may take a Speech Proficiency Exam in lieu of COMS 1203. This examination is administered on a pass/fail basis. Should a student fail the exam, COMS 1203 can be completed or an additional proficiency may be scheduled. Information on the optional Speech Proficiency Exam may be found on the Music Department Website under [Important Links: Student Resources](#).

I. Faculty Development Funds and Professional Travel Requests

1. Travel Requests must be submitted for all professional trips, whether funding is received or not. Proper documentation must be completed at least two weeks in advance for all faculty and student domestic travel; allow one month for international travel. The Music Department administrative assistant will facilitate all requests.
2. Faculty leading student trips that take place over the academic calendar must provide at least two weeks email notice to the faculty in the music department. The notice should include who is going on the trip, where they are going, when they will depart and return, and justification for the absence.

3. Each department is allotted a specified amount of Faculty Development funds annually. The Music Department Faculty Development Committee disperses funds typically two or three times per year. Faculty will receive notification regarding application procedure from the chair of the committee via email.
4. Full-time tenure-track faculty members are eligible to apply for Faculty Development funds. Consideration of full-time temporary instructor applications is at the discretion of the committee. Junior faculty are often the focus as recipients of these funds.
5. Upon return from the professional activity, recipients of Faculty Development funds must submit a summary report of the experience gained along with a detailed program of the event for the committee's records and review. Newfound knowledge will be brought back to campus and shared within the university community. A discussion involving how the university, its faculty, and the students of the Department of Music will benefit from this knowledge, is an expectation for the report.
6. Faculty Development funds are restricted to events in which the applicant is presenting or performing; therefore, presentations at conferences are most appropriate in which multiple sessions may be attended to enhance skills and knowledge in the area of expertise.
7. Faculty may be granted funds retroactively in cases when a new fiscal year has begun prior to the first opportunity to apply for funding. In such cases, applications should be submitted prior to the event and resubmitted during the coinciding fiscal year
8. The Faculty Development Committee is comprised of full-time tenured faculty members. Should members of the committee desire to apply for funds; they may recuse themselves while being considered. Committee members are not only responsible for awarding funds, but also reviewing ensuing reports following each faculty development activity. All reports must be shared with the Music Department chair and kept on file, as the process for application consideration requires the submission of previous reports.

J. Textbooks and Instructional Supplies

1. Textbook adoptions should be submitted to the A-State Bookstore via the icon within the Launchpad for Faculty in MyCampus.
2. It is also possible to submit via email, especially regarding courses that do not require textbooks. Email dhaag@textbookbrokers.com.
3. Instructions for textbook adoptions including deadlines are sent via email to all faculty each semester.

K. Student Grades

1. Grades must be submitted by each faculty member via the Advisor Dashboard icon within the MyCampus portal under Launchpad for Faculty. The Academic Calendar provides a schedule for all grades. Further information about grading and deadlines may be found on the Webpage of the Registrar. Reminders are sent to all faculty via email.
2. It is important to note the early deadline for final grades for seniors, which precedes the general due date for grade submissions. Grades not posted by the deadline must be submitted in written form and signed by the faculty member, department chair, and college dean, which will result in a delay of the student's receipt of grades, scholarships, and graduation documents.

3. Faculty members are responsible for tracking student progress through Pack Support (formerly STARFISH). The Pack Support Progress Survey is sent out to faculty via email each semester.

L. Attendance of Faculty at Department Meetings, Recitals, and Events

1. Attendance for full-time tenured and pre-tenure faculty at Music Department meetings is mandatory. Adjunct and full-time temporary instructors are welcome but not required to attend.
2. Faculty attendance is expected for appropriate juries and degree recitals.
3. It is strongly recommended that all faculty attend as many music student, faculty, and guest artist events as possible. This not only serves the purposes of thorough and varied assessment of the departmental student body and ensembles, but supports the many excellent contributions of the Music Department community.

M. Recruiting

1. Outreach and recruitment are essential duties for all faculty. Area coordinators, faculty mentors and ensemble directors should be consulted for current recruitment assistance including (a) district region maps, (b) links to relevant national and regional professional and educational organizations, and (c) important recruiting events and initiatives on and off campus.
2. General scholarship and audition information is available on the Music Department Website.
3. There is no official reimbursement for visits to local schools, but departmental resources exist to facilitate outreach and recruitment. College funding is available for graduate student recruitment.

N. Search Guidelines

1. The University Faculty Handbook provides information on the policies and guidelines surrounding faculty searches.
2. Detailed information regarding the search process within the Department of Music is available on the Music Webpage under [Important Links: Faculty Resources](#).

O. Infrastructure Requests

All A-State students pay a four-dollar per credit hour infrastructure fee which goes to fund equipment used by and/or for students. A list of Department of Music requests is compiled and prioritized by the Music Infrastructure Student Advisory Committee, which includes at least two music majors, and five faculty advisors. The list is submitted to the Dean of the College of Liberal Arts and Communication who meets with the student representatives from each department. This college committee of student representatives prioritizes the list as a group, which is passed on to the university level. Typical music infrastructure requests include instrument and technology purchase or replacement.

Q. Guest Artists & Lecturers

Funding for guest artists and lecturers may be supported by the Music Department or the instrumental and choral areas. See the A-State Director of Bands, Director of Choral Activities, and the Music Department administrative assistant for more information (Fine Arts Center, room 203). The University Lecture Concert Series is also a possible venue for guest artists. Inquiries should be made with the departmental Lecture Concert Series Subcommittee.

R. Reserving Rooms

Reserving rooms for the Music Department may be accomplished on the Music Website via the [Scheduling Calendar](#) and [Event Scheduling Form](#) under Important Links. First, check for available dates by consulting the Scheduling Calendar, which not only provides activities in Recital Hall and Fowler Center, but shows organization events on and off-campus so that faculty and students are aware of conflicts. Events and rehearsal dates may be requested by completing the Event Scheduling Form. Notification via email will be received for confirmation of scheduled events. Contact the music administrative assistant regarding appropriate off-campus activities which should be added to the Scheduling Calendar.

S. Fine Arts Center Room Reservations and Scheduling

Access to an online schedule of Fine Arts Center classroom availability can be obtained from the Music Office. Requests for unassigned classroom use should be directed to the music administrative assistant in the Music Office, Fine Arts Center, room 203.

T. Public Marketing

Any materials created by faculty for promotion or publication, in print or online, should use approved A-State logos, colors, and fonts. Please contact Creative Services regarding permission for utilizing approved publication materials.

U. Department Website

All department members are encouraged to keep a current headshot, bio, and curriculum vitae on the Music Department Website. Links to professional Webpages as well as supporting pictures, articles and legal recordings, are welcome for posting. Contact the departmental Website administrators for assistance.

V. Restricted Activities

1. Activities such as recitals, concerts, studio classes, rehearsals, lessons, classes, advising appointments, or study reviews cannot be required for students during the following academic calendar days or periods:
 - a. Midterm Exam Week
 - b. Study Day (Dead Day/Stop Day)
 - c. Final Exam Week
 - d. Football Game Days
 - e. From 5pm the Friday before a Break to the Monday when classes resume
2. Scheduling student recitals in close proximity to Fall, Winter, Spring, and Summer breaks is not advised, as it can create problems for the attendance of students, faculty, and required committees.
 - a. All final exams and juries must take place during exam week.
 - b. No faculty meetings should be called on Study Day.
 - c. Any special study sessions or activities planned during exam week cannot be required of the students.

W. Copy Machine

The department copy machine can be found in FAC 140. The last four digits of a faculty members' A-State ID serves as their copy machine log-in code. Faculty are discouraged from giving their code to students in order to reserve the machine for faculty use. If you have a problem with the copy machine, please contact the Administrative Assistant in the Music Department Office immediately.

X. Inclement Weather

The university remains open for academic classes and all other services during inclement weather except in extreme circumstances determined solely by the Chancellor of the University. Regional and local news media will publicize the closing. Commuter students are encouraged to use good judgement in deciding whether to drive to campus during inclement weather. In those cases where the decision is made not to travel to campus under this policy, it is the responsibility of the student to immediately contact each of his/her professors upon return to explain the circumstances and to determine the need to complete any missed assignments. The student is responsible for all missed assignments during inclement weather within a time frame to be determined by the professor.

If a faculty member deems it unsafe to travel to campus and therefore must cancel a class, lesson, rehearsal, or performance, it is his or her responsibility to contact affected students in a timely manner and alert the department Administrative Assistant of the cancelation.

Y. Performance Programs

All Department of Music performances should have a professional, printed program to accompany them. Programs must include date of performance, time of performance, location of performance, performers' names, performers' voice parts or instruments, titles of works, dates of works, composers of works, dates of composers, and arrangers. Programs for vocalists should include program notes. Student recital programs should not include any thank yous or acknowledgements. It is the responsibility of a student's applied teacher to look over his or her recital program to ensure that it follows these guidelines. A Student Recital Template can be found on the [Student Resources](#) webpage for your reference.

Z. Productivity and Merit

Each December, all full time faculty are required to submit their productivity on the Faculty180 software. The information entered for that calendar year will be used for the yearly evaluative process and to help determine merit. Each faculty member will be ranked according to criteria that addresses their teaching (through student/teacher evaluations, evaluations of class observation, professional development), their service (to the department, college, university, community, and profession), their research and creative activities, and their support of the department and university (recruitment, retention, participation in university endeavors, advising success, visibility in the community and at department events, etc). Faculty should be liberal in choosing what they enter into the Faculty180 software so they can adequately display their efforts in the aforementioned areas.

AA. Commencement

The Director of Bands, Director of Choral Activities, and Director of Keyboard Studies will confer to finalize the Department of Music's contributions to the Fall, Spring, and Summer Commencement Ceremonies. If it is determined that a soloist is needed for any of these events, it is imperative that the process to determine the soloist(s) is completed well in advance of the events. It is recommended that soloists for Fall Commencement be determined by the tenth week of the fall semester and that soloists for the Spring and Summer Commencements be determined by the tenth week of the spring semester.

BB. Faculty Mentors

New full-time faculty member will be assigned two faculty mentors by the chair of the department. One of the mentors is typically in the new hire's area. New faculty are encouraged to seek counsel and answers to questions from their assigned mentors before going to individuals further up the higher education hierarchy.

CC. Red Wolf Friday

Though every day may appear to be a “Casual Friday,” an expectation of professionalism in appearance and demeanor still persists, particularly in the Department of Music. Faculty are encouraged to set an example for students by modifying attire accordingly for special classes, meetings, visitations, performances and events. Adorning school colors for Red Wolf Fridays or any day, is appreciated if that appeals to your school spirit!

DD. “In Performance at A-State” Radio Show

“In Performance at A-State,” is a weekly radio program that features recordings of musical performances from Arkansas State University Music Department students and faculty members.

The program is one hour and broadcasts on KASU 91.9 FM every Wednesday at 9 p.m., and on Sunday at 6 a.m.

Support for the production and promotion of this series is provided by grants from the Kays Foundation and the Arkansas Arts Council. The program host is Dr. Ed Owen, professor of music. Nathan Taylor, KASU production engineer, produces the program.

In addition to the weekly radio broadcast on 91.9 FM, “In Performance at A-State” may also be heard via live-streaming through KASU’s website, kasu.org; through the KASU mobile app; and on smart speakers such as Amazon Echo and Google Home.

In order for new performances to be added to the KASU line up, a KASU Performance Release Form needs to be filled out by the performing students and their faculty member(s). The KASU Performance Release Form may be found by [clicking here](#) and on the A-State Music Department Website under Faculty Resources.

EE. Assessment

Assessment is an essential part of the Teaching & Learning Cycle. It not only provides essential information to students about their progress in their classes and degree but, when used correctly, it can provide valuable information to the teacher about their own effectiveness in the classroom and it can generate data that is essential for the advocacy of the Music Department, its faculty, resources, facilities, and students.

Every department on the A-State campus has assessment reporting responsibilities and the music department is no different. Every year the department’s assessment coordinator must fill out reports that speak to how effectively the department is meeting the program level outcomes of each of the degrees it offers. Each program level outcome requires a minimum of one direct assessment and one indirect assessment so that the coordinator can report on how the department is meeting these program level outcomes for their students.

In music, an exit survey for all graduating music students serves as an indirect assessment for all program level outcomes. Area coordinators must help the assessment coordinator ensure

that every graduating music major, graduate and undergraduate, completes this before they leave A-State. These exit surveys should be issued electronically, and graduates should have ample time to complete them thoroughly in order for the assessment to be as valid and reliable as possible.

The only other two indirect assessment measures being currently used are the repertoire performed by the large ensembles and self evaluations in Elementary Conducting. The assessment coordinator will reach out to ensemble directors and the Elementary Conducting teachers and ask for their repertoire lists and self evaluations at the end of each semester.

The direct assessments used to measure progress toward Program Level Outcomes are jury and recital evaluations, undergraduate music history exams, undergraduate & graduate conducting evaluations, edTPA scores, Praxis scores, Summative Internship Evaluations, Graduate Comprehensive Exams, Graduate Thesis and Recital Papers. The Assessment Coordinator will be asking for data from these assessments each semester from Area Coordinators and the Graduate Coordinator. It is the Area and Graduate Coordinators responsibility to provide the Assessment Coordinator with three items. **Links to Performance Evaluations can be found online on the [Faculty Resources Page](#).**

- 1) The raw data from the assessment (scores, grades, etc)
- 2) A brief comment on whether performance on the assessment met, didn't meet, or exceeded expectations.
- 3) A brief comment on what will be the next step, given the results. If assessments met or exceeded expectations, it is perfectly acceptable to tell the assessment coordinator that no changes to instruction or assessment are needed. If an assessment does not meet expectations, it is imperative that the coordinator detail what in instruction or assessment will change so that next time expectations are met.

FF. Recital Guidelines

- Students majoring in the BME, BA, or BM Performance (Concentration in Instrumental, Vocal, Keyboard) who are enrolled in MUSP 1112, 3112, 3113, or 6112 applied lessons must perform a solo on a Tuesday Morning Recital on their primary instrument once a semester. First-semester freshmen are not required to do so. Solos are defined as works for voice and keyboard, unaccompanied instrumental solos, and works for one instrument and keyboard.
- Substitution for Student Recital requirements include Studio Recitals, Half or Full Recitals, and other performances of solos as defined above, in front of an audience.
- Students majoring in the BM Concentration in Composition are required to have original works performed at least once a school year in front of an audience on Tuesday Morning Recitals, Composition Recitals, Studio Recitals, Chamber Music Recitals, or other performances in front of an audience. First-semester freshmen are not required to do so.

- Students majoring in the BM Concentration in Composition who are also enrolled in vocal or instrumental lessons (MUSP 1111, 1112, 3111, 6111, or 6112) are also encouraged to perform on a Tuesday Morning Recital or other approved performances (see above) on their major instrument/voice, but are not required to do so.
- MUSP 3130, Half Recital (half-length, approximately 25 minutes of music or as approved by the student's primary applied teacher) is required of all Bachelor of Music and Bachelor of Music Education-Vocal students. Recital hearing required 2-4 weeks prior, depending on area. Check area guidelines for exact requirement.
- MUSP 4131, Full Recital (full-length, approximately 45 minutes of music or as approved by the student's primary applied teacher) is also required of all Bachelor of Music students. Recital hearing required 2-4 weeks prior, depending on area. Check area guidelines for exact requirement.
- MUSP 6131, Graduate Recital (full-length, approximately 50 minutes of music or as approved by the student's primary applied teacher) is required of all Master of Music students. Recital hearing 2-6 weeks prior is required, depending on area. Check area guidelines for exact requirement.
- For all student recital performances, appropriate dress for the occasion is expected. Students should confer with their applied teacher for these expectations.
- Three copies of the printed recital program should be submitted to the Music Administrative Assistant in the Music Office (FAC 203) and three copies should be submitted to Dr. Bruce Faske (FAC 251) for licensing and archival purposes.
- Recital receptions are permissible directly following various performances in the Fine Arts Center Lobby. Please notify the Music Office of your needs at least two weeks in advance. Full clean-up is expected afterwards with tables, benches and chairs returned to their proper places.

Note: Each recital must be approved by the appropriate applied teacher. Bachelor of Music Education-Instrumental majors are encouraged, but not required, to present a junior and/or senior recital. BME-Instrumental students may enroll in MUSP 3130, Half Recital, or MUSP 4131, Full Recital, for elective credit.

Guidelines for Planning a Recital

- Order of Scheduling
 - Ensemble Directors/Lecture Concert Series/Faculty Recital Series
 - Date requests begin April 1 for entire academic year
 - Applied Faculty (Faculty Recitals/Studio Recitals/Guest Artists)

- Date requests begin April 15
 - Graduate & Senior Degree Recitals
 - For Fall Recitals: Date requests begin May 1
 - For Spring Recitals: Date requests begin October 1
 - Junior Degree Recitals
 - For Fall Recitals: Date requests begin May 15
 - For Spring Recitals: Date requests begin October 15
 - All other events
 - For Fall Events: Date requests begin August 15
 - For Spring Events: Date requests begin November 15

- Degree Recital Deadlines (to request a date)
 - Fall Recital: September 5
 - Spring Recital: December 1

Any recitals attempted to be scheduled after these dates cannot be guaranteed.

- Standardized Concert Times
 - 2:00p - Saturday + Sunday
 - 5:00p - Monday + Tuesday + Thursday + Friday + Saturday + Sunday
 - 7:30p - Monday + Tuesday + Thursday + Friday + Saturday

All concerts would be scheduled with 60 minutes added to the front of the recital for sound checks prior. For a full recital the recital will be scheduled for 90 minutes (plus 60 minutes on the front). For a half recital the recital will be scheduled for 60 minutes (plus 60 minutes on the front). The extra 30 minutes for the schedule of the recitals will allow for any extra time greeting audiences after and cleaning out the hall.

- Recital Hearings
 - Occur 2 to 4 weeks before the scheduled Recital, depending on Area preference.
 - Area Guidelines for Brass, Keyboard, Percussion, String, Theory & Composition, Voice, and Woodwinds can be found on the A-State Music Department Website on the [Student Resources page](#).
 - Are performed for Area Faculty only
 - Area faculty will assess the performance using the rubric for their Area (using Google Forms or similar), and the student's major professor will share their feedback with the student. Areas will determine the number of faculty members needed
 - If all pertinent faculty cannot be present, Hearings may be recorded, so they can be shared with these faculty later

- Forms:
 - [Recital Date Request Qualtrics form](#) to submit their top three date choices
 - [Google calendar](#) has all available recital dates listed for students to choose their preferred dates.

- Student + Applied teacher will be emailed to confirm which date was selected from their top three choices.
- [Publicity Qualtrics form](#)
 - Collects official program and headshot for the recital
 - Due 4 weeks before the recital
- [KASU Performance Release Form](#)
 - To be filled out by the student and their applied faculty member if they wish their recital to be featured on KASU. More information can be found in section XXIX of this handbook entitled “In Performance at A-State” Radio Show.

Section III: Promotion, Retention, Tenure (PRT) and Post-Tenure Review

A. University and College Level PRT Information

1. For a description of the overall tenure and post-tenure review process, refer to the University Faculty Handbook, Section III., *Faculty Ranks, Promotion, Retention, Tenure, and Post-Tenure Review*.
2. For the College of Liberal Arts and Communication PRT document, consult the Music Website, Important Links: [Faculty Resources](#).

B. Department of Music Criteria for Promotion and Tenure

Revised: October/November 2017, Effective Academic Year 2018-2019

1. 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 his/her 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 his/her 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 his/her place on the University Promotion Retention Committee for that academic year.

2. 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 executive vice chancellor and provost.

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 with regard to 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, by the executive vice chancellor and provost, 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 his or her own recommendations, and send them to the dean for consideration. A Comprehensive Pre-Tenure Review will be implemented that will be 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 record of performance that reflects 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 that would be expected during the mandatory review. If a faculty member fails to earn tenure in this accelerated review cycle, he/she 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 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 him/her 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.

3. Criteria for Promotion to Assistant Professor

While possession of 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. Demonstration of 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 whose specialty is music history, music theory, or music education, must document a record of scholastic 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.

- a. 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 area of teaching
- b. Evidence of creative/scholarly activities at the state, regional, national or international level
- (1) Creative activities may include:
 - Solo recital by invitation, audition, or one reviewed by recognized authorities
 - Solo recital by invitation, audition, or one reviewed by recognized authorities
 - Solo performance with an orchestra, band or choir
 - Accompanying a solo recital or ensemble
 - 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)
 - Conducting a large or small ensemble which receives recognition of excellence.
 - Serving as clinician, directing master classes, serving as 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)
 - Participants in master classes, seminars or symposiums which require audition for acceptance
 - (2) Scholarly activities include:
 - Papers presented at traditional scholarly music forums, either independent or sponsored by state, regional, national, or international organizations (e.g. MTNA, MENC, ACDA, NATS, ABA)
 - 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, Klavier, journals of national and international wind, string, and percussion guilds)
 - Awards, grants, or commissions received pertinent to the faculty member's teaching area
 - 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

4. Criteria for Promotion to Associate Professor

- a. 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 possession of a terminal degree is traditionally a requirement for promotion to Associate 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. Demonstration of these experiences will depend upon the faculty member's area of musical specialization.

- b. 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

- c. Continuance of scholarly/creative/professional activity on the state, regional, national, and international level

- (1) Solo recital by invitation, audition, or one reviewed by recognized authorities
- (2) Solo performance with orchestra or similar ensemble such as 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 clinician, directing masterclasses, serving as adjudicator, or being invited to give demonstrations or lead discussion at conventions or symposiums in the faculty member's appropriate area
- (7) Participation in master classes, seminars or symposiums which require audition for acceptance

- (8) Publication in traditional scholarly music forums, either independent or sponsored by state, regional, national, and international organizations; MTNA, MENC, ACDA, NATS, ABA, etc. should be considered criteria for tenure and/or promotion
- d. Continued service on the university, community, state, regional, national, and international level
 - (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. It is not required, however, that an applicant excel in both scholarly productivity and service. A less-than-exemplary record in one area may be offset by an especially meritorious record in the other.

5. Criteria for Promotion to Professor

- a. 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 possession of 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. Demonstration of these experiences will depend upon the faculty member's area of musical specialization.

- b. Outstanding achievement in the area 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 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
- c. Outstanding achievement in the area of scholarly/creative/professional activity on the state, regional, national, and international level
 - (1) Solo recital by invitation, audition or one reviewed by recognized authorities
 - (2) Solo performance with orchestra or similar ensemble such as 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 clinician, directing masterclasses, serving as adjudicator, or being invited to give demonstrations or lead discussion at conventions or symposiums in the faculty member's appropriate area
 - (7) Participation in master classes, seminars or symposiums which require audition for acceptance
 - (8) Publication in traditional scholarly music forums, either independent or sponsored by state, regional, national, and international organizations (i.e. MTNA, MENC, ACDA, NATS, ABA) should be considered criteria for tenure and/or promotion
- d. Outstanding achievement in the area of service on the university, community, state, regional, national, and international level.
- (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 is mandatory, and a consistent record of service must be obvious.

6. Ranking of Levels

National or International

This is the highest level and the most rare. 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 Spoleto Festival in Italy would be international recognition. A faculty member presenting a solo recital under his or her own auspices will provide critical reviews of such a performance as written by authorities. The most accessible experiences at these levels will include invitation to perform, conduct, direct master classes, etc. at national 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 as national.

State

This includes events which demonstrate recognition of the faculty member's expertise on a state-wide basis. It will include activities such as guest soloist on other college campuses,

playing in a symphony as soloist or regular member, singing with an opera group, or presenting seminars, etc. in other areas of this state.

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, quantity of activities is significant. It is necessary to use a slightly different list of activities for this level than were used for the other three levels. These are:

- a. Faculty recitals (solo or joint recitals presented on the A-State campus or within the accepted
- b. boundaries described as Northeast Arkansas).
- c. Solo performance with ensembles in this region of the state.
- d. Accompanying recitals in this area of the state.
- e. Ensemble performances (faculty groups performing on campus or in this region of the state.
- f. Serving as clinician or adjudicator in this region of the state.
- g. 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 ASU, or conducting performances of ASU organizations in concerts which 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 as commendable endeavors toward professional advancement).

7. 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 be a valuable clinician, adjudicator, or contributor to a master class or symposium. In general, the preparatory steps include:

a. 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.

b. Preparation

Any performing individual must devote many hours per week of rigorous disciplined practice just to maintain the physical strength and coordination necessary to retain mastery of his or her instrument. The conductor must work constantly to maintain the

ability to communicate musical ideas to a group. The actual preparation of a selected program will take additional hours over a period of several weeks and months in order to develop mastery of the chosen literature. Singers must study and master the foreign language text so they can understand and project textual ideas more effectively. Instrumentalists must constantly be learning new techniques required by the most contemporary music styles. In general, approximately fifty to eighty hours of research, study, and practice is devoted to preparing one sixty or seventy-minute concert or recital.

c. Performance

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