

# Music Faculty Handbook

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## Music Faculty Handbook

### FOREWORD

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

### Section I: Mission, Goals, Organization, and Safety

#### Department of Music Mission Statement

We educate and elevate our students and community through music by cultivating personal connections and encouraging growth towards individual goals.

#### Core Values

Educate the Whole Individual, Inspire Musical and Personal Growth, Build Community Locally and Beyond

#### Vision Statement

The A-State Department of Music seeks to be the musical epicenter of the Mid-South, where passionate students collaborate with nationally recognized faculty and staff the uplift their greater music community and reach their personal and professional goals.

#### Department of Music Goals and Objectives

1. The goals of the Department of Music are to provide:
  1. a congruous sequence of courses for all degree offerings;
  2. a learning environment that fulfills the academic and artistic needs of students;
  3. a curriculum with an effective historical base balanced by new trends in the arts and education;

4. advanced programs and degrees for those who plan to pursue graduate studies;
5. an atmosphere for valuable individual instruction, mentoring and advisement;
6. a qualitative and quantitative growth of the program, faculty and staff;
7. plans for additional resources, such as, facilities, equipment and operating budget;
8. a generous and consistent number of talented music majors to warrant advancement in future programs;
9. experiences that nourish the musical awareness of the university and surrounding community; and
10. a global perspective in educational opportunities through artistry at all levels extending to the international experience.

2. The following objectives are utilized to meet these goals.

1. Curriculum: maintain/improve vigorous curricular offerings within all degree programs;
2. Institutional Collaboration: implementation of cross-departmental programs, courses, and activities;
3. Facilities: strive for continuing improvement for safe, well-equipped learning and performance spaces;
4. Finances: seek various and gainful resources through the Office of Development
5. Faculty: hire and retain progressive-minded specialists within prospective fields of music
6. Staff: maintain/employ administrative, clerical and technical staff adequate for the Department of Music
7. Scholarships: provide competitive awards in all performance areas
8. Outreach: further efforts in serving the musical education/preparation for community youth
9. Library Resources: utilize continuous funding creatively to stay abreast through means of modern technology
10. Professional Visibility: encourage on- and off-campus performances and scholarly activities, which bring prestige to the university and attract prospective students
11. Professional Development: seek further means and support for the improvement of knowledge, competence, skill and effectiveness on the part of the faculty.

A detailed list of Music Department administration, organization, and committee membership is available in the Microsoft Teams General Channel, Organization folder.

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

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

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

- Coordinate auditions for admission to a voice related degree (voice only)

## **Health and Safety and Building Information**

1. Health and Safety guidelines for musicians are available on the Department of Music Knowledge Base under [Health and Safety](#).
2. See the Department of Music Administrative Specialist in the Music Office for keycard access to the Fine Arts Center.
  1. All keys are checked out requiring signature in person. Should a faculty member or approved visitor require temporary access to space in the facility, a key may be checked out in the Music Office.
  2. Assigned master keys are not to be used for access to any private studios by any person other than the faculty member for which the space is intended. All studios contain private information regarding student grades, etc. which needs to be secure.
  3. Safety/Building Regulations mandate that no keys should be given on loan to faculty, students, or persons not affiliated with Arkansas State University. Graduate Assistants are assigned keys that are appropriate for job responsibilities.
  4. Office and classroom windows should remain uncovered at all times.
  5. Password protected university devices are only for use by the faculty member for which the device was intended.
  6. When rooms are not in use, doors to classrooms, studios, rehearsal halls and the recital hall must be kept locked.

7. Unauthorized use of rooms, keys, etc. should be reported to the Department Chair.
8. Security cameras are located in the band room, outside the choir room, in the breezeway, and on either side of the Recital Hall lobby.
9. The University Police Department can be reached at 870-972-2093
10. Fine Arts Center Hours:

**Monday - Friday:**

Fine Arts Center: 7:00 am – 11:00 pm

Percussion Annex: 7:00 am – 5:30 pm

**Saturday:**

Fine Arts Center: 8:00 am – 11:00 pm

Percussion Annex: Locked

**Sunday:**

Fine Arts Center: Locked

Percussion Annex: Locked

*Note: Hours apply to normal academic sessions.*

*The building is not scheduled to be open during official university holidays.*

**Music Student Handbooks**

The [Undergraduate](#) and [Graduate](#) Music Student Handbooks can be found on the Department of Music Knowledge Base. All faculty within the department are expected to read the Music Student Handbooks, familiarizing themselves with the policy and procedures, in order to best serve their

students.

## **Section II: Policies and Procedures**

### **Faculty Teaching Loads**

1. The teaching workload of each music faculty member is calculated by means of various formulae specific to course types. Music academics, ensembles, applied lessons, and other unique courses are figured differently. The expectation for tenure-track faculty is a workload of 12 credit hours per semester, plus additional hours to cover creative activities and service. Full-time temporary instructors are assigned teaching loads of 15 credit hours per semester, with no additional responsibilities or reassigned hours being granted for additional responsibilities.
2. All full-time faculty must turn in a load sheet each semester; an example is available in the Microsoft Teams General Channel. Further details on faculty workload may also be found in the A-State University Handbook, II.B.1-5.
3. Calculations for music faculty load:
  1. Lecture Classes (e. g. Music History or Music Theory)
    1. Faculty load hours coincide with the credit hours for the course (typically equivalent to the contact hours)
    2. Contact time credit may be given for credit hours less than contact hours
  2. Private Studio Lessons (e. g. Performance Applied Music)
    1. 1 credit hour is worth .33 faculty load
    2. 2 or 3 credit hours are worth .66 faculty load (e. g. the same load is received for Upper Level courses, MUSP 3112 and 3113, for performance majors)
  3. Observation of Interns
    1. Comparable to Performance Applied Music
    2. Covering all observation for 1 student intern is .66
    3. Covering  $\frac{1}{2}$  observation requirements (elementary OR secondary) is .33
  4. Pedagogy and Performance
    1. Taught as a class: comparable to lecture classes
    2. Taught privately: comparable to Performance Applied Music
  5. Ensembles (all 1-credit courses)

1. Small ensembles meeting once weekly earn 1 hour of faculty load
2. Large ensembles meeting several times weekly are unique
3. Faculty load is generally more than 1 hour, but may not be equivalent to contact hours

#### 6. Recitals & Chamber Music

1. An applied faculty member will receive .5 load credit for any student giving a half or full recital that semester and .5 load credit for each chamber ensembles they are coaching.

#### 4. Load considerations: ensembles involving productions/multiple performances/events, and those taught by directors receiving a reassignment of teaching load

##### 1. Team-Teaching

1. Option 1: One instructor is the “teacher of record” and receives the appropriate load for a portion of the course; the other is given a reassignment for load credit
2. Option 2: All teachers are “on record” and load is split accordingly

##### 2. Honors Sections

1. Honors classes may be created for necessary honors credit within existing courses (honors students attend regular classes, but course curriculum is enhanced); no additional faculty load awarded
2. Private honors classes: comparable to Performance Applied Music

#### 3. Thesis Courses:

1. Honors or graduate thesis courses may have variable credit
2. Work distribution determines faculty load
3. Committee chair/advisor responsible for majority of load
4. Option 1: advisor/committee chair may receive the entire load credit
5. Option 2: load may be dispersed among the committee (not necessarily evenly)

#### 4. Special Projects

1. Comparable to Performance Applied Music
2. Independent Studies
3. No load credit

## **Graduate Faculty Status**

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

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

### **Qualifications**

#### **Regular Member**

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

Approved for six years, which time the member may reapply. Appropriate terminal degrees in the Department of Music are the PhD, EdD, DMA, DM, or DA. Disciplines may include Music Education, Musicology, Theory/Composition, Piano/Instrumental/Vocal Performance, Instrumental/Choral Conducting, Collaborative Piano, Piano/Instrumental Vocal Pedagogy.

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

### **Professional Member**

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

### **Affiliate Member**

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

reapply.

### **Appointment Requirements and Procedure**

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

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

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

### **Privileges and Responsibilities**

A Regular Member may teach graduate courses at any level, serve on the Graduate Council,

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

## **Student Mentoring**

1. Undergraduate music students are assigned three-person team, consisting of a professional advisor, a faculty mentor, and a student success specialist. This team provides comprehensive support from a student's arrival at A-State through graduation, helping with enrollment, financial aid, campus involvement, and career opportunities. The faculty mentor is typically the major applied teacher. In some cases, the assigned advisor may be the area coordinator (e.g. Voice, Keyboard Studies, Brass) and those seeking degrees in music education may be secondarily mentor with the appropriate supervisor (instrumental or vocal).
2. The Fine Arts Advisor for Fine Arts is Imani Udoumana. She can be contacted in her office, Humanities 2061, via phone (870) 972-3823, or by email at [iudoumana@astate.edu](mailto:iudoumana@astate.edu).
3. Graduate students are advised by the Music Graduate Coordinator.
4. General Music Department policies and degree information may be found in the Undergraduate Music Student Handbook. See the A-State Academic Calendar for registration deadlines.

## **Course Outline & Syllabi**

1. Faculty must submit their syllabi through Simple Syllabus. This can be found through Pack Portal, or directly through the Canvas shell for the class. Syllabi must be approved by the Department Chair before it shows up in the Canvas shell for students. Syllabi must be

completed by the eleventh day of class each semester. All syllabi must align with specific university and department curricular descriptions and learning outcomes.

2. Syllabi Instructions, examples of syllabi aligned with curriculum maps, and sample syllabi for undergraduate and graduate courses can be found at the Office of Accreditation & Assessment Knowledge Base [Simple Syllabus](#) Page.
3. Program Outcomes can be found in the Department of Music Undergraduate and Graduate Music Student Handbooks.

## **Collaborative Pianists**

The Music Department provides collaborative pianists for students for required lessons, studio classes, and performances. There are, however, some cases where recorded tracks may be provided or in which a pianist cannot be guaranteed. Every student using a pianist, all collaborative pianists, and all applied faculty members must agree to these terms and must fill out the [Collaborative Pianist Contract](#) each semester. By acknowledging each point and signing your name you agree to the collaborative pianist guidelines for that semester.

Collaborative Pianist Guidelines are available in the Undergraduate and Graduate Music Student Handbook. Questions regarding these policies may be directed to Keyboard Area Coordinator, Dr. Lauren Schack Clark, [lsclark@astate.edu](mailto:lsclark@astate.edu).

## **Performance Applied Music Records**

### **Applied Lesson Record Form**

An Applied Lesson Record must be kept for all music majors each semester. Sample Applied Lesson Records are available in the Microsoft Teams General Channel. Records may be kept electronically or on file. All information in the example form must be documented.

### **Repertoire Sheet**

A complete record of repertoire and technical studies should be kept for all music majors by the applied instructor each semester. Repertoire sheets should be submitted for area

approval at the time of each student's upper level proficiency and exit proficiency or recital.

Sample Applied Lesson Records are available in the Microsoft Teams General Channel. See

Area Guidelines for information specific to the areas.

### Applied Area Guidelines

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

for secondary or major applied study).

### Speech Proficiency Exam Option

Bachelor of Music Education students may elect to attempt a Speech Proficiency Exam to fulfill the Oral Communication (COMS 1203) degree requirement. This examination is administered on a pass/fail basis. Should a student fail the exam, COM 1203 can be completed, or an additional proficiency may be scheduled. Information regarding the Speech Proficiency Exam may be found on the Department of Music [Current Students](#) book. Please note the paperwork to be submitted following the successful examination process. For more information, please contact Speech Proficiency Exam Coordinator, Dr. Stephanie Hoeckley, [shoeckley@astate.edu](mailto:shoeckley@astate.edu).

### Faculty Development Funds and Professional Travel Requests

1. The [Travel Authorization Form](#) must be submitted to the Department of Music Administrative Assistant for all professional trips, whether funding is received or not. It must be completed at least one month in advance for all faculty and student domestic travel; allow three months for international travel. Once the Travel Authorization Form is completed a Travel Request will be created in Concur, which MUST be submitted and approved at least two weeks in advance of domestic travel and two months for international travel. For the Travel Request to be created in Concur, you must make sure that the Administrative Assistant is your expense delegate in Concur. More information

can be found in the Microsoft Teams General Channel. Travel Information folder.

2. Faculty leading student trips that take place over the academic calendar must provide at least two weeks email notice to the faculty in the Department. The notice should include who is going on the trip, where they are going, when they will depart and return, and justification for the absence.
3. CLAC is allotted a specified amount of Faculty Development funds annually. An email from the CLAC Dean's Office will announce when they will start accepting proposals. Proposals for funds should be submitted to the Department of Music Faculty Development Committee, who will then send on to the CLAC committee.
4. Full-time tenure-track faculty members are eligible to apply for Faculty Development funds. Consideration of full-time temporary instructor and adjunct applications is at the discretion of the committee. Junior faculty are often the focus as recipients of these funds.
5. Upon return from the professional activity, recipients of Faculty Development funds must submit a summary report of the experience to the Dean's Office. A discussion involving how the university, its faculty, and the students of the Department of Music will benefit from this knowledge, is an expectation for the report.
6. The Faculty Development Committee is comprised of full-time tenured faculty members. Should members of the committee desire to apply for funds; they may recuse themselves while being considered.

## **Textbooks and Instructional Supplies**

Textbook adoptions should be submitted to the A-State Bookstore via the icon within the Textbook Adoptions Tool for Faculty in Pack Portal. Instructions for textbook adoptions including deadlines are sent via email to all faculty each semester.

## **Student Grades**

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

## **Department Faculty Meeting, Recitals, and Events**

1. Attendance for full-time tenured and pre-tenure faculty at Music Department meetings is mandatory. Adjunct and full-time temporary instructors are welcome but not required to attend.
2. Faculty attendance is expected for appropriate juries and degree recitals.
3. Any faculty responsible for hearing scholarship auditions are expected to attend Department of Music Audition Days. Audition Days are an essential part of recruiting and provide a positive on-campus experience for prospective students. While occasional absences may be unavoidable, faculty are to make every effort to attend all Audition Days, each academic year. If an audition day must be missed, it is the faculty member's responsibility to communicate that to the Recruiting Committee so that alternate arrangements can be made.
4. It is strongly recommended that all faculty attend as many music student, faculty, and guest artist events as possible. This not only serves the purposes of thorough and varied assessment of the departmental student body and ensembles, but supports the many excellent contributions of the Department of Music community.

### **Recruiting, Scholarships, and Audition Requirement**

1. Outreach and recruitment are essential duties for all faculty. Area coordinators, faculty mentors and ensemble directors should be consulted for current recruitment assistance including (a) district region maps, (b) links to relevant national and regional professional and educational organizations, and (c) important recruiting events and initiatives on and off campus. Official university name badges are available for faculty by asking the music administrator and are encouraged to be worn while representing the university off-campus.
2. General scholarship and audition information may be received from the appropriate area coordinator or ensemble director in charge of the corresponding funds (ex. Band, Choir, or Keyboard). Private scholarship information can be found on the Department of Music Website or from the current Scholarship Committee chair for the department. Consult area coordinators, faculty mentors, and ensemble directors for the requirements to retain or revoke awarded music scholarships.
3. Audition information for each area is posted on the Department of Music Website. Faculty may determine the appropriate repertoire and audition requirements for their area in consultation with their area coordinator at the end of each Spring semester. Alterations to audition requirements may not change in the middle of the semester once auditions for that upcoming year have already taken place.
4. There is no official reimbursement for visits to local schools, but departmental resources exist to facilitate outreach and recruitment. College funding is available for graduate student recruitment.

### **Search Guidelines**

1. The University Faculty Handbook provides information on the policies and guidelines surrounding faculty searches.
2. Detailed information regarding the search process within the Department of Music is available in the Microsoft Teams General Channel.

## **Infrastructure Requests**

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

## **Guest Artists & Lectures**

Funding for guest artists and lecturers may be supported by the Department of Music or the instrumental and choral areas. See the A-State Director of Bands, Director of Choral Activities, and the Music Department administrative assistant for more information (Fine Arts Center, room 203). The University Lecture Concert Series is also a possible venue for guest artists. Proposals are generally due around February 1st for inclusion in the following year's programming.

## **Reserving Rooms**

Reserving rooms for the Department of Music may be accomplished on the Music Website via the [Room Request Form](#) and [Room Availability Calendar](#) on the [Faculty Resources](#) Knowledge Base Page. First, check for available dates by consulting the [Events Calendar](#), which not only provides activities in Recital Hall and Fowler Center, but shows organization events on and off-campus so that faculty and students are aware of conflicts. Events and rehearsal dates may be requested by completing the [Event Scheduling Form](#). Notification via email will be received for confirmation of scheduled events. The room is not officially reserved until the faculty member receives a confirmation email. Contact the music administrative assistant regarding appropriate off-campus activities which should be added to the Events Calendar.

## **Public Marketing**

Any materials created by faculty for promotion or publication, in print or online, should use approved A-State logos, QR codes, colors, and fonts. You can find the approved A-State Graphic Standards on the [University Marketing & Communications](#) Knowledge Base page. Please contact Creative Services regarding permission for utilizing approved publication materials.

## **Department Website**

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

## **Restricted Activities**

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

## **Copy Machine**

The department copy machine can be found in FAC 140. There is currently no login to use the copy machine, so please make sure the room is locked when leaving so students do not use the copy machine. If you have a problem with the copy machine, please contact the Administrative Assistant in the Department of Music Office immediately.

## **Inclement Weather**

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

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

## **Performance Programs**

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

## **Productivity and Merit**

Each December, all full time faculty are required to submit their productivity on the Faculty180 software. The information entered for that calendar year will be used for the yearly evaluative process and to help determine merit. Each faculty member will be ranked according to criteria that addresses their teaching (through student/teacher evaluations, evaluations of class observation, professional development), their service (to the department, college, university, community, and profession), their research and creative activities, and their support of the department and

university (recruitment, retention, participation in university endeavors, advising success, visibility in the community and at department events, etc). Faculty should be liberal in choosing what they enter into the Faculty180 software so they can adequately display their efforts in the aforementioned areas.

## **Commencement**

The Director of Bands confirms with the office of Academic Affairs and Research (AAR) what will be the instrumental needs for fall and spring commencement ceremonies. A student quintet prepares and performs 20-25 minutes of pre-ceremony music, Pomp and Circumstance for the faculty procession, and the National Anthem and Alma Mater with the Choir. Two rehearsals prior to commencement will be scheduled with the Director of Bands. The Director of Choral Activities will prepare a choir for fall and spring commencement ceremonies and a soloist for the summer commencement ceremony. These groups perform the National Anthem and the Alma Mater. The pre-ceremony and procession portions are shared with a pianist. All work with an AAR representative to move necessary equipment, such as keyboard, bench, chairs, stands, risers, to and from First National Band Arena. It is recommended that faculty and performers be present for a sound check during the commencement walk-through, which is typically the afternoon prior to the ceremony.

## **Faculty Mentors**

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

## **"In Performance at A-State" Radio Show**

"In Performance at A-State," is a weekly radio program that features recordings of musical performances from Arkansas State University Department of Music students and faculty members. The program is one hour and broadcasts on KASU 91.9 FM every Wednesday at 9 p.m., and on Sunday at 6 a.m.

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

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

In order for new performances to be added to the KASU line up, a [KASU Performance Release Form](#) needs to be filled out by the performing students and their faculty member(s).

## **Assessment**

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

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

In music, an exit survey for all graduating music students serves as an indirect assessment for all program level outcomes. Area coordinators must help the assessment coordinator ensure that every graduating music major, graduate and undergraduate, completes this before they leave A-State. These exit surveys should be issued electronically, and graduates should have ample time to complete them thoroughly in order for the assessment to be as valid and reliable as possible.

The only other two indirect assessment measures being currently used are the repertoire performed by the large ensembles and self-evaluations in Elementary Conducting. The assessment coordinator will reach out to ensemble directors and the Elementary Conducting teachers and ask

for their repertoire lists and self-evaluations at the end of each semester.

The direct assessments used to measure progress toward Program Level Outcomes are jury and recital evaluations, undergraduate music history exams, undergraduate & graduate conducting evaluations, edTPA scores, Praxis scores, Summative Internship Evaluations, Graduate Comprehensive Exams, Graduate Thesis and Recital Papers. The Assessment Coordinator will be asking for data from these assessments each semester from Area Coordinators and the Graduate Coordinator. It is the Area and Graduate Coordinator's responsibility to provide the Assessment Coordinator with three items.

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

## **Recital Guidelines**

- Students majoring in the BME or BM Performance (Concentration in Instrumental, Vocal, Keyboard) who are enrolled in MUAC 11142, 31302, 33103, or 66102 applied lessons must perform a solo on a Tuesday Morning Recital on their primary instrument once a semester. First-semester freshmen are not required to do so. Solos are defined as works for voice and keyboard, unaccompanied instrumental solos, and works for one instrument and keyboard.
- Substitution for Student Recital requirements include Studio Recitals, Half or Full Recitals, and other performances of solos as defined above, in front of an audience.
- Students majoring in the BM Concentration in Composition are required to have original works performed at least once a school year in front of an audience on Tuesday Morning Recitals, Composition Recitals, Studio Recitals, Chamber Music Recitals, or other performances in front of an audience. First-semester freshmen are not required to do so.
- Students majoring in the BM Concentration in Composition who are also enrolled in vocal or instrumental lessons (MUAC 11131, 11142, 33101, 66101, or 66102) are also encouraged to perform on a Tuesday Morning Recital or other approved performances (see above) on their major instrument/voice, but are not required to do so.
- MUAC 33130, Half Recital (half-length, approximately 25 minutes of music or as approved by the student's primary applied teacher) is required of all Bachelor of Music Performance, Jazz Studies, Music Industry and Bachelor of Music Education students. Recital hearing

required 2-4 weeks prior, depending on area. Check area guidelines for exact requirement.

- MUAC 44131, Full Recital (full-length, approximately 45 minutes of music or as approved by the student's primary applied teacher) is also required of all Bachelor of Music students. Recital hearing required 2-4 weeks prior, depending on area. Check area guidelines for exact requirement.
- MUAC 66301, Graduate Recital (full-length, approximately 50 minutes of music or as approved by the student's primary applied teacher) is required of all Master of Music students. Check the Graduate Music Student Handbook for exact requirements.
- For all student recital performances, appropriate dress for the occasion is expected. Students should confer with their applied teacher for these expectations.
- Recital receptions are permissible directly following various performances in the Fine Arts Center Lobby. Please notify the Music Office of your needs at least two weeks in advance. Full clean-up is expected afterwards with tables, benches and chairs returned to their proper places.

*Note: Each recital must be approved by the appropriate applied teacher.*

## Guidelines for Planning a Recital

- Order of Scheduling
  - Ensemble Directors/Lecture Concert Series/Faculty Recital Series
    - Date requests begin April 1 for entire academic year
  - Applied Faculty (Faculty Recitals/Studio Recitals/Guest Artists)
    - Date requests begin April 15
  - Graduate & Senior Degree Recitals
    - For Fall Recitals: Date requests begin May 1
    - For Spring Recitals: Date requests begin October 1
  - Junior Degree Recitals
    - For Fall Recitals: Date requests begin May 15

- For Spring Recitals: Date requests begin October 15
- All other events
  - For Fall Events: Date requests begin August 15
  - For Spring Events: Date requests begin November 15
- Degree Recital Deadlines (to request a date)
  - Fall Recital: September 5
  - Spring Recital: December 1

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

#### Standardized Concert Times

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

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

## Recital Hearings

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

## Forms:

- [Recital Date Request Form](#) to submit their top three date choices
  - [Date Availability Calendar](#) has all available recital dates listed for students to choose their preferred dates.
  - Student + Applied teacher will be emailed to confirm which date was selected from their top three choices.
- [Publicity Form](#)
  - Collects official program and headshot for the recital
  - Due 4 weeks before the recital
- [KASU Performance Release Form](#)

- To be filled out by the student and their applied faculty member if they wish their recital to be featured on KASU. More information can be found in section XXIX of this handbook entitled “In Performance at A- State” Radio Show.

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

#### **A. University and College Level PRT Information**

1. For a description of the overall tenure and post-tenure review process, refer to the University Faculty Handbook, Section III., Faculty Ranks, Promotion, Retention, Tenure, and Post-Tenure Review.
2. The College of Liberal Arts and Communication PRT document can be found in Pack Portal under Faculty Resources in the Promotion & Tenure (PRT) link.

#### **B. Department of Music Criteria for Promotion and Tenure**

Revised: October/November 2022, Effective Academic Year 2023-2024

##### **1. Procedures for Reviewing Promotion and Tenure Requests**

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

*Requests for consideration for promotions must be made by individual members of the faculty seeking*

*promotion. Each member of the faculty who desires to apply for promotion will be provided a form with*

*which to present their request.*

Forms are available on A-State's Pack Portal.

As outlined in the Faculty handbook:

*Each academic department may maintain a standing committee on promotion and tenure of a minimum of*

*five members of the department. If the department cannot form a committee of at least three tenured faculty*

*members, the Dean should consult informally with department Chairpersons and the senior faculty members.*

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

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

An applicant for promotion will not serve on the College/University Promotion and Tenure

Committee during the time their application is under review. If the college representative to the University Promotion and Tenure Committee is under consideration for promotion, the College Promotion and Tenure Committee will elect a replacement to take their place on the University Promotion Retention Committee for that academic year.

## **2. Tenure**

As stated in the Faculty Handbook:

*Tenure is a status granted in the academic community to faculty members who have proved themselves over a*

*period of time. Tenured faculty may expect to continue in their academic positions unless adequate cause for*

*dismissal is demonstrated in a fair, objective hearing; according to the procedure of due process.*

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

Persons initially appointed as professors, associate professors, or assistant professors must be reviewed for tenure no later than the completion of their sixth year of service at Arkansas State University, and tenure must be granted with the start of their seventh year of service at A-State. *When warranted by an individual's record and experience, a prospective faculty member may negotiate the terms of initial employment regarding tenure status and academic rank. Such an agreement must be based on the thorough review and positive recommendations of the Department PRT Committee.*

*Documentation of the negotiated terms authorizing application for early tenure and/or promotion must be in*

*writing and signed by the Dean of the college, the Provost and Executive Vice Chancellor for Academic*

*Affairs and Research, and the Chancellor of the university. No obligation to grant tenure is implied by such*

*an agreement.*

The Department PRT Committee will review annually the progress towards tenure of pre-tenured faculty and will prepare written recommendations regarding retention that will be forwarded to the Department Chair and the candidate. The Chair will review the retention recommendations, add their recommendations, and send them to the Dean for consideration. A Comprehensive Pre-Tenure Review will be implemented and completed in the third year of employment at A-State for all pre-tenure faculty, regardless of rank. This review will require that all third year pre-tenure faculty members submit documentation of performance in the areas of teaching, scholarly activities, and service using the tenure application format.

The Department PRT Committee, the Department Chair, and the Dean will formally review this documentation and provide appropriate feedback to each third-year, pre-tenure faculty member regarding their progress toward tenure. Pre-tenure faculty will be evaluated for tenure and promotion based on the department, college, and university criteria in place during their third year of employment on a pre-tenure appointment.

Since it is unusual for a faculty member to amass a performance record reflecting exemplary productivity in less time than the standard probationary period, accelerated tenure is rare.

However, any faculty member has the right to submit an application seeking tenure during any application period in which they can clearly demonstrate meeting the performance criteria expected during the mandatory review. If a faculty member fails to earn tenure in this accelerated review cycle, they may apply for tenure again only in the sixth year of the pre-tenure cycle.

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

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

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

1. Present a record of teaching, of scholarly, creative, and professional productivity, and of service consistent with that required for promotion to associate professor. (Explanation: Tenure may be awarded to individuals in the assistant rank. In such cases, however, there must be definite and substantial evidence that the individual is establishing a record that should qualify them for promotion within two years.)
2. Be adjudged by peers, the Chair, the Dean, and the College Promotion and Tenure Committee as having maintained an active role in helping the department and college meet their

missions, goals, objectives, and needs.

### **3. Criteria for Promotion to Assistant Professor**

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

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

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

In addition to meeting specific criteria for creative/scholastic activities, the faculty member

must also meet the criteria appropriate for the teaching and service mission of the university.

1. Evidence of teaching excellence, as measured by evaluation of students, peers and supervisors.
  1. Awards won by the faculty member's private students either in competitions or in gaining acceptance and/or graduate assistantships in large, reputable graduate schools or in applied music areas.
  2. Demonstrate the ability to recruit and mentor students.
  3. Consideration should be given to undergraduate and graduate recitals by students coached by a faculty member.
  4. Advanced study by the faculty member with eminent teachers in that person's principal teaching area.
2. Evidence of creative/scholarly activities at the state, regional, national, or international level.
  1. Creative activities may include:
    1. Solo recital by invitation, audition, or one reviewed by recognized authorities.
    2. Solo performance with an orchestra, band, or choir.
    3. Accompanying a solo recital or ensemble.
    4. Performance in an ensemble, choir, band, orchestra, or opera company by invitation or audition (e.g., Arkansas Symphony, Atlanta Symphony, Memphis Symphony, Dallas Opera Theater, Kansas City Lyric Opera).
    5. Conducting a large or small ensemble that receives recognition of excellence.
    6. Serving as a clinician, directing master classes, serving as an adjudicator, or being invited to give demonstrations or lead a discussion at conventions or symposiums (e.g., NFMCA Auditions, NATS, MTNA, International Piano Masters Competitions, Metropolitan Opera

7. Auditions, or any national wind, string, percussion guild).
  8. Participants in master classes, seminars, or symposiums that require an audition for acceptance.
2. Scholarly activities include:
1. Papers presented at traditional scholarly music forums, either independent or sponsored by state, regional, national, or international organizations (e.g., MTNA, NAFME, ACDA, NATS, ABA).
  2. Articles, books, and compositions published by recognized publishers or professional organizations (e.g., Southern Music, Carl Fischer, William C. Brown, American Music Teacher, National Association of Teachers of Singing Bulletin, Journal of Research and Music Education, American Choral Directors Journal, Piano Magazine, journals of national and international wind, string, and percussion associations).
  3. Awards, grants, or commissions received pertinent to the faculty member's teaching area.
  4. Live performances and/or recordings of original compositions
3. Evidence of service at the university, community, state, regional, national, or international levels.
1. Student advising.
  2. Departmental, college, and university committees.
  3. Sponsorship of student organizations.
  4. Faculty governance activities.
  5. Public school and community consulting, workshops, and other collaborative activities.
  6. Performance for civic and church group

#### **4. Criteria for Promotion to Associate Professor**

Possession of the terminal degree appropriate to the teaching, research and service mission

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

1. Continuance of teaching excellence, as measured by evaluations of students, peers, and supervisors.
  1. Awards won by the faculty member's private students either in competitions or gaining acceptance and/or graduate assistantships in large, reputable graduate schools in an applied music area.
  2. Demonstrate the ability to recruit and mentor students.
  3. Consideration should be given to undergraduate and graduate recitals by students coached by a faculty member.
  4. Advanced study, by the faculty member, with eminent teachers in that person's principal area of teaching.
2. Continuance of scholarly/creative/professional activity on the state, regional, national, and international levels.
  1. Solo recital by invitation, audition, or one reviewed by recognized authorities.
  2. Solo performance with orchestra or similar ensemble such as a band or choir.
  3. Accompanying a solo recital or ensemble.
  4. Performance in an ensemble, choir, band, orchestra, or opera company by invitation or audition.
  5. Conducting an ensemble, large or small, which receives recognition of excellence.
  6. Serving as a clinician, directing master classes, serving as an adjudicator, or being invited to give

demonstrations or lead a discussion at conventions or symposiums in the faculty member's appropriate area.

7. Participation in master classes, seminars, or symposiums that require an audition for acceptance.
  8. Publication in traditional scholarly music forums, either independent or sponsored by state, regional, national, and international organizations; MTNA, NAFME, ACDA, NATS, ABA, etc., should be considered criteria for tenure or promotion.
3. Continued service on the university, community, state, regional, national, and international levels.
1. Student advising.
  2. Department, college, and university committees.
  3. Sponsorship of student organizations.
  4. Faculty governance activities.
  5. Public school and community consulting and workshop activities.
  6. Performance for civic and church groups.

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

## **5. Criteria for Promotion to Professor**

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

upon the faculty member's area of musical specialization.

1. Outstanding achievement in teaching excellence, as measured by evaluations of students, peers, and supervisors.
  1. Awards won by the faculty member's private students either in competitions or in gaining acceptance and/or graduate assistantships in large, reputable graduate schools in an applied music area.
  2. Demonstrate the ability to recruit and mentor students.
  3. Consideration should be given to undergraduate and graduate recitals by students coached by a faculty member.
  4. Advanced study, by the faculty member, with eminent teachers in that person's principal area of teaching.
2. Outstanding achievement in scholarly/creative/professional activity on the state, regional, national, and international levels.
  1. Solo recital by invitation, audition, or one reviewed by recognized authorities.
  2. Solo performance with orchestra or similar ensemble such as a band or choir.
  3. Accompanying a solo recital or ensemble.
  4. Performance in an ensemble, choir, band, orchestra, or opera company, by invitation or audition.
  5. Conducting an ensemble, large or small, which receives recognition of excellence.
  6. Serving as a clinician, directing master classes, serving as an adjudicator, or being invited to give demonstrations or lead a discussion at conventions or symposiums in the faculty member's appropriate area.
  7. Participation in master classes, seminars, or symposiums that require an audition for acceptance.
  8. Publication in traditional scholarly music forums, either independent or sponsored by state, regional, national, and international organizations, i.e., MTNA,

NAfME, ACDA, NATS, ABA, etc., should be considered criteria for tenure or promotion.

3. Outstanding achievement in service on the university, community, state, regional, national, and international levels.
  1. Student advising.
  2. Departmental, college, and university committees.
  3. Sponsorship of student organizations.
  4. Faculty governance activities.
  5. Public school and community consulting and workshop activities.
  6. Performance for civic and church groups.

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

## **6. Ranking of Levels**

### National or international

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

### Regional

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

## State

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

## Local

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

These are:

1. Faculty recitals (solo or joint recitals presented on the A-State campus or within the accepted boundaries described as Northeast Arkansas.
2. Solo performance with ensembles in this region of the state.
3. Collaborative recitals in this area of the state.

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

## **7. Justification**

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

### **Research**

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

### **Preparation**

Any performing individual must devote many hours per week of rigorous, disciplined

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

## **Performance**

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

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Revision #5

Created 2025-11-18 01:54:18 UTC by Kristin Leitterman

Updated 2026-09-10 13:54:06 UTC by Michael Guthrey