

School of Music (SoM)

Role, Scope, Criteria, Standards, and Procedures for the Formal Review of Tenurable Faculty

ADOPTED May 2012

Role and Scope

The School of Music at Montana State University is committed to

- developing and maintaining programs which prepare students for music teaching and related careers.
- providing opportunities for all University students to actively continue their musical endeavors or to gain new musical insights and experiences.
- providing a stimulating cultural environment through the sponsorship of musical events for the enrichment and enjoyment of all students, faculty, and area residents.
- encouraging and supporting faculty excellence in teaching, research and creative activity. It will also encourage the faculty in public and professional service, and their own professional growth.

Academic Programs

Bachelor of Music Education, School Music (K-12 Broadfield) Option

Bachelor of Arts in Music Technology

Bachelor of Arts in Music

Music Minor (non-teaching)

Mission Statement

The School of Music at Montana State University offers dynamic programs in music, music technology, and music education, preparing our students for various professions in music, music education and life-long musical enhancement.

Inspired by the belief that music is central to human ways of life, the SoM affirms the University's mission to serve the people and communities of Montana by providing a musically enriched environment.

The SoM is committed to contributing to the musical world through performance, scholarship, composition, and leadership, and nurturing the musical expression, understanding, discovery, and creativity of its students and faculty.

Overview of Promotion and Tenure Materials

All faculty should be acquainted with the University policies, found in the Faculty Handbook, found at http://www2.montana.edu/policy/faculty_handbook/index.htm, sections 600.00 in particular. Faculty in the SoM should also consult the College of Arts & Architecture Promotion and Tenure document.

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Areas of Research and Creative Activity

Performance: Solo and collaborative recitals; concerto performances; lecture recitals; ensemble performances

Conducting: Music ensembles on and off campus

Scholarship:

Articles, monographs; delivering or publishing conference papers; critical editions of music; reviews of books, musical works, performances; books and chapters in books

Master classes; workshops; poster sessions; seminars; guest lectures

Composition / Arranging: Publications (in print and electronic); performances; recordings; completed compositions; multimedia works

Sound engineering:

Sound design (theater, film, multimedia art), sound production and concert direction (including recording, mixing, editing, mastering)

Sound reinforcement for live musical and theatrical events

Hardware and software development

Areas of Outreach/Service

Activities that use professional abilities, expertise, and judgment for the benefit of the University, profession, and community in support of SoM Role and Scope through:

- Performances and presentations that provide visibility for the SoM and support its role of providing a stimulating cultural environment on campus, statewide, nationally, and internationally, and within the local community.
- Leadership in professional organizations, at conferences and festivals, in local, statewide, national and international venues.
- Participation in various types of university service, including committee work at SoM, college, and university levels.

Criteria

Teaching

Teaching responsibilities include classroom, studio and ensemble instruction, both on and off campus, and advising. Primary responsibilities are those set forth in the letter of hire, annual reviews, and in response to School needs.

The SoM adopts the College of Arts and Architecture Teaching Criteria pertaining to Teaching and Advising. The College criteria are:

- A. the relevance, breadth, and quality of course content;
- B. the currency of the course;
- C. curricular development and innovation;
- D. integration of communications technologies;
- E. student assessment of teaching performance;
- F. peer assessment of teaching performance; and
- G. advising quality including communication of accurate information, assistance with student goal setting, appropriate and timely referral of students, and availability to students.

In addition, the criteria for Supervision of Student Teachers shall be on-site visitation, coordination with on- site supervisor, and record-keeping.

Research/Creative Activity

Faculty in the SoM are involved in these areas of research / creative activity: performance, conducting, scholarship, composition / arranging, and sound engineering. Individual faculty are expected to be active in at least one of these areas.

- A. Performance generates musical experiences that enrich the cultural environment and stimulate musical understanding.

Performances to be considered as research / creative activity must be subject for review and evaluation by peers in the academic and artistic communities. Performances in this category are those whose primary emphasis is artistic and during which the primary activity of the audience is listening.

Performance criteria will include the following:

- type of performance,
- role and level of responsibility of the performer,
- repertoire programmed,
- significance of the performance occasion,
- amount of new preparation involved,
- and other evidence of quality.

- B. Conducting generates musical experiences that enrich the cultural environment and stimulate musical understanding.

Performances to be considered as research / creative activity must be available for review and evaluation by peers in the academic and artistic communities.

Conducting criteria will include the following

- performance level of ensemble,
- role and responsibility of the conductor,
- repertoire programmed,
- significance of the performance occasion,
- amount of new preparation involved,
- and other evidence of quality.

- C. Scholarship involves discovery, application, and/or integration of new musical knowledge and the presentation of that knowledge for review and evaluation by peers in the academic and scientific communities.

Scholarship criteria will include the following:

- format (book, chapter, article, presentation, etc.),
- level of responsibility of authorship,
- significance of publication, audience, or occasion,
- and other evidence of quality.

- D. Composition / Arranging generates new musical experiences that enrich the cultural environment and stimulate musical understanding.

Composition / arrangements to be considered as research / creative activity must be available for review and evaluation by peers in the academic and artistic communities.

Composition / arranging criteria will include the following:

- publication (commercial, self, electronic),
- awards, commissions, grants, jury selection, competitions
- significance and number of the performances,
- and other evidence of quality.

- E. Sound engineering generates new musical experiences through the production of recorded media, multimedia projects, sound design, and sound reinforcement for theatrical, multimedia, and live musical events, development of software and hardware for creative expression in the arts and the music industry.

To be considered as research/creative activity must be available for review and evaluation by peers in the academic and artistic communities.

Sound engineering criteria will include the following:

- release of recordings, software, or hardware
- awards, commissions, grants, jury selection, competitions, invitations
- significance of the occasion and level of responsibility for the sound design and engineering

Outreach/ Service

Service and outreach uses the professional abilities, expertise, and judgments of the faculty for the benefit of the University, profession, and community.

- A. Role of the faculty member in organizations related to the profession: officer, editor, board member, manager.
- B. Role of the faculty member in the University, College and SoM: committees, student organizations, administrative assignments.
- C. Role of the faculty member in performances, workshops, presentations, recruitment, or adjudication that provide community and regional visibility for the School.

Standards

Standard(s) of Effectiveness in Teaching

A. Classroom teaching will be judged effective if:

1. course content reflects current research, literature, and understanding; is relevant to the SoM role and scope; and, when applicable, fulfills state accreditation requirements; and
2. instruction encourages students' development of performance, critical thinking, problem solving, and communication skills as well as a professional knowledge base; and
3. a variety of instructional strategies are used to foster inquiry and positive interaction in the classroom; and
4. there are consistently supportive course evaluations.

B. Studio teaching will be judged effective if:

1. there is evidence of recruitment and retention to ensure a sufficient number of students in the studio to serve ensemble and other SoM needs; and
2. there is student progress in the studio as evidenced by juries, recitals, performance seminar, ensemble performance, and peer review; and
3. the performance quality of the studio is sufficient to serve SoM and ensemble needs; and
4. there are consistently supportive course evaluations.

C. Ensemble teaching will be judged effective if:

1. the performance quality of the ensemble is strong relative to the type of group (auditioned, university, or studio); and
2. instruction encourages individual student progress as evidenced by ensemble performance; and
3. the selection of repertoire provides sufficient musical variety, encourages the development of performance skills, and has musical merit; and
4. there is evidence of recruitment and retention to maintain a viable ensemble; and
5. there are consistently supportive course evaluations.

D. There must be evidence of effective advising.

1. Academic advising will be assigned to option heads and their assistants. All tenure track faculty will engage in professional advising of students in their studio or independent instruction. Faculty will provide a description of advising duties as evidence of effectiveness in this area.

Standard(s) of Effectiveness in Research/Creative Activity

Individual faculty are expected to be effective in at least one of the following areas:

A. Performance will be judged effective:

1. if there is a record of new preparations and performances of artistically important and varied repertoire;
2. if there is recognition for the quality of performances: significance of performance occasions
3. if there is a variety of performance occasions;
4. if there are consistently supportive peer evaluations.

B. Conducting will be judged effective:

1. if there is a record of new preparations and performances of artistically important and varied repertoire;
2. if there is recognition for the quality of performances: significance of performance occasions;
3. if there is a variety of performance occasions;
4. if there are consistently supportive peer evaluations.

C. Scholarship will be judged effective:

1. if there is a consistent record of completed work and submission for publication or presentation;
2. if there is recognition for the quality of scholarship: acceptances, significance of the invitations, grants submitted or grants received;
3. if there are consistently supportive peer evaluations.

D. Composition / arranging will be judged effective:

1. if there is a consistent record of completed work and publication;
2. if there is recognition for the quality of composition / arranging: publication, electronic dissemination, performances, commissions, significant attributes of the occasion for performances;
3. if there are consistently supportive peer evaluations.

E. Sound engineering will be judged effective:

1. if there is a consistent record of sound engineering activity or hardware/software development;
2. if there is recognition for the quality of the product: significance of the releases or events
3. if there are consistently supportive peer evaluations.

Standard(s) of Effectiveness in Outreach/ Service

Outreach / public service will be judged effective:

1. if there is evidence of participation in professional organizations and/or University committees;
2. if there is evidence of service to the community;
3. if there are consistently supportive peer evaluations and external comments.

Standard(s) of Excellence in Teaching

A. Promise of Excellence in Teaching

Candidates must meet the Standards of Promise of Excellence in at least one of the following three teaching areas. All candidates must meet the Standards of Effectiveness in all assigned teaching.

1. Classroom teaching will be judged to have the promise of excellence if:
 - a. all of the criteria for Effectiveness in Classroom Teaching are met; and
 - b. there is evidence of transfer of knowledge and skills among courses, as well as subsequent student achievement; and
 - c. there is evidence of sustained development and improvement in course content and delivery; and
 - d. there are invitations to teach as a guest of another department or in off-campus situations; and
 - e. there is regional recognition for the quality of teaching; and
 - f. there are consistently strong supportive course evaluations.

2. Studio teaching will be judged to show the promise of excellence if:
 - a. there is continued recruitment and retention as evidenced by more than a minimum number of students in the studio to serve ensemble and other departmental needs; and
 - b. significant student progress in the studio is recognized by peer support, juries, recitals, and ensemble performance; and
 - c. the performance quality of the studio is strong as evidenced by auditioned acceptances to programs of study, success in competitions, awards for student performance and other indications of the quality of student performance; and
 - d. there is national, regional, or substantial state-wide recognition of the quality of the candidate's teaching and student progress and performance; and
 - e. there are consistently strong supportive course evaluations.

3. Ensemble teaching will be judged to have the promise of excellence if:
 - a. all the criteria for Effectiveness in Ensemble Teaching are met; and
 - b. the ensemble has received national or regional recognition for its performance quality as evidenced by auditioned acceptances to perform, awards, or other indications of the quality of performance; and
 - c. there is a high degree of student demand to participate in the ensemble; and
 - d. there is evidence of significant individual student progress that can be traced to ensemble participation; and
 - e. the selection of repertoire is musically significant; and
 - f. there are consistently strong supportive course evaluations.

B. Excellence in Teaching

Candidates must meet the Standards of Excellence in at least one of the following three teaching areas. All candidates must meet the Standards of Effectiveness in all assigned teaching.

1. Classroom teaching will be judged excellent if:
 - a. all of the criteria for the Promise of Excellence in Classroom Teaching are met, and there is substantial recognition, internationally or nationally, for the quality of teaching.
2. Studio teaching will be judged excellent if:
 - a. all of the criteria for the Promise of Excellence in Studio Teaching are met, and there is substantial recognition, internationally or nationally, of the quality of the candidate's teaching and student progress and performance.
3. Ensemble teaching will be judged excellent if:
 - a. all the criteria for the Promise of Excellence in Ensemble Teaching are met, and there is substantial recognition, internationally or nationally, for the performance quality of the ensemble.

Standard(s) of Excellence in Research/Creative Activity

A. Promise of excellence in research / creative activity

Individual faculty are expected to meet the Standards of Promise of Excellence in at least one of the following areas:

1. Promise of excellence in performance is demonstrated by: **(evidence)**
 - a. a consistent record of performance that clearly advances the discipline or profession by providing listeners with aesthetic experiences that deepen their knowledge of music and its relationship to the human condition;
 - b. recognition of the quality of performance: significance of performance occasions; reviews in significant publications; juried or auditioned acceptances, invitations, or grants received;
 - c. consistently strong supportive peer evaluations.
2. Promise of excellence in conducting is demonstrated by:
 - a. a consistent record of conducting that clearly advances the discipline or profession by providing listeners with aesthetic experiences that deepen their knowledge of music and its relationship to the human condition;

- b. recognition of the quality of performance: significance of performance occasions; reviews in significant publications; juried or auditioned acceptances, invitations, or grants received;
 - c. consistently strong supportive peer evaluations.
 3. Promise of excellence in scholarship is demonstrated by:
 - a. a consistent record of scholarship that clearly advances the discipline or profession through the discovery, application, and/or integration of new knowledge.
 - b. recognition of the quality of scholarship: publications in journals or by independent companies; refereed acceptances, invitations, or grants received; significant attributes of the occasion for presentations;
 - c. consistently strong supportive peer evaluations.
 4. Promise of excellence in composition / arranging is demonstrated by:
 - a. a consistent record of composition / arranging that clearly advances the discipline or profession by providing listeners with new aesthetic experiences that deepen their knowledge of music and its relationship to the human condition;
 - b. recognition of the quality of composition or arrangements: significance of performance occasions; commissions; reviews in significant publications; juried or auditioned acceptances, invitations, or grants received;
 - c. consistently strong supportive peer evaluations.
 5. Promise of excellence in sound engineering is demonstrated by:
 - a. a consistent record of hardware/software releases, recordings, or other engineering activity that clearly advances the discipline and contributes to artistic events and multimedia activities;
 - b. recognition of the quality of sound design and engineering: significance of occasions; commissions; reviews in significant publications; juried or auditioned acceptances, invitations, or grants received;
 - c. consistently strong supportive peer evaluations.
- B. Research / creative activity will be judged excellent if it receives international or national recognition from peers as having made a contribution to the body of knowledge and creativity germane to a candidate's discipline or profession. Individual faculty are expected to meet the Standards of Excellence in at least one of the following areas:
 1. Excellence in performance can be demonstrated through a combination of:
 - a. substantial recognition for the quality of performances: Awards, recordings made and distributed by independent companies; significant attributes of performance situations, reviews in significant publications; sustained record of juried or auditioned acceptances, invitations, or grants received;

- b. consistently strong supportive peer evaluations.
2. Excellence in conducting can be demonstrated through a combination of:
 - a. substantial recognition for the quality of performances: Awards, recordings made and distributed by independent companies; significant attributes of performance situations, reviews in significant publications; sustained record of juried or auditioned acceptances, invitations, or grants received;
 - b. consistently strong supportive peer evaluations.
3. Excellence in scholarship can be demonstrated through a combination of:
 - a. substantial record of publication in journals and by independent companies; awards, reviews in significant publications;
 - b. quality of publications and significance of the occasions for presentations;
 - c. substantial record of refereed acceptances, invitations, or grants received;
 - d. consistently strong supportive peer evaluations.
4. Excellence in composition / arranging can be demonstrated through a combination of:
 - a. substantial record of publication (commercial, electronic, self);
 - b. awards, significant attributes of the occasion for performances, reviews in significant publications;
 - c. substantial record of recordings and significant attributes of the recordings;
 - d. substantial record of commissions or grants received;
 - e. consistently strong supportive peer evaluations.
5. Excellence in sound engineering can be demonstrated through a combination of:
 - a. substantial record of work in the sound engineering field;
 - b. substantial record of commissions or grants received;
 - c. awards, significant attributes of the occasion for performances, reviews in significant publications;
 - d. consistently strong supportive peer evaluations.

Policies and Procedures

Candidates shall submit to the department committee or department head a dossier that lists all teaching, research / creative activities and service and includes the set of articles, publications, creative endeavors, or other evidence that, in their judgment, represents their best efforts to advance the discipline or profession.

The following information must be included under each appropriate tab:

Pre-tabs "Cover Sheet--Candidate's Dossier," available from the office of the Provost shall be used as the cover page of the dossier.

A copy of the university, college and departmental role and scope (P&T) documents in place at time of hire (for retention reviews) or in place at retention or promotion for tenure reviews and placed in the front pocket of each binder.

V. Assignment and Performance

Letters of appointment

All previously approved goals statements and annual review documents

Copies of retention and/or tenure letters from all levels of review

VI. Curriculum Vitae:

Dated educational and professional background,

Previous experience, and

Awards and recognition.

VII. Personal Statement

Candidates are to organize this statement to match SoM criteria and standards. This should include a self-evaluation of how standards are being met and areas for improvement.

VIII. Teaching

All materials addressed below in "Policies and Procedures for conducting an in-depth assessment of teaching" (page 15) are compiled here.

XI. Research

All materials addressed below in "Policies and Procedures for conducting an in-depth assessment of performance in research/creative activity" (page 18) are compiled here.

X. Service

All materials addressed below in "Policies and Procedures for conducting an in-depth assessment of outreach/public service" (page 19) are compiled here.

Policies and Procedures for conducting an in-depth assessment of teaching are:

The candidate shall submit data relevant to teaching during the period covered by the review. The data required for each standard is listed below.

1. A list of all assigned courses (primary activities) for each semester under review, including course numbers, course titles, number of contact hours, number of credit hours, and enrolments; faculty with studio assignments shall also indicate the number of music majors enrolled.
 2. A detailed list of all other teaching activities and contributions to the instructional program.
 3. Evaluation forms must be submitted as a part of the review process. Candidates shall provide copies of evaluation summaries and evaluation forms. The Knapp form or online forms shall be used unless another instrument is required by another department for courses taught under that department's rubrics.
 4. The Director's written assessments of any observed teaching and-subsequent responses for the current review period, assembled in accordance with the Annual Review process.
 5. Advising: Specify duties or advising activities. Indicate average number of advisees per semester.
 6. A description of professional development related to instructional activities, which give evidence of maintaining currency in the field, developing new skills, or supporting the development of the faculty member as a professional, may be included.
 7. Additional information relevant to instruction (e.g. unique course development, experimental course design, innovative course materials and methodology, media);
 8. List of current and former students, graduates, advisees, colleagues or peers outside the University, to be contacted by the Primary Review Committee as a part of the review process.
 9. Unsolicited letters
- A. Retention. The documentation for demonstrating effectiveness in teaching should address the following points. Candidates must show effectiveness in all of their teaching within the School.
1. Classroom teaching documentation should include:

A narrative that describes in detail how the candidate's teaching meets the standards of effectiveness supported with the following:
 - a. Descriptions of how course content meets SoM curricular objectives, Montana Teacher Education standards, and/or NASM standards.
 - b. Descriptions of student skill development, supported by syllabi for each course taught, copies of homework, projects, exams, and graded samples of student work.
 - c. Descriptions of instructional strategies and lesson plans.
 - d. Course evaluations.
 2. Studio teaching documentation should include:

A narrative that describes in detail how the candidate's teaching meets the standards of effectiveness supported with the following:

- a. Descriptions of student progress, cross-referenced to course syllabi, with supporting documents such as student recital programs, advancement forms, and other evidence of student achievement such as invitations, competition success, masterclass performances, auditions, and awards.
- b. Descriptions of recruitment and retention efforts and success that show that the needs of the School are being met in terms of quality performance and numbers.
- c. Course evaluations.

3. Ensemble teaching documentation should include:

A narrative that describes in detail how the candidate's teaching meets the standards of effectiveness supported with the following:

- a. Descriptions of ensemble progress, including programming decisions, repertoire programming, and other evidence of the quality of ensemble performance.
- b. Descriptions of success in ensemble direction outside of the School as evidenced by guest appearances at festivals and other off-campus ensembles.
- c. Descriptions of recruitment and retention efforts and success.
- d. Course evaluations.

B. Promise of excellence. Candidates need only show the promise of excellence in one area of their teaching to meet the requirements for promotion and tenure based on teaching.

The documentation for demonstrating the promise of excellence in teaching should show how the standards of effectiveness have been met, and:

1. Classroom teaching documentation should include:

A narrative that describes in detail how the candidate's teaching meets the standards of promise of excellence supported with the following:

- a. Descriptions of transfer of knowledge, development of course content and delivery, invitations to teach, and regional recognition of quality teaching.
- b. Descriptions of student superior progress supported by syllabi for each course taught, copies of homework, projects, exams, and graded samples of student work.
- c. Supporting documents such as sample lecture outlines, instructional plans, documentation from peers, letters of invitation to teach, and other supporting documents.
- d. Course evaluations.

2. Studio teaching documentation should include:

A narrative that describes in detail how the candidate's teaching meets the standards of the promise of excellence supported with the following:

- a. Descriptions of student progress and performance quality as evidenced by regional recognition.
- b. Descriptions of recruitment and retention success that clearly results in a studio that exceeds the needs of the School in terms of quality performers and numbers.
- c. Descriptions of success in studio teaching outside the School as evidenced by invitations and other forms of recognition.
- d. Supporting documents such as awards, competition results, acceptances to auditioned performances or programs of study, student recital programs, student recordings, advancement forms, and other supporting documents.
- e. Course evaluations.

3. Ensemble teaching documentation should include:

A narrative should describe in detail how the candidate's teaching meets the standards of the promise of excellence supported by the following:

- a. Descriptions of ensemble progress and performance quality as evidenced by regional recognition.
- b. Descriptions of success in ensemble direction outside of the School as evidenced by guest appearances with All-State ensembles, non-MSU collegiate conducting, or other similar activity.
- c. Supporting documents such as programs, recordings, auditioned acceptances, letters of invitation, awards, and other evidence of regional recognition for teaching.
- d. Course evaluations.

- C. Excellence in teaching. The documentation that demonstrates that the standard of excellence in teaching has been met must show that the standard of the promise of excellence has been met. In addition, the documentation must show that there is substantial evidence of international or national recognition for the quality of classroom, studio, and/or ensemble teaching.

Policies and Procedures for conducting an in-depth assessment of performance in research/creative activity are:

Each candidate shall include a description of research / creative activities, including listings of performances, publications, presentations, compositions, sponsored research, grants applied for, received, and amount of award, and other creative accomplishments, with appropriate documentation. External peer review must be included for tenure, promotion and special reviews. A description of professional development related to research / creative activities, which are evidence of maintaining competence, developing new skills, or supporting the development of the faculty member as a professional, may be included.

A. Performance:

1. Compile a set of performances that is representative of the best efforts of the candidate to advance the discipline or profession. For each performance in this set, indicate the type of performance, role and level of responsibility of performer, repertoire programmed, significance of the performance occasion, whether new preparation was involved, and other evidence of the quality of performance.
2. For this set of performances, include copies of programs, letters of invitation, recording of representative material, and other documentary evidence.
3. List of all performances, including dates, repertoire, and significance of the performance occasions.

B. Conducting:

1. Compile a set of performances from the review period that is representative of the best efforts of the candidate to advance the discipline or profession. For each performance in this set, indicate the ensemble, repertoire, role and level of responsibility of the conductor, significance of the performance occasion, whether new preparation was involved, and other evidence of the quality of conducting.
2. For this set of performances, include copies of programs, letters of invitation, recording of representative material, and other documentary evidence.
3. For the review period, list all performances, including ensembles, dates, and repertoire, and significance of the performance occasions.

C. Scholarship:

1. Compile a set of material from the review period that is representative of the best efforts of the candidate to advance the discipline or profession. For each item in this set, indicate the format (book, chapter, article, presentation), type of research (discovery, synthesis, application), significance of publication, audience, or occasion, and other evidence of the quality of scholarship.
2. For this set of material, include copies of publications, invitations, and other documentary evidence.
3. For the review period, list all books, papers, publications, and presentations completed.

D. Composition / Arranging:

1. Compile a set of composition / arrangements from the review period that is representative of the best efforts of the candidate to advance the discipline or profession. For each item in this set, indicate the format (publication, recording, performance), significance of the performances, and other evidence of the quality of composition.
2. For this set of material, include copies of publications, recordings, programs, invitations, and other documentary evidence.
3. For the review period, list all composition / arrangements completed, performances, recordings, and publications.

E. Sound engineering:

1. Compile a set of materials from the review period that represents the best efforts of the candidate to advance the discipline or profession. For each item in this set, indicate the format (publication, recording, performance), significance of the activity, and other evidence of the quality of sound engineering.
2. For this set of material, include copies of recordings, software, hardware descriptions, details of responsibility with respect to media and multimedia events, programs, invitations, and other documentary evidence.
3. For the review period, list all projects completed.

Policies and Procedures for conducting an in-depth assessment of outreach/service are:

Effectiveness in service and outreach shall be demonstrated through evaluation by peers and colleagues within the University. Promise of Excellence and Excellence in service and outreach shall be demonstrated through evaluation of professional and public service activities by peers outside the University.

Each Candidate shall include a description and documentation of University and public service indicating service accomplishments at the School, College, and University levels, and of professional contributions at the University, community, regional and national levels.

- A. For the review period, list organizations, committees, and other service activity.

RESPONSIBILITIES OF THE PRIMARY REVIEW COMMITTEE

Each department shall establish a "departmental review committee" to consider the dossier submitted by each candidate for review and formulate its recommendation for retention, tenure, and/or promotion. [FH 813.00]

Membership and Procedures for Selection

The Primary Review Committee shall be composed only of tenured or tenurable faculty at least a majority of whom shall be elected by faculty. The committee shall have at least twenty five percent (25%) female and/or minority representation whenever possible. No faculty member shall serve on the committee during the review of her or his own dossier.

The Director may be present at committee meetings at the discretion of the committee. The Director may present data that is essential to the committee's deliberations, but shall not be present when the committee votes. [FH 813.01]

- A. **Membership.** The Primary Review Committee shall consist of two tenured faculty who serve two-year terms and one other faculty member who serves a one-year term. There should be at least two ranks represented if possible. A tenured or tenure-track faculty person from outside the department shall be recommended by the committee to the music faculty for majority approval as a fourth member of the committee. At least one member of this four-person committee must be representative of a minority as defined by the University Affirmative Action Office.
- B. **Election.** The members of the committee are elected by majority vote of the tenured and tenure-track faculty. The election will be held in January. One of the two-year positions will be elected in even years, the other in odd years.
- C. **Chair.** The Chair shall be the tenured member serving the second year of a two-year term.
- D. **A committee member undergoing review must vacate committee membership during consideration of his or her review, or the review of his or her spouse, significant other, or relative. A replacement from the music faculty will be chosen by majority vote of the faculty without regard to rank. The replacement must be tenured or on a tenure-track contract.**

Responsibilities of the Committee

The Primary Review Committee shall review all submitted materials and may solicit and obtain additional materials it deems necessary to make a thorough and substantive review of the candidate's qualifications. [The] committee shall conduct a fair, objective, independent, and substantive review of the candidates' dossiers based on department, college, and University criteria and standards. (See 600.00.) [FH 813.00]

Each candidate shall submit a list of persons from whom the committee or Director may solicit evaluations and letters of support. Candidates shall not themselves solicit letters of support. [FH 471.01]

A general solicitation of student and faculty comments will be made. Such submissions are protected by rules of confidentiality. Respondents must identify their relationship to the candidate, and address only those issues they are qualified to comment on. Comments must be signed by the respondent, and must be received prior to the decision of the department committee.

SoM procedures must be consistent with college and university policy.

- A. The Primary Review Committee shall review all submitted materials, external and internal, and may solicit and obtain additional material it deems necessary to make a thorough and substantive review of the candidate. No materials may be added to the dossier without notice to the candidate and opportunity for the candidate to respond [FH 813.02]. The committee shall prepare its written recommendation, with vote tally, concerning retention, tenure and/or promotion of each candidate. This recommendation will be forwarded to the Director, with a copy sent to the candidate. These materials shall become a part of the faculty member's personnel file and the candidate may request summaries of confidential materials following completion of the committee review. In cases of promotion review, the candidate, following written notification of the committee recommendation, may decide to proceed or to withdraw from further review.
- B. Each review committee or reviewing administrator may request further documentation from the candidate. The candidate may not add to, alter, modify, delete, or remove documents from her or his dossier once it has been submitted except by:
 - 1. updating the status of materials in support of tenure unknown at the time the dossier was submitted,
 - 2. responding to a review committee's notice that materials in addition to those identified in the departmental promotion and tenure document have been added to the dossier,
 - 3. responding to a request for further documentation.
- C. The candidate shall be notified in writing by the Review Committee of the receipt of any unsolicited materials including materials received by reviewers not on the candidate's formal solicitation list. These materials must be received prior to the decision of the Review Committee.

Unsolicited laudatory letters may be included at the discretion of the committee. Unsolicited complaints or criticisms which have not been investigated or made known to the individual concerned shall not be placed in the personnel file or considered in any personnel decision.

- D. The Review Committee is responsible for annually reviewing, making suggestions for modification of the role and scope, criteria and standards document of the SoM.
- E. Extra committee procedures:

Copies of invitations, directions and description of selection process for external reviewers must be included directly under the "external peer reviewers tab." Please include completed external reviewer information sheet located in P & T binder in the music office.

Procedures for Obtaining External Peer Reviews

Each department shall establish the specific procedures by which external peer reviews shall be conducted. If they are required, peer reviews shall be obtained from no fewer than three (3) external reviewers, the majority of whom shall be recommended by the department committee, the minority of whom shall be recommended by the candidate. [FH 813.03]

External peer review appropriate to the specific discipline and which may be derived from a variety of sources is required for research/creative activities for candidates seeking tenure, or promotion to the ranks of Associate Professor or Professor, and for candidates seeking to meet the standard of Promise of Excellence in teaching. It is welcome for service activities.

The candidate may submit a list of names to be used by the Review Committee which may include non-peer reviewers such as former students.

- A. External reviews are required for the evaluation of Research / Creative activity in promotion, and tenure reviews. External reviewers will be asked to provide an in-depth assessment of the candidate's accomplishments in Research and Creative activity as compared to SoM standards. External reviewers will be directed to provide this assessment in writing to the Review Committee. These materials shall become part of the faculty member's personnel file and the candidate may request summaries of confidential materials following completion of the Committee review.
- B. Peer reviews shall be obtained from at least four external reviewers. The Review Committee shall choose at least three reviewers whose assignments are comparable to the candidate and who are from comparable institutions. The candidate shall supply a list from which an additional external reviewer will be selected by the Review Committee. The candidate shall not personally solicit letters of support.
- C. External reviewers shall be furnished with information relevant to the review.
 1. Background material about the candidate: Curriculum Vitae and a copy of candidate's principle duties and responsibilities.
 2. Background material about the department: a copy of departmental Role and Scope, Standards and Criteria.
 3. Evaluation material: A copy of the Research / Creative Activity section of the candidate's materials, including relevant attachments.
- D. Teaching activity and Service and Outreach
Candidates shall submit a list of names which can be used by the Review Committee for formal solicitation of reviewers for the teaching activity and for service and outreach. This list may include the names of current and former students, graduates, colleagues, or peers from outside of the University. The candidate shall not personally solicit letters of support.

Procedures for Obtaining Internal Reviews

Each department shall establish the specific procedures by which letters of support and/or internal reviews by students, staff, and other faculty shall be obtained. Candidates shall not solicit letters of support or internal reviews for themselves. [FH 813.04]

The list of names to be used by the Review Committee for formal solicitation may include non-peer reviewers such as colleagues in other disciplines. The candidate may review the committee's final list of names, and may notify the committee of potential professional or personal conflict of interest.

- A. Peer Review of teaching. The members of the Review Committee will observe the candidates' teaching in the spring and fall terms just prior to the review, either individually or as a group. Each area of the candidates' teaching should be observed during this process. The committee members will make arrangements with the candidate for appropriate times for observation. The candidate will provide to them appropriate background information about the lesson, e.g., semester goals, immediate objectives, curricular concerns, etc.

All faculty members will be invited by the Committee to submit a written evaluation of the candidate in the form of a signed letter. A request for this input will be circulated by the Committee.

- B. Student Reviews. A minimum of five students will be selected by the Review Committee to write evaluative letters as a part of the internal review process. All students will be invited by the Committee to submit written comments in the form of a signed letter. A request for this input will be posted in the School by the Committee.

Actions of the Committee

The Review Committee:

- A. prepares a written recommendation, with vote tally, concerning the retention, tenure, and/or promotion of each candidate, and
- B. forwards the recommendation to the Director, sending a copy to the candidate. The recommendation becomes a permanent part of the faculty member's personnel files maintained in the SoM office.

RESPONSIBILITY TO PREPARE AND SUBMIT DOSSIER

It is the responsibility of the faculty member under review to demonstrate to the satisfaction of colleagues and professional peers that high standards of performance have been met.

The candidate is responsible for preparing the dossier and making her or his case for retention, tenure or promotion.

Requests for Additional Documentation

Each review committee or reviewing administrator may request further documentation from the candidate.

Prohibition Against Altering Dossier Once It Has Been Submitted

The candidate may not add to, alter, modify, delete or remove documents from his or her dossier once it has been submitted except by:

- A. updating the status of materials in support of tenure unknown at the time the dossier was submitted,
- B. responding to a review committee's notice that materials in addition to those identified in the role, scope, criteria, standards and procedures documents have been added to the dossier, or
- C. responding to a request for further documentation.