

**School of Music**  
**Standards for Review of Probationary Faculty**

These standards are intended to guide probationary faculty undergoing the annual reviews mandated by the University, and for the use of the faculty review committees performing these annual reviews. The annual reviews evaluate the progress of probationary faculty in establishing a record that will meet the College and University criteria for tenured faculty rank (see [http://www.clas.uiowa.edu/faculty/promotion\\_tenure/criteria.shtml](http://www.clas.uiowa.edu/faculty/promotion_tenure/criteria.shtml) ). The standards for probationary faculty review are not intended to replace these College and University criteria but to help faculty understand the School's expectations and how to achieve those expectations.

In the School of Music, the normal distribution of effort for faculty is 40% teaching, 40% scholarly or creative work, and 20% service.

Examples listed below are not in priority order. It is important that each faculty member be allowed and encouraged to develop an individual profile, particularly in the area of scholarship/creative work.

Some faculty members may have duties and expectations that cross boundaries in the areas. It is important that the individual faculty member work with the review committee and Director of the School of Music for clarity on essential instructional and scholarship/creative work efforts.

**TEACHING: GENERAL STANDARDS.** Expected load and instructional duties are specified for each faculty member in the individualized offer letter. Deviations from the delineated duties must be approved by the Director of the School of Music.

Faculty will regularly revise and improve existing courses, develop new courses as needed in the School of Music, and teach to appropriately sized classes. Faculty should have an acknowledged record of success in undergraduate and graduate teaching, including successful direction of doctoral and/or master's candidates, as applicable. Evidence of teaching effectiveness is drawn from student evaluations, peer observations of teaching, peer evaluations of teaching materials such as syllabi, and achievement and placement of students. Student evaluations of teaching should fall in the "very good" to "excellent" range. Faculty are expected to recruit and retain high quality students to their areas, as applicable, and should thoroughly document these recruiting efforts. Other evidence of teaching effectiveness may include (but is not limited to) participation in development activities, funding received for teaching innovations, teaching awards, and selection to teach in prestigious programs. Faculty who supervise graduate teaching assistants must observe teaching, evaluate effectiveness of teaching and other duties, and serve as effective mentors.

In general, a good teacher has:

- dedication to and enthusiasm for the subject being taught
- a thorough knowledge of the subject
- the ability to communicate clearly and effectively with students
- the ability to challenge students to do original, creative work
- the ability to create an atmosphere where ideas can be exchanged freely and easily
- the ability to involve and interest students in what is being taught
- an understanding that effective teachers work in a professional manner in which classes are met, grading is fair and careful, faculty are accessible to their students, and faculty show respect for their students and colleagues.

**Academic faculty.** Faculty in the areas of theory, musicology, music therapy, and music education, should regularly teach courses at the undergraduate and graduate level. They should work cooperatively in their areas for equitable assignment of courses. Academic faculty must remain current in recent scholarship in both general and appropriate specialized subject areas, and current developments should be incorporated into course curricula, as applicable. They will assist students in special projects and in the development of presentations and papers for publication.

Examples of aspects of high quality teaching include but are not limited to:

- success in the recruitment of excellent students
- successful completion of student projects, theses, graduate exams
- students' invitations for conference presentations, publication of papers
- students' achievement of awards, honors, and grants
- successful placement of students in academic programs (graduate, research, faculty)

**Applied faculty.** Applied faculty must have a record of effort and success in the recruitment and retention of talented undergraduate and graduate students to their studios. Target studio sizes are specified in each offer letter. Faculty should thoroughly document recruiting efforts. Faculty who teach voice, piano, or in areas with more than one studio for the same instrument, must demonstrate cooperative efforts to recruit and retain talented students. Studio teachers must possess the ability to diagnose and provide solutions to students' technical and musical problems. They must be able to articulate orally and demonstrate at the instrument relevant issues under discussion. They must perform at an excellent level, serving as a role model for students. Applied faculty will advise students in their academic careers, toward achievement of professional goals, and in honors and thesis work, as appropriate.

Examples of aspects of high quality teaching include but are not limited to:

- success in the recruitment and retention of talented students
- success of students in presentation of required performances, including juries, recitals, and ensembles
- success of students in competitions; achievement of awards and honors
- successful placement of students in academic programs and professional positions
- successful completion of student projects, theses, graduate exams

**Composers.** Composition faculty must have a record of cooperative efforts and individual success in the recruitment and retention of talented undergraduate and graduate students to their studios. Composition teachers must possess the ability to diagnose and provide solutions to students' technical and musical compositional problems in a wide variety of genres and styles. Composition faculty will advise students in their academic careers, toward achievement of professional goals, and in honors and thesis work, as appropriate. They will assist student composers in planning and preparing performances of their works. When composition faculty teach in theory academic areas, evaluation of teaching will include all teaching assignments.

Examples of aspects of high quality teaching include but are not limited to:

- success in the recruitment and retention of talented composition students
- success of students in presentation of performances of their compositions, both on and off campus
- success of students in competitions; achievement of awards and honors
- successful placement of students in academic programs and professional positions
- successful completion of student projects, theses, graduate exams

**Conductors.** Ensemble directors should be actively involved in recruitment efforts for talented undergraduate and graduate performers; these efforts should be cooperative and coordinated with applied faculty. Ensemble directors must demonstrate clear and effective **conducting** technique, along with the ability to effectively teach from the podium, giving meaningful verbal instructions and assessment of musical and technical aspects of student performance. Ensemble directors must plan concerts of varied and appropriate repertoire, conduct effective rehearsals, and present excellent concerts.

Those who lead graduate conducting programs must have a record of effort and success in the recruitment and retention of graduate students in conducting. A studio teacher of conducting must possess the ability to diagnose and provide solutions to students' technical and musical problems. They must be able to articulate verbally and demonstrate the relevant issues under discussion. They must perform at an excellent level, serving as a role model for students. Ensemble directors will advise their conducting students in their academic careers, toward achievement of professional goals, and in honors and thesis work, as appropriate.

Examples of aspects of high quality teaching include but are not limited to:

- success in the recruitment and retention of talented conducting students
- success of students in competitions; achievement of awards and honors
- successful placement of students in academic programs and professional positions
- successful completion of student projects, theses, graduate exams
- excellence of concert presentations
- success of off-campus concert presentations, as appropriate

**Opera director.** The opera director should be actively involved in recruitment efforts for talented undergraduate and graduate performers; these efforts should be cooperative and coordinated with applied faculty in the voice area. S/he must coordinate all aspects of opera performance, communicating effectively with the Production Unit, conductors, voice teachers and coaches, performers, marketing/Public Relations office, and School of Music administration. The opera director must plan appropriate repertoire and venues for each season, direct effective rehearsals, and present excellent productions. The opera director will advise students interested in careers in opera performance or stage direction in their academic careers, toward achievement of professional goals, and in honors and thesis work, as appropriate.

Examples of aspects of high quality teaching include but are not limited to:

- excellence of productions
- effectiveness of opera workshop experiences and public presentations
- successful completion of student projects, theses, graduate exams, as appropriate
- success of students in competitions and placement; achievement of awards and honors

**SCHOLARLY AND CREATIVE WORK: GENERAL STANDARDS.** Faculty are expected to show continued development, growth and visibility in their scholarly or creative work. Artistic or scholarly achievements must be supported by substantial publications or equivalent artistic creations and/or performances. The work must be invited, refereed, juried and/or commissioned. In some measure, the venue for creative work serves as *de facto* validation of the work. The suitability, quality, and regional or national importance of the venue are indicators of the standing of individuals working under its aegis. In the same way, the standing and reputation of willing collaborators attests to the esteem in which the faculty member is held. For promotion to Associate Professor, the faculty member must show scholarly and creative work in sufficient quality and quantity to establish an emerging national reputation.

**Academic faculty.** It is essential that faculty engage in scholarly activity that results in publication of original ideas or the results of research in the form of books, chapters, articles, reviews, or critical editions of music. Measures of quality of scholarship include publication by significant refereed presses, evaluation by independent reviewers, citations of the work in the discipline, evidence that the scholarship has had a significant impact in the field, and attainment of grants, awards, and fellowships. Supporting scholarly activity may take the form of refereed or invited papers presented at professional conferences and public lectures. Additional supporting activity may include invited participation as consultant, referee, member of an editorial board, committee or board member for professional organizations, or member of adjudicating panels for grants and awards. Because scholarly work may be in progress over a span of years before it is brought to completion, it is essential that faculty members show continuing, tangible progress in their projects. It is noted that faculty in the areas of theory, musicology, music therapy, and music education may engage in creative activities; while such activities are not a specific expectation of academic faculty, they are commended and serve to strengthen the reputation of both the individual and the School of Music as well as the scholarly interests of the faculty member. While creative activities may enhance a strong record of research and publication, they will not compensate for a weak publication record.

Examples of scholarly activities and expectations include but are not limited to:

- Published books, chapters, articles, reviews, or critical editions of music.

The faculty member must specify whether the publication is refereed and demonstrate stature of the press.

- Refereed and invited papers presented at international, national, regional, or state professional conferences.
- International, national, regional, state or local presentation of invited lectures or panel discussions.

- Editorial board membership, service as consultant, or referee for journals or publications in the area.
- Editing of journals, volumes of essays, books.
- Receipt of grants, awards, fellowships, or other recognition.

**Applied faculty.** It is essential that faculty perform as soloists or ensemble musicians in local, regional, and national venues regularly, demonstrating a significant reputation as a performer. They are expected to continue to grow and develop as performers, regularly learning and presenting new repertoire and performing in diverse locations and venues. Some applied faculty will develop specialties in pedagogical, historical, theoretical, or literature studies pertaining to their area of performance; this work may be disseminated in publications that may or may not be refereed, clinics, conference presentations, or broadcasts. Some faculty create editions, arrangements or new compositions. Publication is not specifically required of applied faculty, however such activities are commended and serve to strengthen the reputation of both the individual and the School of Music. While publications may enhance a strong record of performance, they will not compensate for a weak performance record.

Examples of performance activities and expectations include but are not limited to:

- Recordings as a soloist or ensemble musician. Production by a recognized, national- or internationally- distributed recording label is considered equivalent to refereed publication. Positive review of the recording in significant journals or publications is important in establishing its quality and importance. Privately manufactured recordings must garner positive review in significant journals or publications in order to establish their quality and importance to the field.
- International, national, regional, state, or local broadcasts of performances or recordings.
- International, national, regional, state, or local professional engagements. It is incumbent on the faculty member to demonstrate the importance of the venue and the engagement.
- International, national, regional, state, or local summer festivals. It is incumbent on the faculty member to explain the nature of participation in the festival and to demonstrate its significance.
- International, national, regional, state, or local invited recital engagements as soloist or chamber musician. Recital appearances may be for professional music organizations or conferences, colleges or universities, schools, or concert series. It is incumbent on the faculty member to demonstrate the importance of the venue and the invitation.
- Receipt of prizes, awards, grants, fellowships, or other recognition.
- Presentation of invited clinics or master classes at conferences, colleges or universities, or schools. It is incumbent on the faculty member to demonstrate the importance of the venue and the invitation.
- Campus performances as a guest soloist with UI performing ensembles, for special events, or in faculty recitals. These performances cannot substitute for regional, national, and international engagements, but they are an important demonstration of performance ability and breadth and vitality of repertoire to faculty, students, and the community.

Other creative/scholarly activities may include:

- Publications such as books, articles, reviews, editions, arrangements, or compositions.
- Editorial board member or referee for journals or publications pertinent to the area of performance.
- Presentation of invited lectures, panel discussions.
- International, national, or regional adjudication. It is incumbent on the faculty member to demonstrate the importance of the competition and the invitation to adjudicate. Often adjudication will more properly fall under the category of "service."

**Composers.** It is essential that faculty produce new compositions regularly in sufficient quality and quantity to maintain visibility and a significant reputation as a composer. While it is not required that compositions be published, clearly publication will help establish and maintain professional reputation. Faculty must show evidence that their compositions are performed, and it is incumbent on them to demonstrate the importance of commissions and performance venues. Composition faculty members usually have teaching or administrative duties in areas other than composition. Often these other duties will lead to, or be indicative of, scholarly interests. Thus, publication of books, articles, or reviews, and invited participation as a consultant, editor, or

referee for presses, journals, or adjudicating panels for grants and awards may be part of the scholarly/creative activity for composers. Additionally, some composers may engage in performance or conducting activities.

Examples of creative and scholarly activities and expectations include but are not limited to:

- Recordings of original compositions. Production by a recognized, national- or internationally-distributed recording company is considered equivalent to refereed publication. Positive review of the recording in significant journals or publications is important in establishing its quality and importance. Privately manufactured recordings must garner positive review in significant journals or publications in order to establish their quality and importance to the field.
- Publication of original compositions. Publication by a recognized, national- or internationally-distributed company is considered equivalent to refereed publication, however it is not required of composers due to the paucity of opportunities for commercial publication of serious new music. Private publications are not equivalent to refereed publication.
- International, national, regional, state, or local commissions for new compositions.
- International, national, regional, state, or local broadcasts of compositions.
- International, national, regional, state, or local performances of compositions.
- Positive review of compositions in significant journals or publications.
- International, national, regional, state, or local invited participation in festivals, conferences, or special university, college, school, or community events.
- Receipt of prizes, awards, grants, fellowships, or other recognition.
- Presentation of invited clinics or master classes at conferences, colleges or universities, or schools.
- Campus performances of compositions and/or invitations to compose new music. These performances cannot substitute for regional, national, and international performances, but they are an important presentation of creative work to faculty, students, and the community.
- Publications such as books, articles, reviews. It is incumbent on the faculty member to specify whether refereed or invited, and explain the significance and intended audience of the venue.
- Editorial board member or referee for journals or publications pertinent to the area of specialization.
- Presentation of invited lectures, panel discussions.
- International, national, or regional adjudication. It is incumbent on the faculty member to demonstrate the importance of the competition and the invitation to adjudicate. Often adjudication will more properly fall under the category of "service."

**Conductors.** The scholarly and creative work of ensemble directors can take diverse paths and is defined by the individual faculty members. Performances with UI ensembles are considered in the evaluation of creative work, particularly when performances are off-campus and invited. Faculty are expected to develop visibility as conductors through engagements in state, regional, and national venues. They are expected to continue to grow and develop as conductors, regularly learning and presenting new repertoire. Other avenues for maintaining visibility and disseminating scholarly or creative work may include publications on pedagogical, historical, theoretical or literature studies; creation of arrangements, editions, or compositions; presentation of clinics, lectures, master classes, panel discussions, or broadcasts; and performance activities such as those listed for applied faculty.

Examples of conducting activities and other scholarly/creative work include but are not limited to:

- International, national, regional, state, or local engagements as guest conductor for professional music organizations (e.g. symphony orchestras, opera companies) or festivals (e.g. All-State, summer).
- International, national, regional, state, or local engagements as guest conductor in universities, colleges, and schools. It is incumbent on the faculty member to demonstrate the importance of the venue and the engagement.
- Engagements as conductor for UI ensembles in international, national, regional, or state venues as a result of competitive audition, invitation, or review.
- Presentation of invited clinics or master classes at conferences, colleges or universities, or schools. It is incumbent on the faculty member to demonstrate the importance of the venue and the invitation.
- Receipt of prizes, awards, grants, fellowships, or other recognition.

- Publications such as books, articles, reviews, editions, arrangements, or compositions.
- Commissions for arrangements or compositions.
- Editorial board member or referee for journals or publications pertinent to the area of performance.
- Presentation of invited lectures, panel discussions.
- International, national, or regional adjudication. It is incumbent on the faculty member to demonstrate the importance of the competition and the invitation to adjudicate. Adjudication may more properly fall under the category of "service."
- Recordings with professional ensembles, collegiate ensembles (as guest conductor), and UI ensembles.

**Opera director.** Productions with UI Martha Ellen Tye Opera Theater are considered in the evaluation of creative work particularly when the productions gain national or international recognition or reviews. Recognizing the difficulty of maintaining the UI music theater program while being absent from campus for the four to six weeks a professional engagement requires, the opera director is encouraged to demonstrate visibility as a stage director through engagements in state, regional, and national venues. S/he is expected to continue to grow and develop as a director, regularly presenting new repertoire. Avenues for maintaining visibility and disseminating scholarly or creative work may include publication of opera study guides, translations of libretti, books or articles acting techniques, historical or literary research on opera and/or musicals; presentation of clinics, lectures, master classes, panel discussions, or broadcasts.

Examples of directing activities and other scholarly/creative work include but are not limited to:

- International, national, regional, state, or local engagements as guest stage director for professional organizations (e.g. opera companies, opera/music theater apprentice programs, or theaters that produce musicals, dinner theaters). It is incumbent on the faculty member to demonstrate the importance of the venue and the engagement.
- International, national, regional, state, or local engagements as guest stage director in universities, colleges, and schools. It is incumbent on the faculty member to demonstrate the importance of the venue and the engagement.
- Presentation of invited clinics or master classes at conferences, colleges or universities, or schools. It is incumbent on the faculty member to demonstrate the importance of the venue and the invitation.
- Receipt of prizes, awards, grants, fellowships, or other recognition.
- Publications such as books, articles, reviews, editions, arrangements, or compositions.
- Editorial board member or referee for journals or publications pertinent to the area of performance.
- Presentation of invited lectures, panel discussions.
- International, national, or regional adjudication. It is incumbent on the faculty member to demonstrate the importance of the competition and the invitation to adjudicate. Adjudication may more properly fall under the category of "service."

**SERVICE.** Faculty are expected to provide service to the School of Music and to the profession, as applicable. In the School of Music, faculty are expected to participate in faculty meetings and committees, and student and faculty recruiting. They are expected to serve on thesis committees, exam committees, and recital committees, as appropriate (in some cases this kind of committee work may more properly fall under the category of "teaching"). Faculty are encouraged to engage in professional service that reflects the visibility of their own scholarship/creative work and teaching.

Examples of service activities include but are not limited to:

- Committee assignments in the School of Music
- Active participation and official positions in professional organizations;
- Advisor for student organizations or programs
- Speaking or performing in non-professional venues such as music clubs, community service clubs, radio programs, schools
- Guest lectures, presentations, or performances for on-campus classes, programs, or events
- Hosting guest scholars or performers on campus

Generally speaking, chairing a dissertation/thesis/essay committee or recital committee is considered teaching by the School of Music, whereas membership on dissertation/thesis/essay, recital, final exam or comprehensive exam committees is considered service.