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Stetson University Education Mission

Our mission at Stetson University is to provide an excellent education in a creative community where learning and values meet, and to foster in students the qualities of mind and heart that will prepare them to reach their full potential as informed citizens of local communities and the world.

At Stetson, the art of teaching is practiced through programs solidly grounded in a tradition of liberal learning that stimulates critical thinking, imaginative inquiry, creative expression, and lively intellectual debate. The art of learning is enhanced through small interactive classes, close student-faculty alliances, and collaborative approaches that provide the foundation for rewarding careers and advanced study in selective graduate and professional programs. We embrace diverse methodologies to foster effective communication, information and technological literacy, and aesthetic appreciation. We encourage the development of informed convictions, independent judgment, and lifelong commitments to learning that are characteristic features of the enlightened citizen. In bringing together learning and values, the University encourages all of its members to demonstrate personal integrity; to develop an appreciation for the spiritual dimension of life; to embrace leadership in an increasingly complex, interdependent, and technological world; and to commit to active forms of social responsibility.

School of Music Mission and Goals

The School of Music is an undergraduate professional school committed to a cohesive, rigorous curriculum and a supportive environment which prepare students for successful careers and graduate study in music. Encouraging intellectual, cultural, artistic, professional, and social growth, the School of Music is a community centered on ethical practices and mentoring. The School of Music offers musical opportunities and experiences to all university students and maintains a positive, intellectually and artistically challenging working environment for faculty. The School of Music is committed to making a significant contribution to the cultural life of the University, as well as to local and global communities.

(09.17.10)

Faculty in the School of Music teach students to…

1) become critical thinkers, effective leaders, and literate, competent musicians;
2) exhibit significant proficiency in areas of specialization, developed through individualized study;
3) work collaboratively with faculty and peers in experiences centered on student needs, goals, and aspirations;
4) embrace enriching life values and ethical practices; and
5) practice individual responsibility for lifelong learning and support of and involvement in the arts, artistic endeavors, and artistic entities.
Bylaws

The Faculty of the School of Music shall be comprised of the President of the University, the Dean of the School of Music, and those who hold current appointments to the faculty of the School of Music as members of the instructional staff.

The Faculty of the School of Music may be convened by the President of the University (or her or his designee), the Provost of the University, the Dean of the School of Music, or written notification to the Dean by a majority of the School of Music Faculty. The Faculty of the School of Music shall hold regular meetings and permanent records of its deliberations shall be maintained by a secretary. Roberts Rules of Order (latest edition) shall be observed as the basis for procedure at faculty meetings. Issues requiring a vote will be announced five working days prior to the Music Faculty meeting in which the vote will take place. Voting will be limited to those faculty with regular teaching assignments in the School of Music during the current term, plus other tenured or tenure-track faculty in the School of Music who are present at the meeting. A quorum will consist of a majority of the full-time faculty, including full-time lecturers and visiting professors, tenure-track, and tenured faculty in the School of Music. Proxy votes are not allowed. Absentee votes are not allowed, except in cases where (1) the by-laws of the School of Music are being adjusted, or (2) significant conversation on the topic under vote has occurred in one or more open and published meetings of the faculty in the School of Music prior to the meeting in which the vote is taken. The faculty member casting the absentee ballot must have been in attendance during one or more of the earlier meetings where the issue was being discussed. Absentee votes should be presented by written ballot to the Dean or Associate Dean in advance of the meeting by the voting faculty member. The Faculty of the School of Music shall determine through its own deliberations its programs of instruction, the courses offered for those programs, the nature of degrees to be awarded, and the standards of admission to and graduation from those programs as consistent with University Bylaws.

The Faculty of the School of Music is empowered to structure itself with regard to areas of instruction by the establishment of departments or divisions within the faculty upon the approval of the Provost. The Dean of the School of Music shall establish and appoint standing committees of the faculty and other committees or task forces as necessary. The Dean of the School of Music shall delegate administrative responsibility to members of the faculty.

Amendment of these Bylaws may be made upon a majority vote of a quorum of faculty with voting rights in the School of Music, subject to approval by the Dean of the School of Music and the President of the University.

(edited 11.10.00; 10.21.11; 11.11.11; 12.2.11)
Program Learning Outcomes

As approved by the faculty in the School of Music and presented in the 2011 documentation for reaccreditation by NASM, the following eight items indicate the program learning outcomes in the School of Music. Graduates of the Stetson University School of Music will be able to...

1) perform as soloists and ensemble musicians on an instrument of specialization with acceptable tone quality, accuracy, control, technical facility, and expression.
2) synthesize academic knowledge, critical thinking, and technical proficiency through performance.
3) identify and analyze the elements of music in a selected piece, and demonstrate an understanding of its compositional processes, aesthetic properties, and artistic, social, and historical context.
4) identify selected World music cultures and significant composers and works from the Western music tradition, and trace the tradition’s evolution from the Medieval period through contemporary music.
5) hear, notate, analyze, and perform music through aural, sight-singing, and functional keyboard skills.
6) demonstrate basic skills and knowledge of choral or instrumental conducting.
7) write and speak effectively about music.
8) apply relevant technology in musical and professional settings.

Pervasive learning outcomes that encompass all learning outcomes above include practicing ethical conduct and professional involvement in curricular and co-curricular settings and demonstrating self-directed and independent work.
Faculty Responsibilities

Full-time faculty in tenured or tenure-track positions will be assigned a full teaching load. A full teaching load in the School of Music is calculated as twelve load hours, with eleven load hours typically assigned to teaching responsibilities. Load hours for classes and ensembles are computed in clock hours, with one clock hour of applied teaching or chamber music coaching is equivalent to 3/5 (.6) of a load hour. Unit courses are calculated as 3 load hours. Responsibility for ensembles varies based on contact hours, size of the ensemble, and recruiting responsibilities. As a general rule, major ensembles that meet five hours per week constitute four load hours. Reassigned time toward 11 load hours may be given for administrative duties and for other responsibilities assigned by the Dean (e.g. additional recruitment).

In addition to the teaching load, all full-time faculty in tenured or tenure-track positions are expected to actively participate in scholarship/professional development related to their field as well as service to the university. In music, scholarship may take many forms (as indicated in more detail later in this document; see Tenure and Promotion on p. 27) including but not limited to publications of CDs, books, articles, and compositions; presentations at conventions; adjudication responsibilities; and local, regional, national, and international performances. Service to the university (as assigned by the President, Provost, Dean, or Associate Dean) is an integral part of furthering the university mission and the continued development of the School of Music. Service work may include assignments to committees (University and School of Music), participation in University ceremonies, and other work assigned by the Provost, Dean, or Associate Dean.

Generally, the load assigned to a full-time faculty member in tenured or tenure-track positions assumes that 75% of their contract is teaching with the remaining 25% allowing time for scholarship, advising, and service participation.

Loads for full-time faculty who hold non-tenure-track positions (typically Lecturers and Visiting Assistant Professors) are exclusively teaching positions, though the Dean may choose to assign some service requirements in place of a portion of the teaching load. A full teaching load for faculty in these positions is twelve load hours.

Loads for faculty who are career professionals (adjunct faculty) are assigned by the Dean, who coordinates the faculty member’s availability with School of Music curriculum needs.

Class, Lesson, and Ensemble Attendance

Faculty are expected to meet all assigned classes (classroom, ensemble rehearsals, applied lessons, and coaching sessions). If a faculty member must miss a scheduled
class meeting, rehearsal, or lesson, they should make arrangements for covering the
class or making up the applied lesson, rehearsal, or coaching session. All faculty should
make every effort to avoid extended absences of three consecutive days or longer
during a normal semester. If such extended absences are necessary, the Dean requires
advance knowledge of and justification for such absences prior to granting approval.
Applied students will receive a minimum of 14 lessons per semester (13 private lessons
plus 1 jury).

Recital Attendance
All full-time faculty are expected to attend the Thursday student recitals, 2:30 – 3:45.
No classes, lessons, or coaching sessions are to be scheduled at that time. Faculty are
encouraged to attend evening recitals throughout the semester.

Faculty Meetings
Music School Faculty meetings normally will be held monthly on Fridays from noon –
1:20. Full-time faculty are required to attend. Part-time faculty are invited, but it is
understood that their attendance is not always possible. No classes, lessons, or
rehearsals are to be scheduled during faculty meetings.

University Faculty meetings are normally held once a month on Fridays from noon –
1:15. All full-time faculty are expected to attend these meetings.

Office hours
Faculty members should maintain regular office hours or provide other means to
promote student-faculty consultation. These office hours must be included in course
syllabi and publicly posted each academic term. Alternative arrangements, including
phone, email, social networking, etc., may be substituted for office hours.

A copy of your office hours should be submitted to the Music Office at the start of
every school year by the end of the second week of classes.

Grade Inventories—Mid-term and Final Grades
Grade Inventories are due twice each term—mid semester and at the end of the exam
period.

Mid-term grades
These are important evaluations that help the students know how they are progressing
in their college work. These reports also protect the instructors and the Music School
from student complaints at the end of the semester. Faculty should input into Banner
all grades for students receiving C-, D, or F in their courses or applied lessons, and a grade of S for all students doing work at or above the C level. All faculty are required to complete these reports for all students in their classes, lessons, or ensembles.

Final grades
Every semester, final grades are due by the dates established by the registrar. All faculty are required to enter grades by those dates.

Incomplete grades
A grade of Incomplete should be given sparingly and only when a student cannot complete the coursework because of illness or other circumstances beyond the control of the student. Neglected work is not an acceptable reason for assigning an incomplete. All work for the course must be completed two weeks prior to the last day of classes in the next academic session of enrollment (excluding summer term). For applied lessons, the student must complete the course within the first two weeks of the next semester to be able to continue in the next applied course that semester. To request the Incomplete grade for a student, complete the appropriate form available in the music office or on the School of Music website no later than the day prior to when grades are due for the current semester. All incomplete grades require the approval of the Dean or Associate Dean.

Recruiting
All tenured and tenure-track faculty are expected to participate in recruitment activities through various means appropriate to their area and as assigned by the Dean. Recruitment coordinators are Tim Peter (vocal), Douglas Phillips (winds and percussion), Anthony Hose (strings), and Michael Rickman (keyboard/guitar). Hannah Austin, the Music Admissions Counselor, will work with all faculty, the Dean’s office in the School of Music, and the Office of Admissions on issues of recruiting and scholarship.

Committee / Task-Force appointments
The President of the University, Provost, Dean and Associate Dean may establish and appoint committees and task forces as necessary. While the School of Music will attempt to minimize the amount of committee work required of faculty, all tenured and tenure-track faculty are expected to contribute to both University and School assignments. University committee membership is assigned by the Provost in consultation with the Executive Committee of the Faculty Senate and the Council of Deans. Membership on music school committees and task forces is determined by the Dean.

The most current list of committee assignments can be found at the website for Academic Affairs: http://www.stetson.edu/administration/academicaffairs/
All faculty must submit a Faculty Activity Report (FAR) each academic year, to include information on teaching, scholarship/creative activity, and service to the University and community over the year-long evaluation period. These evaluations are essential to faculty evaluation and for consideration for tenure and/or promotion as well as for merit compensation. Faculty who do not submit a FAR will not be eligible for compensation adjustments, including cost-of-living or merit raises. A copy of the report will be kept on file in the music office. These documents will be essential to faculty who are applying for promotion or tenure as a historical record of their work and growth at the University.

Communication

Various other reasonable responsibilities are expected of all faculty at Stetson. The university requires that faculty communicate to the administration their activities, concerns, and successes related to their work at Stetson. Equally as important is that the administration be guaranteed timely response to requests. All faculty are expected to have access to Stetson email and to respond to messages sent to that email address.
Faculty Resources

Syllabus

A syllabus is required for all courses, including classes, applied lessons, and ensembles. Syllabi should include specific information about the course—meeting times, locations, texts required and recommended, grading policy, attendance policy, and a summary of the course content. In addition, syllabi should contain some indication of how the course promotes the Program Learning Outcomes published on page 6 of this document. Syllabi for applied classes might include expectations of practice time, amount of literature learned and technique acquired, jury expectations, and how the student’s work in these areas will be evaluated and graded. A syllabus may also include a list of up to seven required recitals/concerts, with an indication of how the student will be penalized for non-compliance.

Per University Policy, you should include the following statement in your syllabi:

*If a student anticipates barriers related to the format or requirements of a course, they should meet with the course instructor to discuss ways to ensure full participation. If disability-related accommodations are necessary, students should register with Academic Success (386-822-7127; stetson.edu/asc) and notify the course instructor of their eligibility for reasonable accommodations. The student, course instructor and Academic Success will plan how best to coordinate accommodations.*

Registration for applied lessons

There are five separate registration choices for applied instruction in the School of Music—101, 111, 112, 312 and 315. Choosing the correct registration relies primarily on making the following distinctions:

1. **Lessons for non-music majors:** 101 are for music minors and other non-music majors. These lessons are generally reserved for students who are pursuing a music minor or are on music scholarship and participating in Stetson ensembles. Dean approval is required to register. 25-minute lessons.

2. **Lessons for music majors, but not in your main area of study:** 111 are for music majors studying an instrument other than their primary instrument. 25-minute lessons.
3. Lessons for music majors:
   a) BEFORE the sophomore decision, all music majors register for 112 lessons in their major performance area. 50-minute lessons.
   b) AFTER passing the sophomore decision, music majors register for either 312 or 313
      • 312 is for the following majors: theory, composition, BMOF, music technology, music education, BA music. 50-minute lessons.
      • 313 is for performance majors, including the following majors: voice performance, organ performance, piano performance, guitar performance, orchestral instrument. 50-minute lessons.

Advising
All tenured and tenure-track faculty members advise students in the School of Music. Non-tenured and non-tenure-track faculty (lecturers and visiting professors) who have several years of experience in the school may be assigned advising responsibilities by the Dean. Generally, successful advising will include
   • Developing a multi-year plan of study, with a paper copy of the student’s expected classwork for four semesters of study following each advising session
   • Conversation with advisees about their progress academically, socially, and professionally at Stetson University
   • Mentoring students in their chosen field

There are many resources to facilitate successful advising, several of which are listed below.
1. Academic planning documents for each music degree:  
   http://www.stetson.edu/music/home/faculty.php
2. Degree Audits:  http://my.stetson.edu
3. Registrar’s website contains dates, deadlines, and course search:
   http://www.stetson.edu/administration/registrar/
4. Advising matters website:  http://www2.stetson.edu/advising/

Faculty advisors facilitate student communication with faculty and planning for their degree and career through availability, careful listening, and advice. Students, though, remain responsible for making their own decisions; advisors are not expected to make decisions for an advisee in lieu of a student’s own careful planning.

Faculty list
A current list of faculty, including phone and biographical information, can be found at http://www.stetson.edu/other/faculty/profiles/index.php
Smart Classrooms / Equipment information

Presser Hall and McMahan Hall currently offer six “smart” teaching spaces, equipped with

- sound equipment (CD/mp3/ipod in all; cassette tape player in Presser 112 and 132; lp record players in McMahan 111 and Presser 112/113)
- video equipment
- projection equipment (for video and documents)
- sound amplification (lapel microphone available in McM 111 only)

For assistance with all equipment, contact the Associate Dean. For immediate assistance for inoperable equipment, see the front office staff or call Information Technology at ext 7217.

Public Relations

Faculty are able to work with Stetson University Marketing in many ways to publicize Stetson-related music events.

Announce! (Stetson Intranet)
https://www2.stetson.edu/secure/announce/instructions/

To create a campus announcement, go to the “Control Panel” box on the “Announce!” home page and click on the “Login” link. Login using your current campus network user credentials. Once logged in, a “New Post” link will appear under the “Control Panel”. Click on the link to begin the creation of a new announcement. Click on “publish” when complete. University Marketing will monitor the flow of announcement requests and directly post announcements to the Intranet within one business day.

Electronic billboard/TV (Presser Hall)

Students and faculty are able to advertise Stetson events and concerts (including senior recitals) on the TV at the entrance to Presser Hall. Submit edited and finalized documents (pdf, image, or text) to Sara Sunderland or Maria Francis in the front office. Note: the office staff are not responsible for helping you develop promotional material for your concert. For assistance with creating such documents, see SU Marketing.

Calendar of Events

Submit your information for the University Calendar here:
https://www.stetson.edu/secure/programs/calendar/request.php

Local News Outlets

Marketing and Communication identify important music events to emphasize in local media (Deland Beacon, Daytona News-Journal) at the beginning of each semester. Contact Mary Anne Rogers, Director of Community and Internal Relations
Advertisements / Brochures
The Dean of the School of Music will coordinate submissions for publications in magazines, journals, programs, radio stations, television, etc. Your ideas and assistance with this form of external marketing is encouraged.

Office assistance
The Music Office serves over 40 faculty and more than 200 students. If you have work that you would like assistance with (e.g., copying syllabi and handouts), you may leave it in the Music Office 24 hours before your deadline. The office staff and assistants will facilitate your requests.

Juries
Examinations in applied music are given before a jury consisting of no less than three music faculty members, one of whom is the student’s applied teacher. All students enrolled in applied lessons will appear before a jury at least once during each term of registration, except that during the first semester of study, students enrolled in one-hour elective or secondary courses and students giving a senior recital that semester may appear at the discretion of the teacher. Jury appointments are normally for a 10-20 minute period. Under no circumstances should a student’s jury time conflict with another University-scheduled class or exam time required for that student. Faculty should create a jury card for first-time students and re-use that card for future year-end evaluations (a similar but separate jury card should be used once students pass the sophomore decision). Jury cards are kept on file in the music office. Per NASM regulations, jury cards must be completed in detail—make sure to list repertoire, jury grade, semester grade and signatures of jury members.

Juries / Junior and Senior Recitals
The procedure for hearing applied music juries is as follows: the applied teacher is designated as the jury chairperson. When a student appears for the jury, he/she submits the jury card to the chairperson. The jury members are then free to inspect the card and call for the performance of repertory studied, technical exercises, the self-prepared piece and/or sight-reading. Each jury member writes comments on the performance and presents them to the chairperson. The jury chairperson records the material heard on the jury card, excuses the student from the room and requests a written grade from each jury member without discussion. The chairperson then averages the grades and records a jury grade on the Card. The teacher is responsible for returning jury cards to the Music Office for filing. A final grade in the applied course is determined by the teacher, and should not be more than one letter grade.
higher or lower than the jury grade. If the teacher feels that exceptional circumstances justify a grade more than one grade higher or lower, he/she must clear it with the Dean.

**Sophomore Decision Jury**
The Sophomore Decision jury determines the student’s eligibility for junior standing. This jury is longer and more comprehensive and includes a test of oral competency. An “Evaluation of Oral Communications Competency” form is available in the music office to assist faculty in their evaluation of the oral competency portion of the sophomore decision. Faculty should deliver the OCC form and completed Sophomore Decision jury card to Maria Francis in the front office, following successful completion of a sophomore decision; Mrs. Francis will contact the registrar’s office so that the student’s degree audit can be updated. Successful completion of the sophomore decision requires majority approval by the assigned jurors. In the case of a tie, the applied instructor will cast the deciding vote.

**Junior Recital**
25-minute junior recitals may be performed in any available Stetson venue approved by the student’s applied teacher. If possible, students perform junior recitals during performance class times. Students are responsible for writing and printing all programs and program notes for the recital; applied teachers must make sure that the printed materials are accurate, well-written, and constitute a publication that reflects positively on the School of Music. Programs and notes are printed at the expense of the student. Students may, with instructor approval, announce the program from the stage in lieu of a program. For junior recitals, students are responsible for making stage crew, ushering and recording arrangements.

**Senior Recital Hearings**
The jury for the senior recital hearing, consisting of three faculty members chosen by the studio instructor (or the Dean or the Associate Dean where appropriate), will occur no later than two weeks prior to the scheduled recital. It is advisable that the jury be scheduled three weeks prior to the recital date, thus leaving time for a rescheduled hearing or a portion thereof within two weeks of the date if the hearing is not successful. A third hearing is not allowed in the same semester. The studio teacher serves as chair and is responsible for arranging the time and place for the hearing, will contact the committee members and set the time and place of the hearing, will notifying the jury, and for picking up the student’s jury card and the jury comment sheets from the music office. Note that under no circumstances are students expected or allowed to solicit faculty for their hearing committee. The student must present copies of program and program notes to all members of the hearing committee. Students may not perform from copies of copyrighted music unless they own the copyrighted score and the copies facilitate a performance.

Passing the senior recital hearing requires unanimous approval of all members of the recital jury. The applied teacher should turn in the jury card to the Music Office and students should supply Maria Francis in the front office with program and notes within two business days of the successful hearing.
**Senior Recitals**

All seniors preparing to schedule a senior recital should be referred to the “Guidelines for Senior Recitals” information available on the music school webpage. Senior recitals are scheduled through the Dean’s Administrative Assistant at the beginning of each semester by submitting a “Teacher Approval Form” (found in the “Guidelines” packet). Once the recital date is set, rescheduling will only be allowed for emergency or health reasons, and requires the approval of the applied instructor, Associate Dean and Dean.

Fifty-minute recitals are required for performance majors; 25-minute performances are required for other music majors (music education majors must complete their recital prior to beginning their internship semester). The times above represent the timing for the music performed; generally 60 minutes and 30 minutes respectively are allotted for senior recitals.

Recital programs and program notes are written by the student, proofread and approved by the studio teacher, and prepared for printing by the music office staff. The music office will supply a limited number of copies of the program for the student (see the Senior Recital Guidelines information available on the music school website); additional copies may be requested but are printed at the student’s expense. Students should email the program and notes in Microsoft Word format to Maria Francis (mfranci1@stetson.edu) in the music office within two business days of a successful hearing.

Additional information on senior recital procedures, including student responsibilities in regards for recording, publicity, ushering, rehearsals, stage crew and recital behavior can be found in the “Senior Recital Guidelines.”

**Concern for students / handling difficult students**

Assistance is available for faculty in dealing with the unavoidable and difficult situations that will occasionally arise with some of our students. Three primary resources that should be considered include:

**Academic Success (ext 7345; absences@stetson.edu)**

Academic Success, headed by Director Stacy Collins, provides tutoring and other academic support for students who are struggling with academic issues at Stetson.

**Counseling Center (ext 8900)**

The Stetson Counseling Center, headed by Director Rachel Boldman (MS, LMHC), is available to students for both individual counseling and crisis counseling at no cost to the student. For issues with students that go deeper than what faculty might address in their conversations with the student, faculty are encouraged to refer students to this service. All discussions between student and counselor are confidential.

**Public Safety (ext 7300)**
In any situation where a faculty member feels that there is a threat to himself/herself or others, contact Public Safety (ext 7300) immediately. They can coordinate their efforts with the appropriate additional resources (Counseling, Police, Hospital).

School of Music Operating Policies

Extra Rehearsals

The School of Music works diligently to balance the academic, performance, and rehearsal requirements of our students through the schedule that is assigned at the beginning of each semester. Because extra rehearsals disruptive this published schedule, they should be avoided unless absolutely necessary. To avoid unnecessary trouble caused by conflicting obligations and to ensure that competing obligations for classes and performances are considered, all extra rehearsals must be approved by the Dean or Associate Dean of the School of Music no less than one week in advance of the desired additional time.

Dress rehearsals that occur outside of the scheduled ensemble rehearsal time are considered extra rehearsal under this policy, and thus require the same administrative approval.

Extra rehearsals or other events that create a conflict with a class cannot be considered mandatory. Similarly, additional classes (such as review sessions) cannot be considered mandatory if they conflict with a rehearsal. In all such cases, the student should meet the regular commitment.

Student Recital Performances

Student Recitals are scheduled weekly during each academic term. Except for the first semester of the freshman year, each music major must appear at least once each semester in a Student Recital, or an on-campus appearance approved by the individual's instructor, as a soloist in the major applied music area. Students who fail to meet this recital requirement without the approval of the applied faculty will not receive a passing grade in their applied studio for the semester. Student Recitals normally will be presented on Thursday at 2:30 pm in Elizabeth Hall Auditorium and/or McMahan Hall, Room 111. Students should submit a signed Recital Request Form (https://secure.stetson.edu/forms/music/events/recital/) to the music office. Faculty should verify that the information listed is accurate and complete before signing. Completed and signed recital forms must be submitted to the front office by
the required time (generally, 4pm on the Monday prior to the recital). In December of 2009, the faculty determined that

- Performance time should total approximately 7 minutes or less for each performer. In certain cases (prior to concerto competition or on recitals with few performers), faculty may expect that performances of 8-9 minutes will be programmed. Any performance totaling 10 minutes or more must receive approval from the Associate Dean or Dean.
- Chamber group performances on recital are allowed, but satisfy an individual’s recital requirement and not a chamber music performance requirement.
- Appropriate performance in venues outside of Thursday student recital may satisfy the recital requirement when approved by the applied instructor.

**End-of-semester Performances**

The School of Music does not allow performances—ensembles or recital—during the last week of classes. The last week is defined as the last 5 business days of a semester prior to exams.

**Student Travel/Notification**

Stetson University values off-campus performances of our students, faculty, and ensembles. Such efforts aid in recruiting and help establish the strength our school to the larger musical community. It is, however, absolutely essential that we ensure that students and faculty meet the requirements and responsibilities for all classes, lessons, and ensembles. Therefore, any off-campus travel with students should be coordinated with and approved by the Dean in the School of Music.

Faculty who oversee any off-campus travel for a group, class, ensemble, or studio that may conflict with the regular responsibilities of a participating student are responsible for notifying all appropriate faculty of the conflict no less than two weeks prior to the travel. Generally, it is good form not to request that the absence be excused, but rather to inquire about substantial hardships that the absence might cause the student and any concern about the student’s participation in the travel event. Under no circumstances are students responsible for notifying their professors that they will be gone without some communication from the faculty member prior.

**Off-campus Student Participation**

Stetson School of Music students often have opportunities to participate in musical endeavors outside of the DeLand campus, examples of which include ensemble performances at other venues, ensemble tours, and competitions (NATS, Wednesday music club). Such travel—supported administratively and/or financially by the school—is a privilege, not a right. The privilege to participate is earned through appropriate work in all areas: performance, attitude, and academics. Ensemble
directors, studio teachers, and sponsoring faculty members make determinations regarding appropriate levels of performance and attitude. Academic progress is closely monitored by the university and the school, and students who participate in these events must be making appropriate academic progress in their degree. Students who wish to participate in off-campus events which are supported administratively and/or financially by the university must maintain appropriate standing as follows.

**Definition: Successful Academic Progress (SAP) list**

The Chair of Students in the School of Music should maintain a record of all students whose degree completion progress has been delayed by dropped or failed required courses. This list—the SAP list—is available to ensemble directors and organizers of off-campus travel opportunities.

**Policy**

Students who are on the SAP list will only be allowed to participate (i.e. funded or allowed excused absences) if grades in all of their courses are passing two weeks prior to the off-campus event. For all travel associated with an ensemble, lesson, or class, participating students must be accurately registered for that course in order to participate in the supported travel.

**Faculty Travel**

Professional Travel on behalf of the School of Music and for personal development is encouraged, providing that the travel does not negatively impact the faculty’s class, ensemble, or studio responsibilities. Requests for travel involving absences of three days or more must be submitted in writing and approved by the Dean. Teachers must reschedule lessons and notify students and school administration.

**Outside Employment**

Professional activities outside of the University are valued insofar as they enhance the professional growth of the faculty member and thereby the learning experiences of students. Outside professional activities may also aid in faculty development and in bringing favorable recognition to the University. The University requires that employees’ activities away from the job must not compromise the University’s interests or adversely affect job performance and ability to fulfill all responsibilities to the University. The Stetson faculty believes that no member should engage in any outside activity that is beneath the dignity of the professional community, or so time-consuming as to detract materially from his/her ability to carry out his/her duties as a member of the faculty. If outside work activity does cause or contribute to job-related problems, such employment must be discontinued.

The Stetson University Outside Employment Policy specifies that faculty must report and obtain approval from the Dean of the School of Music for any employment outside of the employee’s full-time appointment at Stetson University by October 1 of each
new academic year. General requests for common opportunities for musicians, such as teaching private lessons or accepting local gigs, can be generally stated on the outside employment form without having to include detail about individual students or dates. In accordance with the university policy, even these common opportunities should not adversely affect a faculty’s ability to fulfill responsibilities to the University.

**Borrowing Equipment**

Removal of any Stetson-owned equipment (i.e. stands, chairs, percussion equipment, etc.) must be coordinated with the faculty or staff member most directly associated with the upkeep of that equipment. These persons include:
- Brass — David Schmidt
- Electronic equipment — Nathan Wolek
- Furniture (stands, chairs) — Noel Painter
- Harpsichord — Boyd Jones
- Percussion — Marja Kerney
- Sound and Recording equipment — Stephen Robinson
- Strings — David Bjella
- Woodwinds — Lynn Musco

**Calendar Submissions/Performance Scheduling/Guest Artists**

The Music School presents more than 200 recitals a year—each of which with a program that must be typed, proofread, copied, folded, and distributed by the Music Office. Therefore, we require that the following guidelines apply to submission of a program copy.

All information should be proofread and double-checked for accuracy and submitted electronically at least two weeks in advance of the performance, preferably as an MS Word document via e-mail. If the information is not submitted before the two-week deadline, cuts will be made. The following guidelines will be strictly followed:

- Information turned in two weeks in advance – everything submitted will be included in the program.
- Information turned in one week in advance – program notes and translations will be omitted; only a roster, bios and program order will be printed. Bios will be printed if the bio information is submitted with the other program information, or if it has been previously submitted to the front office.
- Information turned in three working days in advance of the day of the concert – program order only will be printed.
Information turned in two working days or less in advance of the day of the concert (i.e. Thursday before a Sunday concert; Wednesday before a Friday concert) will not be prepared by the music office.

Once the office has the program information, the faculty member(s) associated with the program will have reasonable time to review and edit that copy. No changes will be made to programs 48 hours prior to a performance unless you were not given ample opportunity to edit the program prior to that time. Programs not prepared by the music office must be approved by the Dean or Associate Dean.

Voting

In accordance with the bylaws of the Stetson University School of Music, issues requiring a vote will be announced five working days prior to the Music Faculty meeting in which the vote will take place. Voting will be limited to those faculty with regular teaching assignments in the School of Music during the current term, plus other tenured or tenure-track faculty in the School of Music who are present at the meeting. A quorum will consist of a majority of the full-time faculty, including full-time lecturers and visiting professors, tenure-track, and tenured faculty in the School of Music. Proxy votes are not allowed. Absentee votes are not allowed, except in cases where (1) the by-laws of the School of Music are being adjusted, or (2) significant conversation on the topic under vote has occurred in one or more open and published meetings of the faculty in the School of Music prior to the meeting in which the vote is taken. The faculty member casting the absentee ballot must have been in attendance during one or more of the earlier meetings where the issue was being discussed. Absentee votes should be presented by written ballot to the Dean or Associate Dean in advance of the meeting by the voting faculty member.

Grading in Music Courses

All music courses are graded as A B C D F (with +/- options), except for Aural Training (A B C F with +/- options). Students may not take classes that are required for their major as pass/fail, thus eliminating that option for most classes in the School of Music. A music student may opt to take a music class pass/fail if it is an optional course beyond the requirements for their degree.

Presser Hall and McMahan Hall Room Reservation

To reserve a room other than your assigned classroom, check the room’s availability in the Room Reservation Book (white binder in room 125), or the current week’s posting on the bulletin board outside the Music Office. If the room is free, sign your name for the time that you needed. Advance reservations may be requested through the Sara Sunderland.
Rehearsal Scheduling in H. Douglas Lee Chapel

Reservations for H. Douglas Lee Chapel are made only through the Dean’s administrative assistant. Major ensembles (Choral Union, Stetson Women’s Chorale, Stetson Men, University Symphonic Band, Symphony Orchestra and Jazz Ensemble) will be limited to two rehearsals in the chapel prior to performances. All other ensembles will be limited to one rehearsal prior to performances.

Voice Area Policies

**Studio Assignments**

Studio assignments are based on teacher requests made by incoming students and professor availability and preference based on load assignments. As a courtesy, each voice faculty member should be made aware of any agreements between professors and incoming students as soon as possible. During orientation, students are asked to fill out a Teacher Request Form. The Vocal Coordinator informs each teacher of any requests no later than the night before assignments will be made. If the requested teacher decides not to honor a request, that student’s name goes back on the general list of students who did not request a professor. If a professor has made an agreement with an incoming student due to recruiting or recommendation and the number of students with this agreement exceeds that of the professor’s load requirement, an exception may be made. Students who have not yet been assigned a studio are selected by each professor in a “round robin” procedure, with the order of the decision process being based on length of time at tenure-track position followed by length of time at lecturer/adjunct position. Once a professor fills his or her load requirement that professor must sit out subsequent rounds of the decision process until all other professors have filled their load requirements. If a professor wishes to teach students above and beyond his or her load requirement, including the exception above, that professor may join the decision process only after all other professors have filled their load requirements. If a professor has made an agreement to teach a student and believes this agreement to have a strong bearing on the student’s decision to come to Stetson, the professor will be allowed to take an overload prior to the “round robin” procedure. The professor should inform her/his voice colleagues of this information as soon as the agreement has been made.

**Repertoire Requirements for juries**

First semester freshmen voice principles and performance majors will present at least six selections for the jury including at least two songs, one English and one Italian. Other repertoire may be comprised of vocal exercises such as Vaccai. Second semester freshmen may have no more than two vocal exercises listed as repertoire and must have a total of seven selections. All other voice principles (those receiving two credit lessons) must have seven selections each semester, five of which must be memorized. Only one selection may carry over from a previous semester and count towards the total repertoire for the semester. Voice performance majors receiving three credit lessons must learn ten selections each semester, seven of which must be memorized. Two of these may be carried over from a previous semester. A lengthy aria or song may count as two selections. An opera role may count as one or two of
these selections, depending on the length of the role. One selection from musical theater may be included in the repertoire requirement per semester.

Each teacher will keep a record of each student’s repertoire using the form adopted by the voice faculty as a guide to ensure that each student has a balanced repertoire upon completion of the degree. This form will be brought to the senior recital hearing and shared with the teachers present. A copy of the form should be given to students who are graduating or transferring to another school. If a student changes to another studio, the form should be transferred to the new teacher.

Chamber Music Requirements for voice students
Voice students are encouraged to meet the chamber music requirement by programming chamber music on the junior and/or senior recital, in which case the chamber music will be coached by the studio teacher. If a student wishes to meet the chamber music requirement without performing on the junior or senior recital, the student must enroll in Chamber Music for one semester. It is up to the student to find a voice faculty member willing to coach the group.

Voice Recital Requirements
All voice majors and principles will perform on student recital each semester after the first semester of the freshman year. Students giving a junior or senior recital or performing on the Giffin Vocal Competition or Concerto Competition are exempt from this requirement during the semester of the recital or competition. The junior and senior recital combined repertoire must cover French, German, Italian, and English repertoire. A maximum of two operatic arias may be performed on a full (50-minute) recital. One operatic aria is the general preference of the voice faculty. If two arias are programmed, they must represent different time periods. The senior recital needs to show balance in languages and time periods. The junior recital must include three languages (including English) with a maximum of one aria. The senior recital hearing must be passed completely at least two weeks before the recital date. The studio teacher should bring the completed repertoire record to the hearing, making sure her/his student has studied the required number of selections from each category. For students completing the senior recital early in the semester or for students who will be registered for a semester of voice following the recital semester, repertoire requirements may be completed during that time.

Non-performance majors petitioning to give a 50-minute recital must present a “double jury” at the end of the semester preceding the scheduled recital. A copy of the recital repertoire must be given to each faculty at the jury. The student will need to prepare twelve pieces, nine of which should be memorized with at least five of these from the proposed program. If the studio teacher feels the student should not give a full recital, it is the responsibility of the teacher to share this information with the student well in advance of the jury.

Performance majors during the year of the senior recital must learn a minimum of 16 new pieces. All other senior voice majors during the year of the senior recital must learn a minimum of twelve new pieces during the year of the senior recital. (BME
students giving a senior recital in the fall must learn a minimum of six new pieces during that semester.) The studio teacher is encouraged to assign a song cycle or major work for each performance major as part of the senior recital repertoire suitable for the student’s voice classification.

Changing Voice Studios
On rare occasions a student majoring in voice may consider making a decision to change studios. If a student believes that he or she is not making progress, the most important step that should be taken is to have a conference with the studio teacher and voice these concerns. If the student has expressed all concerns to the teacher, and still believes that a change of studio is necessary, this process should be handled professionally as described in the “Policy for Changing Studio Teachers in the Vocal Area” available from the voice area coordinator.
School of Music Personnel Policies

Faculty Evaluation

All School of Music faculty are required to complete a Faculty Activity Report (FAR) each calendar year, to include information on teaching, scholarship / creative activity, and service to the University and community over the year-long evaluation period as instructed. The Associate Dean and Dean will review these materials; to some FARs, the deans will add a written evaluation of the faculty member. In addition, all classes, studios, and ensembles will have student evaluations completed at the end of each term. Faculty will receive a summary of information collected, including all comments made by students on these evaluations. The deans will also receive a copy of the student evaluations for all faculty members.

The student evaluations and FARs are important components in faculty evaluation, and are a significant consideration in any application for promotion or tenure, and compensation increases based on merit.

Evaluation of non-tenure track faculty
The Associate Dean will coordinate peer observation(s) of teaching for all non-tenure track faculty, including adjunct and lecturer faculty members. The area chair and/or the Associate Dean will observe faculty member’s studio and/or classroom teaching at least once during the first semester of employment, and on a schedule determined by the Associate Dean after that point. Peer observers will write a report to be given to the faculty member, and they will have a conversation with the faculty about their observations.

The faculty member has the option to respond to peer observation reports.

Peer evaluations for adjunct and lecturer faculty evaluations will be part of their FAR self-evaluation, and will be used for faculty development, promotion, and merit pay recommendations.

Evaluation of tenure track faculty—
Pre-Tenure Review (adapted from University guidelines on T and P)
Pre-tenure reviews may be conducted at any time deemed appropriate by the Associate Dean, Dean and/or Provost, but typically are conducted in the second and fourth years of pre-tenure service. The Associate Dean will conduct pre-tenure reviews. Written recommendations will be requested from all tenured faculty in the School of Music, to include a candid, thorough, and critical evaluation of the candidate’s effectiveness and accomplishments in the areas of teaching, scholarship/creative activity, and service, with explicit reference to how they relate to the tenure and promotion standards and the degree to which the candidate is meeting them.
In addition, the Associate Dean will coordinate peer observation(s) of teaching for all pre-tenure tenure-track faculty. There will be at least one peer observation per semester. The candidate should provide each peer observer with relevant course materials one week prior to the scheduled observation. Peer observers will write a report, to be given to the candidate and which becomes a part of the candidate’s portfolio, and have a conversation with the candidate about their observations. The candidate has the option to respond to peer observation reports. Peer observation reports and the candidate’s responses, if applicable, will be included in the FAR Self-Evaluation.

Post-Tenure Evaluation (adapted from the University guidelines on T and P)
The Associate Dean will coordinate peer observation(s) of teaching for all tenured faculty members. There will be at least one peer observation per two-year period. Candidates planning to apply for promotion to Professor should inform the Associate Dean well in advance of their application, as candidates for promotion to Professor must have a minimum of three peer observations of teaching, complete with written evaluation reports, conducted within the three years preceding the application for promotion. Peer observers will be selected from among the tenured members of the School of Music. The candidate should provide peer observers with relevant course materials one week prior to the scheduled observation. Peer observers will write an observation report to be given to the candidate and which becomes a part of the candidate’s portfolio, and have a conversation with the candidate about their observation. The candidate has the opportunity to respond to peer observation reports.

Administration Evaluation
The provost will coordinate and oversee periodic review of each academic dean at Stetson. The Dean is responsible for administrative evaluation of the associate dean. Periodically, but no less than once every three years, the faculty of the School of Music will be asked to evaluate the work of the Dean and the Associate Dean. Evaluation forms, approved by the Faculty Advisory Committee, will be provided for faculty. The results of the faculty evaluations of administration will be summarized, shared with the deans (the Dean will summarize and communicate the Associate Dean evaluations; the associate Dean will summarize and communicate the Dean evaluations), and kept on file.
Application for Tenure and Promotion

Upon initial employment, the candidate must begin collecting, selecting, and compiling supporting documentation for his/her application portfolios. Detailed information on the process for applying, deadlines for application, general University criteria and rubrics, and committee information can all be found in their most current version on the Academic Affairs website, maintained by the office of the Provost.

http://www.stetson.edu/academicaffairs/ptinformation.php

Standards and Evidence for Promotion and Tenure in the School of Music

Within the range of music intelligence, one may take on a role that focuses on skills in creating sound: composing, improvising, and performing. Other roles focus on attaining information and understanding musical concepts: music theory, musicology, and listening. Thus, a music faculty member who is composing, improvising, performing, or accumulating information about music is actively engaged in pursuing musical intelligence and adding to the body of musical knowledge, and is thereby engaged in a scholarly activity or "scholarship."

Scholarship—research and creative activities—in the Stetson University School of Music should demonstrate a high standard of quality and competence. All faculty members should demonstrate currency in the discipline and area of specialization, including an ongoing program of professional research and creative activity. To that end, documentation of all programs, reviews, books, book reviews, articles, recordings, participation in commissions, professional offices held, and other professional activity must be maintained from the time of hire. Since close interaction with colleagues is especially important to creative/scholarly activity and teaching within the School of Music, the candidate for promotion or tenure should demonstrate an active engagement with fellow faculty in these pursuits.

TENURE AND PROMOTION TO ASSOCIATE PROFESSOR
RIGOR

In considering the body of evidence representing faculty research and creative activities the following standards should be employed:

• Outstanding research and creative activities are those that demonstrate a sustained pattern of exemplary achievement of significant measure that make a recognized contribution to the area of scholarship/creative activities. Such achievements may be documented through formal outside reviewers, appropriate solicited and unsolicited testimony, and activity/recognition of international or national significance.

• Strong performance in research and creative activities is that which demonstrates substantial quality over a period of several years and which has the potential to make a recognized contribution to the area of scholarship/creative activities. Such achievement may be demonstrated through
formal outside reviewers, appropriate solicited and unsolicited testimony, and activity of regional/ statewide significance.

- Satisfactory performance in research and creative activities represents achievement that has the potential for sustained growth and which may make a future contribution to the discipline. Such achievement meets the prevailing standard of performance and quality of the unit and profession.
- Unsatisfactory performance in research and creative activities represents an absence of research and creative activities, or activities whose quality or quantity do not meet the prevailing standards of the unit or the profession.

In scholarship or creative activity for which external peer review is not part of established disciplinary practice, it is the candidate’s responsibility to demonstrate the component of peer review by external parties with relevant expertise. With that clarification, the School of Music considers any of the following to constitute peer-reviewed activities:

- performances at other academic institutions or significant concert venues;
- performances or presentations at conferences of recognized professional organizations;
- production of commercially marketed compact discs and/or videos;
- appearances as guest lecturer, master-class clinician, or conductor;
- publication of articles in a field-related professional peer-reviewed periodical, including both research and pedagogical journals;
- presentation, both invited and competitive, of a lecture, clinic, or paper at a regional, national, or international conference or for a similar professional gathering;
- authorship of a substantial article published in a refereed professional journal with regional or national distribution;
- authorship of one or more chapters in a book accepted for publication;
- composition of a substantial work premiered by a member of the faculty or accomplished ensemble;
- composition of a substantial work subsequently published and distributed or reviewed;
- creative activity such as choreography, stage direction, and stage design;
- development of new technologies; and/or
- published reviews of the candidate’s books, articles, compositions, performances, and other creative activity (Note: on its own, such activity establishes recognition, not rigor).

**ENGAGEMENT**

Professional *achievement*, beyond the individual faculty member’s professional *development*, involves visible engagement with one’s discipline and, necessary for tenure or promotion, contributions to the broader intellectual/artistic community. These contributions may take a variety of forms, but it is expected that in most cases they will involve engagement with the profession beyond the institution, as noted in the enumeration of activities in the previous section of this document. In addition, the
candidate must demonstrate ways in which scholarship has influenced his/her classroom instruction, curriculum development, and/or the involvement of or collaboration with students.

Specific evidence of the range of research and creative activity in the School of Music is illustrated by, but not limited to, the following examples:

**Applied Music Faculty** are expected to engage in activities demonstrating their artistic and pedagogical expertise. Evidence of this expertise includes:

- the presentation of concerts and recitals
  - as a soloist and/or jointly with other musicians in a chamber music context;
  - as a regular or featured member of a music ensemble such as member of an orchestra, concerto or oratorio soloist;
  - as a recording artist as a soloist or member of ensemble;
  - other recording studio or commercial contract work;

- the presentation of repertoire of distinction (historically, geographically, new works, standard repertoire)
  - invited concerts/recitals/masterclasses/residencies

- writing and publication for professional journals, performance reviews, chapters/books related to some aspect of music performance;
- compositions/arrangements of musical works;
- compositions/presentations at conferences or symposia.

**Composition Faculty** (all media, including technology) are expected to engage in activities demonstrating their artistic and pedagogical expertise in teaching and the creation of new and derived works. Evidence of this expertise includes:

- new works completed and in progress.
- commissions and premieres of new works and other performances;
- compositions published;
- production of recordings;
- publications relating to music composition;
- visiting composer residencies and/or master classes;
- collaborative projects with performers and performance organizations;
- awards, grants or other evidence of the pursuit of funding of projects.

**Music History, Education, Theory, and Technology Faculty** are expected to engage in activities demonstrating their scholarly and pedagogical expertise. Expression of this expertise includes:

- creation of publications such as books, scholarly editions, or monographs;
- refereed and significant non-refereed journal articles, book chapters, sections in dictionaries;
- invited reviews of books, articles, or other professional materials;
- papers delivered at seminars, conferences, or colloquia.
- awards, grants or other evidence of the pursuit of funding of projects;


• invited presentations, residencies, or collaborations;
• original works in development including the development of new media.

**Conducting Faculty** are expected to engage in activities demonstrating their artistic and pedagogical expertise in teaching and performance expertise through coaching of university ensembles and the pursuit of activities outside the university. Evidence of this expertise includes:

- presenting concerts with university ensembles: on campus, touring, and invited performances at professional meetings and conferences;
- development of recording projects with university ensembles;
- commissioning and/or performance of new works with university ensembles;
- affiliation with civic or professional ensembles;
- performance of distinctive repertoire (historically, geographically, new works);
- refereed and significant non-refereed journal articles;
- invited reviews of books, articles, papers delivered at seminars, conferences, colloquia;
- awards, grants or other evidence of the pursuit of funding of projects;
- invited presentations, residencies, master classes.

The candidate **must** demonstrate active participation with and contribution to her/his discipline, and/or interdisciplinary activities that emphasize the candidate’s disciplinary strengths. The candidate **must** demonstrate the influence of scholarship on classroom instruction/curriculum development, and/or the involvement of students in research/creative activities.

**EVOLUTION**

Scholarly and creative activities **must** reflect the incorporation of current practices within the discipline and demonstrate that the candidate is developing musical scholarship/performance since arriving at Stetson. This may be documented in items such as a record of publications, and/or performances, and/or conference presentations.

Distinctive achievement may be seen through peer and outside reviewer testimonials; bestowal of honors and awards; development of commissions, grants, contracts and/or special funding for projects; election or appointment to leadership position of regional, state, national/international significance; invited solo or ensemble performances; prestigious conducting engagements, publications, and/or masterclasses/workshops of significance that extend beyond local venues; and published reviews of works. Such evidence grows in importance based on the significance of the achievement as well as the breadth of the evidence presented by the faculty member.

**CONSISTENCY**

The candidate **must** demonstrate commitment to the discipline by providing evidence of continued participation in scholarly or creative activities. He/she is expected to be an active member of relevant professional organizations and to regularly attend local, state, regional, and/or national clinic/conferences of such organizations.
Though quality of scholarship and creative activity is more significant than quantity, candidates for tenure and promotion must demonstrate an involvement in ongoing scholarly and/or creative work and the ability to complete and communicate high quality work. Generally speaking, consistency is demonstrated in some form of scholarly contribution and/or creative expression every year.

PROMOTION TO PROFESSOR
RIGOR
Successful candidates for promotion to Professor must have reached a level of professional distinction such that they have achieved recognition from colleagues both within the University and in the broader professional community. The faculty member at this level must be a proven leader within the institution, serving as a role model for other faculty and for students. Since close interaction with colleagues is especially important to creative/scholarly activity and teaching within the School of Music, the candidate should demonstrate an active engagement with fellow faculty in these pursuits.

This rank is reserved for individuals who possess established reputations in their fields. There should be unmistakable evidence of significant development and achievement since the last promotion that shows a sustained record of high quality scholarly/creative work reflecting an established reputation regionally, nationally, or beyond.

To reach its potential, scholarship/creative activity must be shared and tested publicly. The candidate must provide evidence that scholarly and/or creative activities have been subjected to the peer review process in a manner appropriate to the discipline and form of scholarship/creative activity in music since promotion to Associate Professor. The candidate must demonstrate the following, as appropriate:

- Evidence of quantity and quality of publications, including books and publication in major peer-reviewed professional journals;
- Evidence of performances and professional activities at a high artistic level in professionally significant venues, both in the United States and other countries;
- Evidence of performances of major compositions;
- Evidence of performances at a high artistic level here at Stetson University;
- Evidence of national recognition as a scholar, composer, performer, clinician, or other creative artist;
- Important recording or publishing contracts;
- Positive reviews of publications, performances, and other artistic activity.

If the candidate can no longer perform as an artist due to aging or physical limitations, it is expected that he/she will have several peer-reviewed activities appropriate to the performance field – e.g., peer-reviewed publications, master classes off campus, invited lectures, books related to the area of expertise, new scholarly editions of musical scores,
presence on editorial boards of journals related to the area of expertise, and/or presentations at regional/national professional conventions.

**ENGAGEMENT**
The candidate must demonstrate active participation in and contribution to her/his discipline, and/or interdisciplinary activities that emphasize the candidate’s disciplinary strengths. As a musician/teacher-scholar/composer the candidate must demonstrate the influence of scholarship on classroom instruction/curriculum development and/or the involvement of students in research/creative activities since promotion to Associate Professor. After achieving promotion to Associate Professor, the candidate must continue to maintain membership and activities in professional organizations related to the candidate’s field and must continue to promote the participation of students in professional areas of the candidate’s expertise, as applicable.

**EVOLUTION**
Scholarly and creative activities must reflect the incorporation of current practices within the discipline and demonstrate that the candidate has continued to develop musical scholarship/ performance since attaining Associate Professor. This may be documented in items such as a record of publications, performances, and/or conference presentations and/or continuing depth or breadth of research in one’s area of expertise combined with interdisciplinary endeavors – e.g., incorporating knowledge from another field into one’s own area of expertise, e.g., Alexander Technique, Yoga, or Technology.

**MATURITY**
The candidate must demonstrate significant maturation through musical/intellectual growth in scholarly and creative activity since tenure/promotion to Associate Professor and over time. Evidence of maturation – with the intent to mentor within and contribute to the profession – includes but is not limited to invitations to adjudicate at the state or regional level; invitations to contribute to regional- or national-level journals in the area of expertise; significant service to regional or national professional associations related to the area of expertise; service on peer-reviewed journal editorial boards; and significant professional association with nationally known instrument makers – for example, recognition as a Steinway artist or Conn associate.

**RECOGNITION**
The candidate must demonstrate that her/his contributions to the discipline have been acknowledged as significant by peers, peer review, and/or involvement in prestigious organizations since promotion to Associate Professor. Examples in the School of Music include adjudicating, conducting, performing, lecturing, and presenting at recognized professional performance competitions, events and/or festivals, as enumerated within this document.
CONSISTENCY

While it is recognized that there are often legitimate reasons for periods of inactivity with regards to scholarly or creative activities, the ability to meet other standards (e.g., maturity and development of expertise) requires consistent scholarly or creative output. Thus, significant gaps in productivity should be addressed in the narrative, and the candidate must demonstrate that she/he has a lifetime record of scholarly or creative achievement that is highly likely to continue. Thus, sufficient time must elapse following periods of inactivity to demonstrate a solid resumption of activity that is highly likely to continue beyond promotion.

Any additional, updated information on the standards for tenure and promotion at Stetson, in the School of Music, may be found here:

http://www.stetson.edu/administration/academicaffairs/ptinformation.php
Information for New Faculty

Before you get to campus

Before you arrive on campus, for the University to be prepared to arrange for your payroll, email, ID, and other necessities, we need to have the following information on file. If you submitted any of these documents during your application process, you do not need to resubmit them.

- a curriculum vitae
- official transcripts from all degree-granting institutions from which you have graduated
- three letters of reference
- a letter or document officially applying for the position
- a signed appointment agreement

Once you arrive on campus, you will want to visit these offices:

1. Human Resources (516 N Woodland Blvd) — they will assist you with employment documents, IRS forms, etc. You will need your social security card, and will leave this office with your official Stetson identification number.
2. Hatter Card Office (Stetson One Stop, Griffith Hall) — they will give you an ID card associated with your new Stetson identification number.
3. Public Safety (building at the corner of Michigan and Amelia) — they will give you a parking sticker.

University Business

School of Music Business

In the music school, you should see three people:

1. Administrative Assistants in the front office will help you coordinate your office space (Jeanne Peterson), keys for rooms (Sara Sunderland), copier codes (Maria Francis) and getting a phone, computer and printer for your office (Jeanne Peterson). Mrs. Peterson will complete a new employee request form for you that will prompt IT to generate an email address and long distance access code for you. IT will contact you directly when these are set up.
2. Associate Dean Noel Painter (Presser 120). Dr. Painter will work with you to learn about banner (my.stetson.edu, where you check your rosters and enter your grades), blackboard (an online learning resource for your classes), and help getting your classes set (textbooks, etc.).
3. Dean Thomas Masse (Presser 125A). Dean Masse will discuss any questions you may have regarding your teaching assignment, compensation (where appropriate), or any other concerns. Part time faculty compensation is not confirmed each semester until a final schedule and account of contact/teaching
hours is received (submitted to the dean’s assistant). Please stop by at your convenience.

More information for new faculty members is available online at
http://www.stetson.edu/administration/academicaffairs/newhire.php

Several forms (including direct deposit, W-4, benefit forms) are available at
http://www.stetson.edu/administration/humanresources/forms.php

Campus map
http://stetson.edu/administration/campuslife/residentiallife/housing/campusmap.php

Piano Tuning in office or classroom
e-mail Brian Scott at toonrupnow@gmail.com

If you have any other questions, any faculty or staff member in the building will be glad to help you.
Stetson University students and faculty abide by the copying guidelines published by the Legislation Committee of the Music Library Association (MLA). A comprehensive guide to the laws, decisions, studies, and published statements on copyright for musicians can be found at http://copyright.musiclibraryassoc.org/.

Select specific information on photocopying copyrighted material for educational use appears below (with excerpts from the Northern Illinois faculty handbook: http://www.niu.edu/Music/documents/facbook/appendices/CopyrightInfo.pdf).

Section 107. Limitations on exclusive rights: Fair use, from the Copyright Law, contains provisions for using copyrighted material.

The criteria for determining fair use are:
1. The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
2. The nature of the copyrighted work;
3. The amount and substantiality of the portion used in relation to the copyrighted work as a whole;
4. The effect of the use upon the potential market for or value of the copyrighted work.

Guidelines for Educational Uses of Music
Permissible Uses
Emergency copying to replace purchased copies which for any reason are not available for an imminent performance provided purchased replacement copies shall be substituted in due course.

For academic purposes other than performance, single or multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement or aria, but in no case more than 10 percent of the whole work. The number of copies shall not exceed one copy per pupil.

Printed copies that have been purchased may be edited or simplified provided that the fundamental character of the work is not distorted or the lyrics, if any altered or lyrics added if none exist.

A single copy of recordings of performances by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or individual teacher.
A single copy of a sound recording (such as a tape, CD, LP, or cassette) of copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or individual teacher. (This pertains only to the copyright of the music itself and not to any copyright that may exist in the sound recording.)

Prohibitions
Copying to create or replace or substitute for anthologies, compilations or collective works.

Copying of or from works intended to be “consumable” in the course of study or of teaching such as workbooks, exercises, standardized tests and answer sheets and like material.

Copying for the purposes of performance, except when the performance or display is made by, at the direction of, or under the actual supervision of an instructor as an integral part of a class session offered as a regular part of the systematic mediated instructional activities of Stetson University or other non-profit educational institution.

Copying for the purpose of substituting for the purchase of music, except as in the statement directly above and the performance is directly related and of material assistance to the teaching content of the transmission.

Copying without inclusion of the copyright notice that appears on the printed copy.

For more information, see particularly sections 107 and 110 at http://www.copyright.gov/title17/92chap1.html

Calendars (University, Academic, School of Music)

University Academic Calendar and Final Exam Schedule
The most up-to-date version of the university calendar, as well as the final exam schedule for the current semester, can be found on the Registrar’s website. http://www.stetson.edu/administration/registrar/

University Calendar
The university calendar, including all lectures, performances, and other events affiliated with Stetson, is available on the registrar’s webpage (may require login from off campus).
School of Music Performances
A paper copy of the School of Music semester calendar is available in the front office and has all performances, special events, and other notable scheduling items included. Our performance schedule is available on the School of Music webpage.
http://www.stetson.edu/music/calendar

Important Dates

University Faculty meetings
http://www.stetson.edu/administration/academicaffairs/facultymeeting.php

Promotion and tenure calendar
http://www.stetson.edu/administration/academicaffairs/ptinformation.php

Faculty Development (summer grants, Hand grants, sabbatical)
http://www.stetson.edu/administration/academicaffairs/profdevel.php

School of Music Calendars (google docs)
https://drive.google.com/folderview?id=0B2kHdMNbzdVJY21MZU8tS0RsT28&usp=sharing

Administration and School of Music Advisory Board

Stetson University Administration
President ~ Dr. Wendy Libby ext. 7250
Provost ~ Dr. Beth Paul ext. 7010

Music School Administration
Dean ~ Dr. Thomas Masse ext. 8960
Associate Dean ~ Dr. Noel Painter ext. 8899