

**DEPARTMENT OF MUSIC
UNIVERSITY OF MINNESOTA, DULUTH**

Departmental Statement of Standards for Tenure/Promotion Required by Section 7.12 of the
Regulations Concerning Faculty Tenure

I. INTRODUCTORY STATEMENT

This document describes with more specificity the standards and indices which will be used to evaluate whether candidates meet the general criteria in Section 7.11 of the Regulations. For a complete perspective, the reader is advised to review Sections 7.11 and 7.12 in their entirety.

II. DEPARTMENTAL MISSION STATEMENT

The Department of Music is a primary cultural center in northern Minnesota for those who seek a comprehensive music education and for those who wish to enrich their lives through involvement with music.

The department provides historical, theoretical, pedagogical, and creative experiences in music that are indispensable for all who plan to teach, perform, or create. The department prepares students for a lifetime of experiences in music by developing an understanding of the significance and meaning of music in life and provides a program of performance and outreach activities for the cultural enrichment of the campus, community, and region. The department also serves as a regional resource center for music teachers and leaders. Dedication to scholarly excellence and quality teaching underlies all department academic and artistic endeavors.

III. CRITERIA FOR TENURE

As in all matters of evaluation, the credentials and professional standards of the evaluators should be substantiated. The Department of Music recognizes the following standards and indices essential in the evaluation of all faculty for purposes of promotion and tenure:

A. TEACHING

1. According to the UEA contract, student evaluations are required for each course taught by a faculty member. The department recognizes that additional forms of evaluation may provide stronger documentation for assessing teaching effectiveness. Appropriate documentation may include, but shall not be limited to any of the following:
 - a. Summaries of new courses developed or existing courses revised.
 - b. Summaries of faculty development activities related to teaching and advising.

- c. Examples of student work directed by the faculty member (e.g. project reports, term papers, theses, concerts and recitals).
- d. Evidence of teaching awards or honors.
- e. Student evaluations of classes, applied lessons and ensembles.
- f. Peer evaluation of classes, applied lessons, ensembles.
- g. Peer or off-campus peer evaluation of performances of students who are under the tutelage of the faculty member.
- h. Peer or off campus evaluation, over several years time, of class syllabi, texts used, tests given, and creative tasks assigned.

2. Other aspects of teaching which may be considered for tenure or promotion decisions include participation and effectiveness in undergraduate and graduate academic advising, professional and/or career counseling, work on or chairing of the examining committees of graduate students, coordination of special departmental programs, and supervision of teaching assistants and student teachers. A comprehensive summary of accomplishments and any possible evaluative material by peers or students should be provided.

B. RESEARCH (Professional Distinction in Artistic Production or Scholarly Research)

- 1. Fields. The fields of music for demonstrating scholarly and creative activity are:
 - a. Performance
 - b. Conducting
 - c. Composition
 - d. Music History
 - e. Music Education
 - f. Music Theory

Since most faculty members have teaching assignments and duties in two or more areas, the requirements for attaining tenure and promotion cannot be defined quantitatively. It is not practical to specify, for example, a certain requisite number of published articles or compositions because the faculty member might also be heavily engaged in performance.

- 2. Evaluation. For evaluating scholarly and creative activity, one or more of the following categories is used:
 - a. Performance and Conducting
 - b. Composition
 - c. Research/Writing

No single category will be given a greater weight nor will they be compared quantitatively. Promotion to a higher rank should in any case entail significant contributions relative to the teaching assignment.

3. Degrees. In the areas of Music History, Music Theory, and Music Education, the doctorate (e.g.; PhD, EdD, DMA) is considered the terminal degree. For a person whose principal discipline and teaching assignment is performance, conducting, or composition, the Master's degree or Artists Diploma and significant peer recognition and accomplishments are acceptable.
4. Criteria. The criteria for evaluation are:
 - a. Performance/Conducting

Concerts and recitals are the primary resource for measuring creative work. A continual record of public performances is expected which demonstrates mastery of instrument and/or ensemble, level and quality of artistic expertise, and musicianship.

- (1) Solo or small group performances are generally given more weight than participation in large ensembles. An exception to this could be a leadership role in a large professional ensemble.
- (2) Conducting ensembles will be evaluated, in part, according to the nature and objectives of the ensemble, which can be a factor in measuring the accomplishments of a conductor. For example, a conductor who leads an ensemble with rigid entrance auditions would be expected to achieve at a higher level than the conductor of a group with no entrance audition requirements.
- (3) International, national, and regional performances are given more weight than local performances. The reputation of the organization sponsoring the performance is an important evaluative criterion.
- (4) Invitational concerts have more weight than those that are self-arranged.
- (5) Diversity of concert activities is a measure of the musician's capabilities.
- (6) Documentation should be in the form of:
 - (a) Peer or off-campus peer evaluation in written form, preferably after attendance at the event, but also may be through a taped recording.
 - (b) Written evaluation by professionals in the field who have reputable musical expertise.
 - (c) Newspaper and periodical reviews, with metropolitan newspapers having more weight than local, and national periodicals having more weight than regional.
 - (d) Grants, commissions, fellowships, and awards received and invitations to perform nationally. The prestige of the award or commission will be considered.

b. Composition

- (1) More weight is given to original compositions than to arrangements of pre-existing works.
- (2) A published work has more weight than one not published; rentals from a publishing house are considered published works.
- (3) International, national and regional performances of a work are given more weight than local performances. Repeated performances can demonstrate that the work may become significant in the repertoire.
- (4) Documentation should be in the form of:
 - (a) Peer or off-campus peer evaluation in written form, preferably after attendance at the event, but also may be through a taped recording.
 - (b) Written evaluation by professionals in the field who have reputable musical expertise.
 - (c) Newspaper and periodical reviews, with metropolitan newspapers having more weight than local, and national periodicals having more weight than regional.
 - (d) Grants, commissions, fellowships and awards received; prestige of the award or commission will be considered.

c. Research/Writing

- (1) Professional distinction in the area of research and writing is evaluated primarily through the following means:
 - (a) Original research which is based upon primary sources is generally valued more highly than work which depends heavily upon secondary sources.
 - (b) Research which explores theoretical issues in learning is considered to have more scholarly validity than articles which are primarily descriptive or anecdotal.
 - (c) Publication of articles and/or books and extended book reviews in the area of the faculty member's training and expertise.
 - (d) Publication in journals recognized by peers as being important in the field of music research is usually given more weight than articles written for more general, non-academic audiences.
 - (e) Publications which are refereed, abstracted, and/or indexed and which are national or international in scope tend to be those with the most serious academic research. (Listings available for reference in music department office).

- (f) Presentation of papers and/or workshops by invitation, or inclusion at professional meetings in the areas of history, theory, education, and performance demonstrate academic reputation. Generally, more weight will be given to international and national than to regional and local professional meetings.
- (g) Development of video-tapes or computer programs within the field of expertise. More weight is given when such materials are utilized by other professionals in the field.

C. SERVICE

1. Service contributions must be viewed within the context of general University definitions and existing policies of the UMD School of Fine Arts.
2. The Tenure Regulations approved by the Board of Regents in February, 1985, state that the individual's "participation in the governance of the institution and other services to the University and service to the academic unit may be taken into consideration, but are not in themselves bases for awarding tenure."
3. The Guidelines for Departmental Statements of Standards for Tenure/Promotion of the School of Fine Arts, indicate that contributions and service to the University and community are expected. All faculty should participate in department, school, and campus committees and events. Community service and involvement is a necessary professional obligation to the perpetuation of the arts.
4. Apart from regular participation in the routines of institutional governance, the following are examples of activities which may indicate outstanding contributions in the area of service:
 - a. Leadership roles within the University governance process, and/or participation on special committees or task forces.
 - b. Evidence of significant activity and leadership with organizations related to the faculty member's discipline on the local, state, national and international levels. These activities should result in observable changes for the improvement of the profession that can be supported effectively by other involved in the organization. Such activities clearly go beyond being merely a member of an organization.
 - c. Activity as a consultant, performer, lecturer, juror, adjudicator or panelist in the field of music. Information as to the reputation and influence of the sponsoring organization should be provided.
 - d. Editorial service for professional publications.
 - e. Guest lecturing, both within the University and at other institutions.

5. The quality of participation in service activities may be supported through letters or comments from others who have served with the faculty member, from committee chairs or from those who have received the service. In some cases, a summary of the service contribution with a report of its effectiveness would be appropriate.

IV. PROMOTION

University policy provides that indefinite tenure and promotion recommendations may be made at any time a candidate has satisfied the requirements.

Note: Some faculty members are assigned to teach in more than one area and in those instances, this could affect, to some extent, the application of the following criteria.

A. Promotion to Associate Professor

1. Teaching

Effectiveness in teaching should be documented as indicated in III. Criteria for Tenure. A. Teaching.

2. Research

a. Performance/Conducting

For tenure and/or promotion to Associate Professor, evidence of professional recognition on both the local and national level is expected. This recognition should primarily come through a strong ongoing record of artistic performances in areas such as solo recital, lecture-recital, accompanist or as a member or conductor of small or large ensembles. Peer and critical evaluation should come from a variety of individuals locally or nationally recognized in the profession and held in high esteem. Invitations to perform, direct or serve as a consultant with respected organizations also are evidence of professional recognition. The doctorate is the expected terminal degree in both tenure and rank advancement considerations, however, a Master's degree or Artist's Diploma may be acceptable if the individual has achieved significant peer recognition and accomplishment in the profession.

b. Music History

For tenure and/or promotion to the rank of Associate Professor, a faculty member's research should evidence a firm direction which has been evaluated positively by other professionals in the field. A strong ongoing record of

refereed publications is expected, which may encompass articles in reputable journals such as Journal of the American Musicological Society, College Music Symposium, Ethnomusicology, or the production of books, or major articles in encyclopedias and dictionaries such as Groves Dictionary of Music. The doctorate is the expected terminal degree in both tenure and rank advancement considerations.

c. Music Education

For tenure and/or promotion to the rank of Associate Professor, a faculty member's research efforts should receive the same rigorous type of outside evaluation by recognized professionals in the field as for music historians. Letters or critical reviews should address the quality of the research, the originality of the work and its contribution to the field. A strong ongoing record of refereed publications is expected in reputable journals such as the International Journal of Music Education, The Journal of Research in Music Education, Bulletin of the Council of Research in Music Education, Music Educator's Journal, and The Music Therapy Journal.

Invitations to conduct workshops, clinics, or present papers by institutions or associations of distinction, consultantships, work on curriculum construction, record of successful grant writing, and other similar endeavors along with record of awards are evidences of professional distinction. The doctorate is the expected terminal degree in both tenure and rank advancement considerations.

d. Composition

For tenure and/or promotion to the rank of Associate Professor, evidence of professional recognition is required. This recognition is attained through a strong ongoing record of compositions which are published or made available on a rental basis by publishers or compositions which are commissioned. Performance of unpublished compositions by reputable individuals and organizations held in esteem and recognized in the profession at the local and national level also is evidence of professional recognition. The Master's degree or Artist's Diploma and significant peer recognition and accomplishments are acceptable terminal degrees.

e. Theory

For tenure and/or promotion to the rank of Associate Professor, Publication

in refereed journals, such as The Journal of Music Theory or Music Analysis, invitations from credible institutions and associations to present lectures or papers, and record of awards are evidence of professional recognition. The doctorate is the expected terminal degree.

3. Service

Evidence of service should be indicated as outlined in III.C. Criteria for Tenure. Service.

B. Promotion to Full Professor

1. Teaching

Effectiveness in teaching should be documented as indicated in III. A. Criteria for Tenure. Teaching.

2. Research

a. Performance/Conducting

For promotion to Professor, a faculty member must have attained increased and consistent recognition by the profession through research and publications and evaluation as indicated in A. 2. b. above. The Master's degree or Artist's Diploma and significant peer recognition and accomplishments are acceptable for advancement in rank.

b. Music History

For promotion to Professor, a faculty member must have attained increased and consistent recognition by the profession through research and publications and evaluation as indicated in A. 2. b. above. The doctorate is necessary for advancement in rank.

c. Music Education

For promotion to Professor, a faculty member must have attained increased and consistent recognition by the profession through scholarly activities and evaluations as indicated in A. 2. c. above. The doctorate is necessary for advancement in rank.

d. Composition

For promotion to professor, a faculty member must have attained increased and consistent recognition by the profession through the scholarly and creative activities and evaluations as indicated in A. 2. d. above. The Master's degree or Artist's Diploma and significant peer recognition and accomplishments are acceptable for advancement in rank.

e. Theory

For promotion to Professor, a faculty member must have attained increased and consistent recognition by the profession through the scholarly and creative activities and evaluations as indicated in A.2.d. above. The doctorate is necessary for advancement in rank.

3. Service

Evidence of service should be indicated as outlined in III. C. Criteria for Tenure. Service.

V. PROCEDURES

The department complies with the procedures for promotion and conferral of indefinite tenure set forth in Section 201.000 of the collective bargaining agreement between the Regents of the University of Minnesota and the University Education Association.