

**UNC CHARLOTTE
DEPARTMENT OF MUSIC**

**Guidelines for Reappointment, Promotion, and Tenure
Procedures and Criteria
As Approved by the Faculty, October 1, 2010**

The Department of Music has adopted the following *Guidelines for Reappointment, Promotion and Tenure Procedures and Criteria* in accordance with the following documents: *The Code of the Board of Governors of The University of North Carolina* (hereinafter referred to as *The Code*), the *Tenure Policies, Regulations, and Procedures of the University of North Carolina at Charlotte* as currently in effect (hereinafter referred to as *TPRP-UNCC*), and the *College of Arts and Architecture Procedures for Reappointment, Promotion, and Conferral of Permanent Tenure* (hereinafter referred to as *CoAA-RPT*). If any part of the *Guidelines for Reappointment, Promotion and Tenure Procedures and Criteria* is found to be in conflict with either *The Code*, the *TPRP-UNCC*, or the *CoAA-RPT – The Code*, the *TPRP-UNCC*, or the *CoAA-RPT* shall prevail.

I. PROCEDURES AND DOCUMENTATION

- A. The Dean of the College shall provide notice of an impending review to faculty member(s) scheduled for reappointment, promotion, and tenure, with copies to the Chair of the Department and the Department Review Committee (DRC), by no later than March 1 of the academic year preceding the review.
- B. The faculty member shall submit a letter to the Dean acknowledging understanding of review policies and dates of submission by no later than March 15 of the academic year preceding the review.
- C. Any candidate seeking promotion and/or tenure (*not* reappointment) shall meet with the DRC to assist with the identification of qualified external reviewers by no later than May 1 of the academic year preceding the review.

Both the candidate and the Chair shall provide the DRC with the names of six potential reviewers, with the contact information and a rationale for the appropriateness of each reviewer. The candidate shall be given the opportunity to request that certain reviewers from the Chair's list be excluded from consideration, either because of bias or conflict of interest, but shall have no further input regarding the selection of external reviewers. After consulting with the candidate, the DRC shall forward to the Chair a list of six reviewers: three from the candidate's list and three from the Chair's list. The Chair shall request letters from these six reviewers evaluating the quality and significance of the candidate's scholarly activity.

The overall goal in selecting external reviewers is to choose objective, qualified individuals capable of rendering unbiased, authoritative evaluations. The reviewers must be active members in the candidate's field, usually holding tenured positions in comparable music programs or in aspirational peer institutions. An effort should be made to exclude anyone having a close association with the candidate.

- D. Any candidate seeking promotion and/or tenure (*not* reappointment) shall present the Chair with six dossiers (one for each external reviewer) demonstrating the quality and significance of the candidate's scholarly activity by no later than June 1 of the academic year preceding the review. The materials submitted to external reviewers shall include:
1. A personal statement highlighting achievement in scholarly/creative work, teaching, and service, as defined in the *UNC Charlotte Academic Personnel Procedures Handbook*; the *College of Arts and Architecture Procedures for Reappointment, Promotion, and Conferral of Permanent Tenure*; and Appendices II, III, and IV of this document.
 2. A current Curriculum vitae.
 3. Copies of annual evaluations letters to the candidate for the period since the candidate's initial appointment, promotion, or tenure decision, whichever is most recent.
 4. Reappointment letters from the DRC, the Chair, the College Review Committee, and the Dean (this only applies to candidates for conferral of permanent tenure and/or promotion to the rank of Associate Professor).
 5. Documentation of scholarly/creative work.
 6. Any additional documentation deemed necessary by the faculty member.
- E. All faculty members under review for reappointment, promotion, and tenure shall submit all required materials to the Dean with a letter of transmittal by no later than the first day of classes of the academic year of the review. The materials submitted to the Dean shall include:
1. A personal statement highlighting achievement in scholarly/creative work, teaching, and service, as defined in the *UNC Charlotte Academic Personnel Procedures Handbook*; the *College of Arts and Architecture Procedures for Reappointment, Promotion, and Conferral of Permanent Tenure*; and Appendices II, III, and IV of this document.
 2. A current Curriculum vitae.
 3. Copies of annual evaluations letters to the candidate for the period since the candidate's initial appointment, promotion, or tenure decision, whichever is most recent.
 4. Reappointment letters from the DRC, the Chair, the College Review Committee, and the Dean (this only applies to candidates for conferral of permanent tenure and/or promotion to the rank of Associate Professor).
 5. Documentation of scholarly/creative work.
 6. Documentation of teaching since the candidate's initial appointment, promotion, or tenure decision, whichever is most recent, including a complete list of courses taught with recent syllabi and copies of student evaluations. Candidates for reappointment, tenure, and/or promotion to Associate Professor (*not* promotion to full Professor) should also supply copies of all peer evaluations.
 7. Any additional documentation deemed necessary by the faculty member.

8. The lists of potential reviewers originally provided by both the candidate and the Chair (see Section I.C), with the contact information and a rationale for the appropriateness of each reviewer.
- F. The DRC shall examine all review materials and after discussion and deliberation present its recommendation to the Chair following the procedures outlined in the *Tenure Policies, Regulations, and Procedures of the University of North Carolina at Charlotte* and *The UNC Charlotte Academic Personnel Procedures Handbook*.
- G. After receiving the recommendation of the DRC, the Chair shall make a determination following the procedures outlined in the *Tenure Policies, Regulations, and Procedures of the University of North Carolina at Charlotte; The UNC Charlotte Academic Personnel Procedures Handbook; and the College of Arts and Architecture Procedures for Reappointment, Promotion, and Conferral of Permanent Tenure*. The Chair shall provide the determination and the rationale for such determination on reappointment, promotion, or conferral of Permanent Tenure in writing to the faculty member to whom it pertains simultaneously with its transmittal to the Dean by no later than October 1.

II. CRITERIA FOR REAPPOINTMENT, PROMOTION, AND TENURE

These Reappointment, Promotion, and Tenure criteria are adopted by the faculty of the Department of Music to fit its particular needs, in recognition of the diverse responsibilities of the Department's faculty. These criteria are not intended to prescribe a uniform pattern of accomplishments that must be achieved by all candidates for Reappointment, Promotion, and Tenure. Rather, they identify ways of evaluating accomplishments in the three areas of scholarly/creative work, teaching, and service while permitting the flexibility necessary to accommodate the individual talents and interests of the faculty within the guidelines set by the University and the College. Candidates should describe in their personal statement their activities in scholarly/creative work, teaching, and service and the pertinence of these activities to the mission and goals of the Department, College, and University.

Music faculty can be categorized as being in the academic area, the applied area, or the ensemble area, and may be involved in more than one of these areas. Of the four Appendices of this document, the first provides a general explanation of all three areas, while the following three provide specific, detailed information about each separate area. References to these Appendices will appear throughout this document.

Faculty members will normally hold an appropriate terminal degree and will have a record of scholarly/creative achievement beyond the terminal degree. Some faculty members may be recruited from the ranks of established performers and artist-teachers. In these cases, the performance level and artistic success of the professional experience should be considered along with the academic credentials of the candidate.

A. Reappointment of an Assistant Professor

The DRC shall examine the evidence regarding a candidate's anticipated growth as a scholar/artist, teacher, and university citizen, which shows the future promise of the candidate's ability to satisfy the Department's criteria for promotion to associate professor with conferral of permanent tenure.

The DRC will consider the following criteria:

1. Scholarly/creative work: successful candidates are expected to demonstrate evidence of a clearly defined scholarly/creative agenda and a record of peer reviewed work that effectively illustrates the promise of significant professional contributions at the national level. Examples of activities for evaluating the quality and significance of the candidate's scholarly activity are listed in the relevant Appendices of this document.
2. Teaching: successful candidates are expected to demonstrate evidence of satisfactory/average to very good teaching skills. Judgments regarding teaching skills are based on (1) the systematic use of approved departmental student evaluation forms, and (2) through first-hand classroom observations by faculty colleagues (including observations of teaching and student performance) of activities listed in the relevant Appendices of this document.
3. Service: successful candidates are expected to demonstrate evidence that they have actively and effectively participated in the types of university, community, and/or professional activities that are listed in the relevant Appendices of this document.
4. Other: successful candidates are expected to demonstrate evidence that their teaching and service activities effectively support the Department's academic mission.

B. Promotion from Assistant Professor to Associate Professor with Tenure.

The DRC shall examine the evidence regarding a candidate's anticipated growth as a scholar/artist, teacher, and university citizen, which shows the future promise of the candidate's ability to satisfy the Department's criteria for promotion the rank of Professor. The candidate's entire professional career will be assessed, but particular emphasis will be placed on development while serving at the University of North Carolina at Charlotte.

The DRC will consider the following criteria:

1. Scholarly/creative works: successful candidates are expected to demonstrate evidence of a clearly defined scholarly/creative agenda and a record of peer reviewed work that effectively illustrates significant professional contributions at the national level in the candidate's field of specialization. Examples of activities for evaluating

the quality and significance of the candidate's scholarly activity are listed in the relevant appendices to this document.

2. Teaching: successful candidates are expected to demonstrate evidence of very good to excellent teaching skills. Judgments regarding teaching skills are based on (1) the systematic use of approved departmental student evaluation forms, and (2) through first-hand classroom observations by faculty colleagues (including observations of teaching and student performance) of activities listed in the relevant Appendices of this document.
3. Service: successful candidates are expected to demonstrate evidence that they have actively and effectively participated in the types of university, community, and/or national activities that are listed in the relevant Appendices of this document.
4. Other: successful candidates are expected to demonstrate evidence that their teaching and service activities effectively support the Department's academic mission.

C. Granting of Tenure to an Associate Professor or Professor.

In the case of the tenure review of a faculty member holding the rank of Associate Professor or Professor, the DRC shall consider the criteria appropriate to each rank as defined under "Promotion from Assistant Professor to Associate Professor with Tenure" or under "Promotion from Associate Professor to Professor," respectively.

D. Promotion from Associate Professor to Professor

The promotion of an Associate Professor to Professor recognizes a record of achievement that has led to national and/or international recognition. The DRC shall examine the evidence to determine whether the candidate has satisfied the criteria listed below. The candidate's entire professional career will be assessed, but particular emphasis will be placed on development while serving in the rank of Associate Professor at the University of North Carolina at Charlotte.

The DRC will consider the following criteria:

1. Scholarly/creative works: successful candidates are expected to demonstrate evidence of a clearly defined scholarly/creative agenda and a sustained record of peer reviewed work that effectively illustrates significant professional contributions at the national and/or international level in the candidate's field of specialization. Examples of activities for evaluating the quality and significance of the candidate's scholarly activity are listed in the relevant appendices to this document.
2. Teaching: successful candidates are expected to demonstrate evidence of excellent teaching skills and pedagogical contributions. Judgments regarding teaching skills are based on (1) the systematic use of approved departmental student evaluation forms, and (2) through first-hand classroom observations by faculty colleagues

(including observations of teaching and student performance) of activities listed in the relevant Appendices of this document. Judgments regarding pedagogical contributions are based on Section VI.C.1.g (“Curriculum and Instructional Development”) of *The UNC Charlotte Academic Personnel Procedures Handbook*.

3. Service: successful candidates are expected to demonstrate evidence that they have actively and effectively participated in the types of university, community, and/or national activities that are listed in the relevant Appendices of this document, and that they have a meaningful record of service within their academic profession and within the university community at large.
4. Other: successful candidates are expected to demonstrate evidence that their teaching and service activities effectively support the Department’s academic mission.

APPENDIX I

Explanations and Interpretations Affecting the Evaluation of Music Candidates

The explanations and interpretations of **Appendix I** will help clarify factors concerning the assessment of the candidate in the categories of research, scholarship and performance.

Appendix II offers specific examples of significant activities for faculty members who are in the academic area. **Appendix III** applies to faculty members who are in the applied area.

Appendix IV applies to faculty members who are ensemble directors.

I. Description of the Three Categories of Music Faculty

The duties and responsibilities of faculty members in the Department of Music comprise one or more teaching activities that may be grouped under three broad categories: (1) academic faculty, (2) applied faculty, and (3) ensemble directors. The academic faculty is concerned primarily with classroom teaching; the applied faculty is involved with instrumental or vocal instruction, usually on a one-on-one basis; the ensemble directors are primarily engaged in directing large performing forces (band, chorus, orchestra) and some smaller chamber ensembles.

The position and duties of each individual faculty member often vary in the proportions of, and relative importance played by, these three categories. Faculty members will be evaluated under the category or categories determined at their initial appointment. Any departure from this rule will be made by the Chair, and any changes in duties and/or responsibilities should be indicated by the Chair in writing to the faculty member at the time such changes are instigated. Candidates for tenure or promotion would be advised to include in their files specific definition of their position and duties.

Academic: the mission and professional activities of the classroom teacher, primarily in Music History, Music Theory and Music Education, are similar to those of classroom teachers in other departments and colleges at the University of North Carolina at Charlotte. Candidates in this area normally develop national reputations through publishing. In many cases, however, these candidates also gain recognition through other musical activities such as performance, applied instruction, ensemble direction and composition performance.

Applied: “Applied” teachers are those music faculty who teach an instrument or voice in a one-on-one instructional setting. All of the students they teach in this manner comprise their “studio” or “class.” “Studio” also is used to refer to the applied teacher’s office where the actual teaching takes place. Applied teachers engage in a mentor relationship with their students that is unduplicated in the academic setting. In addition to ongoing teaching and supervision of individuals, applied teachers also prepare students for frequent public appearances in the form of recital performances, competitions and semester jury examinations. Recruitment efforts, often aided by the establishment of a distinguished professional reputation, are an additional responsibility. Applied teachers who teach no classroom courses normally carry 18 contact hours per week of one-on-one studio teaching, an amount within the guidelines and recommendations of the National Association of

Schools of Music. Applied teachers are also responsible for attending recitals and jury examinations within their areas. They may be additionally involved in classroom teaching and/or ensemble direction.

Most applied teachers are active performers and need to spend a considerable amount of time developing and maintaining their own performance skills. These activities require a high level of physical, intellectual and artistic refinement. The expectation of scholarly research is realized primarily through such performance activity. At the same time, it is unlikely that a candidate's national reputation will develop exclusively through performance. There is usually little opportunity for applied faculty members to develop extensive solo careers that are national in scope after committing to a full-time faculty teaching position. Therefore, the national reputation of an applied teacher will be demonstrated through a combination of activities including performances, clinical work and/or traditional scholarship. Peer review is the most reliable, expedient and discerning method of evaluating an individual's performance activity.

Ensemble: Ensemble directors are those music faculty who conduct the larger ensembles within the Department of Music, including chorus, band and orchestra. These directors are charged with recruiting talented instrumentalists and singers into their ensembles, arranging and preparing performances, conducting rehearsals, obtaining scores and performance rights, and in some cases, composing or arranging music. In addition to the presentation of concerts by performing ensembles on campus, they are responsible for arranging invitations and concert performances for UNC Charlotte ensembles at national or regional conferences and other professional venues. Ensemble directors are often expected to assist other University units in planning and providing musical entertainment for special events like commencement. They may also be involved with the Department's conducting classes, solo performance, classroom teaching and/or applied teaching.

Ensemble directors share with applied faculty members the above-mentioned responsibility for recruiting good performers. This often includes acting as liaison with public schools and serving as guest conductors, clinicians and/or adjudicators. Ensemble directors may also be involved in planning organizing and directing events that motivate talented high school musicians to visit the University campus.

II. Explanations and Interpretations

- a) The term "significant" is used often in these Appendices. The use of this term indicates that the faculty of the University of North Carolina at Charlotte Department of Music deems an activity or accomplishment of sufficient importance to affect substantially and positively a candidate's record in a quest for promotion and/or tenure.
- b) Letters from external referees, which are required as part of the candidate's Reappointment, Promotion and Tenure file, should be submitted by prominent scholar/teachers in the area of scholarship/research, and by prominent performers or artist/teachers in the area of performance. Some candidates who teach in more than one

area may have referees in each. These letters are important indicators of quality and reputation.

- c) Candidates are encouraged to indicate the national significance of their accomplishments in the areas of publication, composition, performance, conducting, teaching, presentations, awards, grants, adjudication and recording.
- d) Publications resulting from the doctoral dissertation, such as single monographs or a series of articles, are recognized as ongoing scholarship and will be weighed as evidence of Research/Scholarship/Creative Activity. Clear indications must be evident that significant, independent scholarship going beyond the scope of the dissertation has been undertaken.
- e) Candidates will document the nature of their contribution in the case of co-authored works. The candidate in these instances must demonstrate evidence of significant independent scholarship.
- f) In some cases, a music candidate will have to choose a place in his/her file for an ambiguous activity that may fit the criteria of more than one of the three categories of teaching, research/performance and service. Although an activity may not be included in two different areas, the candidate may choose to direct the reader to other sections of the file containing additional pertinent activities that would also fit into the category under consideration.
- g) When judging a candidate's musical performing ability, music faculty at UNC Charlotte form their opinions by witnessing "live" performances over a number of years and in various musical settings, including collaborative performances with the candidate. Outside referees who evaluate only recorded performances may be influenced either positively or negatively by such factors as recording studio digital tape editing and enhancement or the technical or acoustical playback quality of the recordings as reproduced on the referee's specific sound equipment. Candidates are therefore encouraged, when preparing recordings for referees, to provide an assortment of performance situations, including live performances, that would be duly indicated in the labeling. The candidate is responsible for providing to the referees the highest possible quality in recordings of his/her performances.
- h) Appendices II, III and IV offer typical examples of national/international activities as well as activities that are not national in scope but are considered significant for purposes of Reappointment, Promotion and Tenure. **Examples in these Appendices are not intended to be in any specific order or priority and are not to be considered exhaustive. The candidate may document other significant activities not contained in these Appendices. A candidate is not expected to demonstrate evidence of excellence relating to all of the examples in the Appendices.**

APPENDIX II

Examples of Activities for Evaluating Faculty in the Academic Area

I. RESEARCH/SCHOLARSHIP/CREATIVE ACTIVITY

National/International

- a) Publication of authored books and monographs, in particular works published by presses that are considered significant in the candidate's area of specialty. In some areas of music, smaller specialty publishing houses that cater to a unique clientele can publish significant works. Candidates, however, are ultimately responsible for establishing the significance of the publisher of their work.
- b) Publication of textbooks and pedagogical method books, in particular work published by presses that are considered significant in the candidate's area of specialty. In some areas of music, smaller specialty publishing houses that cater to a unique clientele can publish significant works. Candidates, however, are ultimately responsible for establishing the significance of the publisher of their work.
- c) Publication of books or articles on teaching, including electronic publications.
- d) Publication of performance and/or scholarly editions of music. The same guidelines as in "a)" above will be used.
- e) Refereed articles appearing in significant scholarly journals (including electronic publications), especially those in the candidate's field of specialization.
- f) Awards received for Research/Scholarship/Creative Activity and publications. The candidate will document the significance of the award.
- g) Edited books, chapters in edited collections and edited collections containing contributions by leading scholars in the candidate's field(s) of specialization. Candidates will indicate the extent of their individual contributions and document the significance of the publication and/or the publisher.
- h) Successful application for competitive externally-funded research.
- i) Professional papers and non-refereed publications and reports. Such work is evidence of ongoing Research/Scholarship/Creative Activity and may indicate or contribute to a national reputation if, for example, it leads to refereed publications in journals or presses which candidates have documented as significant publications in their field.
- j) Favorable reviews of published works and favorable pre-publication reviews of works in-press that appear in national media or in journals of the candidate's field of specialization, and/or affirmative acknowledgment of the published work by other scholars. Frequent

citations by others and the high praise of scholars considered prominent in the field are indicative of, or contribute to, a national reputation.

- k) Performances and publication of original compositions. The candidate will document the significance of a publisher.

In some circumstances, performances of compositions may be equally as important as publication. Candidates, under such circumstances, will document in their files the importance of a particular performance. Criteria that may be used would include the significance of the performer executing the piece, the number of performances given and other distinctive aspects of the performance(s).

- l) Recordings of compositions issued and distributed by significant labels within the candidate's field, as documented by the candidate.
- m) Selection as finalist in, or winner of, a national or international composition competition. The candidate will document the significance of the competition.
- n) Paper presentations or poster sessions at national conferences.

Local/Regional

- a) Successful applications for competitive, internally funded research. Grants for research in the arts and humanities are highly competitive. When funding is obtained, it is a significant achievement.
- b) Papers given at state conferences.
- c) Program notes written for local musical productions.
- d) Reviews written about local musical productions.
- e) Articles written for in-state professional music journals.

II. TEACHING

National/International

- a) Presentations of workshops and seminars outside the state.
- b) Exchange teaching at another university outside the state.

Local/Regional

- a) Syllabi and course materials that reflect a level of sophistication appropriate for the level of courses taught, including self-published works and/or recordings.

- b) Peer reviews of teaching effectiveness. These evaluations should be based on observation of the candidate's teaching.
- c) Positive student ratings on appropriate unit-approved student evaluations.
- d) Course revision and/or innovations that substantially improve existing courses.
- e) New course proposals which serve the mutual interest of the candidate and the Department of Music.
- f) Successful experimentation with innovative teaching techniques.
- g) A significant teaching award.
- h) Presentation of master classes, workshops and seminars.
- i) Demonstrated commitment to student mentoring.
- j) Demonstrated ability to attract talented undergraduate students to the Department of Music.
- k) Consistent and continued success of students after graduation, including acceptance to prestigious graduate schools and/or the awarding of fellowships/teaching assistantships to graduate schools.

III. SERVICE

Service to the University

- a) Serving on Department of Music committees, University committees, or any other involvement in faculty governance.
- b) Musical performance for the benefit of the University.
- c) Attendance at civic, social and professional events as a designated representative of the Department, College, or University.
- d) Serving as a review board member for grant proposals.
- e) Serving as a review board member for accreditation proposals.

Service to the Community

- a) Invitations to serve as a clinician for music education workshops and conferences locally or in North Carolina.

- b) Invitations to serve as a clinician for music education workshops and conferences in other states
- c) Serving as an advisory board member for regional, national or international music clinics or festivals
- d) Organizing meetings, symposia, conferences, workshops and concerts.
- e) Serving as an external referee for presses, journals, or Reappointment, Promotion and Tenure cases at other universities within the state.
- f) Serving as an external referee for presses, journals, or Reappointment, Promotion and Tenure cases at other universities in other states.
- g) Working locally in schools (pre-K through university) in service to practicing school music educators and their students.
- h) Working regionally or nationally in schools (pre-K through university) in service to practicing school music educators and their students.
- i) Authorship of publisher's reviews, the editorship of a journal, or service as a member of a review panel outside the state. The candidate will document the significance of the publication and/or the publisher.

Service to Professional Associations

- a) Serving as an officer in local professional organizations.
- b) Serving as an officer in regional, national or international professional organizations.
- c) Serving as editor of professional organization publications, newsletters, etc.
- d) Serving as the editor or as an active member of an editorial board for national or international scholarly presses and professional journals.
- e) Serving as an active participant in local professional organizational meetings and activities
- f) Serving as an active participant in professional organizational meetings and activities on a national or international level.
- g) Reviewing of manuscripts for professional journals.

APPENDIX III

Examples of Activities for Evaluating Faculty in the Applied Area

I. RESEARCH/SCHOLARSHIP/CREATIVE ACTIVITY AND PERFORMANCE

National/International

- a) Recordings issued and distributed by a significant label within a candidate's area, as documented by the candidate. Candidates should also indicate the extent of their individual contributions, i.e., soloist, chamber musician, orchestra member, choir member, etc.
- b) Guest artist or conducting appearances in other states. These activities include, but are not limited to, solo recitals, chamber music concerts, a choral or instrumental ensemble activity which requires the significant involvement of the candidate, a substantial solo work with orchestra, a substantial opera role, and a concert or other production in which the candidate serves in the capacity of conductor or director.
- c) Articles by the candidate and reviews written by the candidate in journals in the candidate's field of specialization, including electronic publications. The candidate will document the significance of the publication.
- d) Publication of books, pedagogical materials, arrangements or editions. The candidate will document the significance of the publisher.
- e) Premieres of new works. The candidate will document the national significance of the composer involved.
- f) Favorable reviews of the candidate's performances, recordings, compositions, or arrangements in the national media, or in journals in the candidate's field of specialization.
- g) Finalist in, or winner of, a national or international performance competition. The candidate will document the significance of the competition.
- h) National grants or fellowships in the performing arts.
- i) Radio and television performances in national and international broadcasts, such as National Public Radio and Public Radio International. The candidate will document the nature of his/her performance, such as soloist, member of a chamber or large ensemble, host, etc., as well as the significance of the broadcast.
- j) Reviews, written by the candidate and published in leading journals in his field, of another author's books, recordings, compositions, or arrangements. Candidates will document the significance of the publications using their reviews.

Local/Regional

- a) Faculty Artist performances. A consistent record of on-campus performance activities can be indicative of quality. These activities include, but are not limited to, solo recitals, chamber music concerts or other ensemble activity, choral or instrumental, which requires the significant involvement of the candidate, a substantial solo work with orchestra, a substantial opera role, and/or a concert or other production in which the candidate serves in the capacity of conductor or director. Faculty performances are subject to a high degree of visibility. Positive peer evaluation of this public work by colleagues who have attended these concerts may be indicative of quality.
- b) Favorable reviews of performances and/or recordings in the local press may be indicative of quality.
- c) Selection through audition for in-state artist fellowships or awards based on performance. The candidate will document the significance of the fellowship or award.
- d) Selection, through audition, to become a member of a professionally managed, paid orchestra.
- e) Successful applications for competitive internally funded performance projects or other creative musical ventures.
- f) In-state radio and television broadcasts. Candidates will document the nature of the performance, such as soloist, member of a chamber ensemble or large ensemble, host, advertising, etc., as well as the significance of the broadcast.
- g) Appearances as guest artist with local and state school music organizations.
- h) Successful applications for competitive internally funded research.
- i) Papers given at state conferences.
- j) Program notes written for local musical productions.
- k) Reviews written about local musical productions.
- l) Articles written for in-state professional music journals.

II. TEACHING

National/International

- a) Invitations to conduct master classes in applied music or presentation of master classes, workshops and seminars in other states or countries.

- b) The recruitment of talented students from outside the state. The candidate may document the quality of out-of-state students in his/her studio. The candidate's performing ability and teaching reputation are often key factors in attracting talented students.
- c) Activities demonstrating evidence of national exposure by current students and former students (teaching positions, competitions, acceptance to highly competitive graduate schools, fellowships, assistantships).
- d) Publication of books or articles on teaching, including electronic publications.

Local/Regional

- a) Peer reviews of teaching effectiveness. These evaluations should be based on observation of the candidate's teaching. Applied teachers may also be evaluated through peer observation of student performances in juries, recitals, and concerts.
- b) Positive student ratings on appropriate unit-approved student evaluations.
- c) Successful experimentation with innovative teaching techniques.
- d) Successful direction of and involvement in undergraduate and/or graduate student research.
- e) Consistent successful record of direction of undergraduate and graduate degree recitals.
- f) A significant teaching award.
- g) Self-published books, materials, and/or recordings.
- h) Presentation of master classes, workshops and seminars.
- i) Demonstrated commitment to student mentoring.
- j) Demonstrated ability to attract talented undergraduate and graduate students to the Department of Music.
- k) Consistent and continued success of students after graduation, including acceptance to prestigious graduate schools, the awarding of fellowships/teaching assistantships to graduate schools, winning or placing in local, regional and national competitions, appointments to university and college faculties, and/or hiring by orchestras and opera companies.

III. SERVICE

Service to the University

- a) Serving on Department of Music committees, University committees, or any other involvement in faculty governance.

- b) Musical performance for the benefit of the University.
- c) Attendance at civic, social and professional events as a designated representative of the Department, College, or University.
- d) Serving as a review board member for grant proposals.
- e) Serving as a review board member for accreditation proposals.

Service to the Community

- a) Invitations to serve as an adjudicator for competitions, or as a clinician, conductor or guest artist for music education workshops and conferences locally or in North Carolina.
- b) Invitations to serve as an adjudicator for competitions, or as a clinician, conductor or guest artist for music education workshops and conferences in other states.
- c) Adjudication at solo and ensemble festivals, All-State auditions, and at ensemble competitions for bands, choruses, and orchestras within the state.
- d) Adjudication at solo and ensemble festivals, All-State auditions, and at ensemble competitions for bands, choruses, and orchestras in other states.
- e) Serving as an advisory board member for local music clinics or festivals.
- f) Serving as an advisory board member for regional, national, or international music clinics or festivals.
- g) Organizing out-of-state meetings, symposia, conferences, workshops, and concerts
- h) Serving as an external referee for presses, journals, Reappointment, Promotion and Tenure cases at other universities within the state.
- i) Serving as an external referee for presses, journals, Reappointment, Promotion and Tenure cases at other universities outside the state.
- j) Working locally in schools (pre-K through university) in service to practicing school music educators and their students.
- k) Working regionally and nationally in schools (pre-K through university) in service to practicing school music educators and their students.
- l) Organizing meetings, symposia, conferences, workshops, and concerts.

Service to Professional Associations

- a) Serving as an active participant in professional organizational meetings and activities
- b) Serving as an active participant in professional organizational meetings and activities on a national or international level
- c) Serving as an officer in local professional organizations
- d) Serving as an officer in regional, national, or international professional organizations.
- e) Serving as the editor of professional organization publications, newsletters, etc.
- f) Serving as the editor or as an active member of an editorial board for national or international scholarly presses and professional journals.
- g) Reviewing of manuscripts for professional journals.

APPENDIX IV

Examples of Activities for Evaluating Faculty in the Ensemble Area

I. RESEARCH/SCHOLARSHIP/CREATIVE ACTIVITY AND PERFORMANCE

National/International

- a) Recordings issued and distributed by a significant label within a candidate's area, as documented by the candidate. Candidates should also indicate the extent of their individual contributions, i.e., soloist, chamber musician, orchestra member, choir member, etc.
- b) Guest artist or conducting appearances in other states. These activities include, but are not limited to, solo recitals, chamber music concerts, a choral or instrumental ensemble activity which requires the significant involvement of the candidate, a substantial solo work with orchestra, a substantial opera role, and a concert or other production in which the candidate serves in the capacity of conductor or director.
- c) Articles by the candidate and reviews written by the candidate in journals in the candidate's field of specialization, including electronic publications. The candidate will document the significance of the publication.
- d) Publication of books, pedagogical materials, arrangements or editions. The candidate will document the significance of the publisher.
- e) Premieres of new works. The candidate will document the national significance of the composer involved.
- f) Favorable reviews of the candidate's performances, recordings, compositions, or arrangements in the national media, or in journals in the candidate's field of specialization.
- g) Finalist in, or winner of, a national or international conducting competition. The candidate will document the significance of the competition.
- h) National grants or fellowships in the performing arts.
- i) Invitations received by ensembles regularly conducted by a candidate for performances at national conferences and/or professional venues.
- j) Invitations to guest conduct ensembles in professional or educational settings in other states.
- k) Radio and television performances in national and international broadcasts, such as National Public Radio and Public Radio International. The candidate will document the nature of his/her performance, such as soloist, member of a chamber or large ensemble, host, etc., as well as the significance of the broadcast.

- l) Reviews written by the candidate and published in leading journals in his field, of another author's books, recordings, compositions, or arrangements. The candidate will document the significance of the publications using his/her reviews.

Local/Regional

- a) Faculty artist performances. A consistent record of on-campus performance activities can be indicative of quality. These activities include, but are not limited to, solo recitals, chamber music concerts or other ensemble activity, choral or instrumental, which requires the significant involvement of the candidate, a substantial solo work with orchestra, a substantial opera role, and/or a concert or other production in which the candidate serves in the capacity of conductor or director. Faculty performances are subject to a high degree of visibility. Positive peer evaluation of this public work by colleagues who have attended these concerts may be indicative of quality.
- b) Favorable reviews of performances and/or recordings in the local press may be indicative of quality.
- c) Selection through audition for in-state artist fellowships or awards based on performance. The candidate will document the significance of the fellowship or award.
- d) Appointment, through audition, to the position of artistic director of a professionally managed, paid orchestra or chorus.
- e) Invitations for ensembles regularly conducted by the candidate to perform at in-state conferences and/or professional venues.
- f) Invitations to guest conduct at in-state educational festivals and/or professional ensembles.
- g) Successful applications for competitive internally funded performance projects or other creative musical ventures.
- h) In-state radio and television broadcasts. Candidates will document the nature of the performance, such as soloist, member of a chamber ensemble or large ensemble, host, advertising, etc., as well as the significance of the broadcast.
- i) Adjudication at solo and ensemble festivals, All-State auditions, and at ensemble competitions for bands, choruses, and orchestras within the state.
- j) Successful applications for competitive internally funded research.
- k) Papers given at state conferences.
- l) Program notes written for local musical productions.
- m) Reviews written about local musical productions.

- n) Articles written for in-state professional music journals.

II. TEACHING

National/International

- a) Invitations to conduct master classes in applied music in other states.
- b) The recruitment of talented students from outside the state. The candidate may document the quality of out-of-state students in his/her studio. The candidate's performing or conducting ability and teaching reputation are often key factors in attracting talented students.
- c) Activities demonstrating evidence of national exposure by current students and former students (teaching positions, competitions, acceptance to highly competitive graduate schools, fellowships, assistantships). In music, instrumentalists and singers are often closely identified with their applied teachers. The successful activities of students and former students reflect positively on the candidate and the UNC Charlotte Department of Music.
- d) Publication of books or articles on teaching, including electronic publications.
- e) Presentation of master classes, workshops and seminars outside the state.

Local/Regional

- a) Syllabi and course materials that reflect a level of sophistication appropriate for the level of courses taught, including self-published works and/or recordings.
- b) Peer reviews of teaching effectiveness. These evaluations should be based on observation of the candidate's teaching. Ensemble directors may also be evaluated through peer observation of student performances in juries, recitals, and concerts.
- c) Positive student ratings on appropriate unit-approved student evaluations.
- d) Course revisions and/or innovations that substantially improve existing courses.
- e) New course proposals which serve the mutual interests of the candidate and the Department of Music.
- f) Successful experimentation with innovative teaching techniques.
- g) Successful direction of and involvement in undergraduate and graduate student research.
- h) A record of consistent success in directing of undergraduate and graduate degree recitals.
- i) A significant teaching award.

- j) Publication of books or articles on teaching.
- k) Presentation of master classes, workshops and seminars.
- l) Demonstrated commitment to student mentoring.
- m) Demonstrated ability to attract talented undergraduate students to the Department of Music.
- n) Consistent and continued success of students after graduation, including acceptance to prestigious graduate schools, the awarding of fellowships/teaching assistantships to graduate schools, winning or placing in local, regional and national competitions, appointments to university and college faculties, and/or hiring by orchestras and opera companies.

III. SERVICE

Service to the University

- a) Serving on Department of Music committees, University committees, or any other involvement in faculty governance.
- b) Musical performance for the benefit of the University.
- c) Attendance at civic, social and professional events as a designated representative of the Department, College, or University.
- d) Serving as a review board member for grant proposals.
- e) Serving as a review board member for accreditation proposals.

Service to the Community

- a) Invitations to serve as an adjudicator for competitions, or as a clinician, conductor or guest artist for music education workshops and conferences locally or in North Carolina.
- b) Invitations to serve as an adjudicator for competitions, or as a clinician, conductor or guest artist for music education workshops and conferences in other states.
- c) Serving as an advisory board member for local music clinics or festivals.
- d) Serving as an advisory board member for regional, national, or international music clinics or festivals.
- e) Serving as an external referee for presses, journals, Reappointment, Promotion and Tenure cases at other universities within the state.

- f) Serving as an external referee for presses, journals, Reappointment, Promotion and Tenure cases at other out-of-state universities.
- g) Adjudication at solo and ensemble festivals, All-State auditions and at ensemble competitions for bands, choruses, and orchestras within the state.
- h) Serving as an officer in local professional organizations.
- i) Serving as an active participant in professional organizational meetings and activities within the state.
- j) Organizing local meetings, symposia, conferences, workshops, and concerts.
- k) Organizing out-of -state meetings, symposia, conferences, workshops, and concerts.
- l) Working locally in schools (pre-K through university) in service to practicing school music educators and their students.
- m) Working regionally and nationally in schools (pre-K through university) in service to practicing school music educators and their students

Service to Professional Associations

- a) Serving as an officer in regional, national, or international professional organizations.
- b) Serving as an officer in regional, national, or international professional organizations.
- c) Serving as the editor of professional organization publications, newsletters, etc.
- d) Serving as the editor or as an active member of an editorial board for national or international scholarly presses and professional journals.
- e) Serving as an active participant in professional organizational meetings and activities on a local level.
- f) Serving as an active participant in professional organizational meetings and activities on a national or international level.
- g) Reviewing of manuscripts for professional journals.