I. Mission Statement

A. The School of Music (hereinafter also referred to as “School”) is dedicated to the pursuit of excellence through the development of an art which enables the individual to find meaning and fulfillment as an educated member of society, as an expressive human being, and as an artist. This mission is primarily fulfilled by providing educational opportunities which prepare students for graduation with Bachelor’s or Master’s degrees and careers in music or music-related fields. The School of Music strives to advance the art of music by promoting the research/creative activities of its students and faculty. It also seeks to enrich the lives of all members of the University and the region by means of a continuing program of concerts, educational offerings, scholarly/artistic exchanges, and outreach programs.

II. Definition of Voting Faculty

A. Undergraduate Faculty
1. Voting Members. All SIUC School of Music faculty holding a tenured or tenure-track faculty appointment of 0.5 or greater and full-time continuing non-tenure-track faculty shall be voting members.
2. Non-Voting Members. All School of Music faculty on non-tenure-track but not continuing appointments, those with less than half-time appointments, or faculty who have adjunct status may attend meetings of the faculty and enter into discussions, but may not vote.

B. Graduate Faculty
1. Voting Members. All School of Music faculty who hold regular graduate faculty status shall be voting members of the graduate faculty. (All University faculty members who have an appropriate terminal degree in the field in which they will perform graduate faculty functions, and who have a continuing appointment in a department with an approved graduate program, shall be deemed qualified for regular membership in the Graduate Faculty. Appointments to regular membership on the graduate Faculty are made by the Graduate Dean upon recommendation of the graduate program.)
2. Non-Voting Members. All School of Music faculty with adjunct status may attend meetings of the Graduate Faculty in music and enter into discussions, but may not vote.
III. Merit Criteria and process for awarding merit raises

A. Standards. The standards to be used are the same as those found in the requirements for Promotion found in Section IV., C.

B. Criteria. The criteria to be used are the same as those found in the requirements for Promotion found in Section IV.

C. Procedures.

1. Initial Meeting
   (a) At the beginning of the evaluation period, the Director of the School of Music will meet individually with each faculty member for the purpose of reviewing the assignments and activities that will be evaluated for the salary increase for the period. The Faculty Salary Increase Evaluation Form will be completed except for the final evaluation, as per the outline given below.
   (b) Each area of responsibility (see 2.b. below) in the assignment will be expressed as a percentage and shall be determined at the initial meeting between the Director and the faculty member.
   (c) The methods of evaluation (see 2.b. below) for Research/Creative Activity and for Service will be established at the initial meeting. For Teaching student evaluations (School of Music forms) will be used uniformly and consistently along with other methods of evaluation agreed upon at the initial meeting.
   (d) Teaching assignments and workloads will be based upon a workload equivalent of twenty-four (24) credit hours of teaching per academic year with adjustments made for applied lessons, ensemble rehearsals and coaching, and other assignments based upon formulas suggested by our accrediting agency, the National Association of Schools of Music. A sample 12 hour load would be as follows:
      (1) 3 hour lecture course 3
      (2) 3 hours organizational rehearsal 3
      (3) 9 half hour lessons 3
         or students in composition, readings, or independent study (3:2 ratio)
      (4) 2 hours class lessons, drill section or coaching small ensembles 1
      (5) 3 hours faculty ensemble rehearsal 1
      (6) 3 hours coordinative assignment or thesis supervision 1
      TOTAL 12
   (e) Signed copies of the Faculty Salary Increase evaluation form will be retained by the faculty member and the Director.
(f) Should circumstances arise before the end of the evaluation period that change the components of percentages of the assignment, the Director and faculty member shall acknowledge the same on an amended Faculty Salary Increase Evaluation Form.

2. Final Meetings
   (a) At the end of the evaluation period, the faculty member will be provided with a copy of the completed Faculty Salary Increase Evaluation Form, signed by the Director. The faculty member may meet with the Director for an explanation of the evaluation upon request.
   (b) Six areas of responsibilities along with possible methods of evaluation are to be used on the Faculty Salary Increase Evaluation Form as follows:

(1) Direct Teaching – See NASM Guidelines in III.C.1.d. above
   a. Courses, credit hours
   b. Light, normal or heavy
   c. New preparations
   d. Possible Methods of Evaluation
      i. Direct observation (Director)
      ii. Peer evaluation
      iii. Student evaluation
      iv. Recital, jury, and ensemble evaluation of applied students (direct, peer or student evaluation)

(2) Teaching Support – See NASM Guidelines in IILG.1.d. above
   a. Student ensemble assistance
   b. Preparations
   d. Paper grading

(3) Research/Creative Activities
   a. Projects planned or anticipated
   b. Percentage of evaluation
   c. Possible methods of evaluation
      i. Direct
      ii. Peer – local
      iii. Professional

(4) Administration
   a. Nature of assignment
   b. Percentage of load

(5) University Service
   a. Committees/appointments (Chairman)
   b. Recruitment
   c. Percentage of load
   d. Possible methods of evaluation
      i. Direct
School of Music Operating Paper (Approved 10/13/98; Revisions approved 9/22/99, 5/3/2006, 10/28/2010; Student Course Evaluation averages updated to reflect F13-Sp15 3/30/16

ii. Peer
   (6) Public Service/Professional
      a. Activity/position held
      b. Significance (percentage of evaluation)

IV. Tenure and Promotion Guidelines and Procedures
A. General Policy
   1. In music, the doctorate is the normally expected terminal degree for all tenure-track positions in areas of performance, education, theory, composition, ethno-musicology, music history, and piano pedagogy. Other primary areas of specialization such as accompanying, music business and music theater require a Master’s degree. Upon the recommendation of the music faculty, an equivalency may be determined at the time of employment in lieu of the doctorate on the basis of commensurate levels of accomplishment attained by the candidate in his or her area of specialization in research/creative activity.
   2. It is essential that faculty in the School of Music be dedicated to achieving excellence in teaching, research/creative activity and service to the profession, university and community. Academic promotion and tenure is awarded only to those faculty who make continuing and significant contributions in these areas.

B. Policies and Procedures for Promotion and Tenure
   1. Procedures for awarding both promotion and tenure are followed according to University policies and the SIUC/Faculty Association contract.

C. Standards for Promotion
   1. Promotion to Professor requires:
      (a) Superior academic achievements and a superior reputation.
      (b) A demonstrated record of continued growth.
      (c) A substantial cumulative record of teaching effectiveness.
      (d) Substantial peer-reviewed research/creative activity at the national and/or international level as appropriate to the job assignment.
      (e) Substantial record of service including professional contributions.
   2. Promotion to Associate Professor requires:
      (a) An outstanding record of effectiveness as a teacher.
      (b) A superior record of peer-reviewed research/creative activity as appropriate to the job assignment.
      (c) A satisfactory record of service, including professional contributions to the discipline, the academic unit, and, where possible, the College and/or the University.
      (d) Promise of growth in all areas.

D. Standards for Tenure
   1. Tenure at the rank of Professor or Associate Professor requires the same standards as those for promotion.
   2. Tenure at the rank of Assistant Professor requires:
(a) An outstanding record of achievement as a teacher.
(b) Significant research/creative activity
(c) Work in progress which exhibits strong promise of future contributions in teaching, research/creative activity and service.

E. Evaluation of Teaching, Research/Creative Activity, and Professional Contributions

1. Teaching (Items such as the following will provide evidence of teaching effectiveness.)
   (a) Student Course evaluations. The following guidelines provide measurement of faculty performance on School of Music Student Evaluations. These averages should be updated every two years with the “Distinctive” category being based on across-the-school averages and “Good” and “Outstanding” categories computed at .2 or lower and higher, respectively.
      (1) Classroom Forms (averages)
         a. Good: 4.31
         b. Distinctive: 4.51
         c. Excellent: 4.71
      (2) Ensemble Forms
         a. Good: 4.40
         b. Distinctive: 4.60
         c. Excellent: 4.80
      (3) Applied Forms
         a. Good: 4.56
         b. Distinctive: 4.76
         c. Excellent: 4.96
      (4) Core Classes (classroom form)
         a. Good: 3.91
         b. Distinctive: 4.11
         c. Excellent: 4.31
   (b) Peer evaluations: letter of evaluation from the candidate’s departmental peers who are qualified to judge the candidate’s abilities and work.
   (c) Letter from former students, colleagues in other disciplines at SIUC, colleagues at other universities, and professional associates who are able to comment on teaching effectiveness.
   (d) Information on the performance of former students in advanced classes at SIU, in graduate school or as professionals.
   (e) Development of and contribution to new educational concepts and programs, innovative instructional techniques and/or teaching materials, new course offerings, textbooks or workbooks (produced for local use only).
School of Music Operating Paper (Approved 10/13/98; Revisions approved 9/22/99, 5/3/2006, 10/28/2010; Student Course Evaluation averages updated to reflect F13-Sp15 3/30/16

(f) Published materials (textbooks, articles) related to the individual’s teaching.

(g) Other.

2. Research/Creative Activity

(a) Research/creative activity of many types is earned out by the faculty of the School of Music. These include scholarly writing and publications, the study, preparation and performances of solo recitals, small ensemble performances, the directing of large and small ensembles, and the composition, performance and publication of new works.

(b) The chart provided in Appendix A is used to equate School of Music creative activities with the seven categories recognized for research across the University.

(c) It is to be understood that faculty are not restricted to any one of the areas outlined below since many faculty have expertise in more than one area. However, each faculty member to be considered for promotion and/or tenure must have made appropriate contributions in her or his primary area of responsibility.

3. Acceptable Research/Creative Activities within each specialty in the School of Music. (These should be evaluated as to their scope, quality, reputation and significance in the field by faculty peers at SIUC, faculty peers at other universities, and other established authorities.)

(a) Music Education; Music Theory; Musicology

(1) Published research in the form of books, articles, monographs and reviews.

(2) Textbooks and innovative instructional materials having significant value beyond this campus and which make a contribution to knowledge in the field.

(3) Research papers delivered at professional conferences, workshops, lectures/demonstrations.

(4) Awards, prizes or honors earned in research.

(5) Research grants applied for and/or received.

(6) Other.

(b) Performance

(1) The study, preparation and performance of solo recitals, small ensemble performances and director of large and small ensembles.

(2) Addition of new literature to one’s repertoire.

(3) Innovative performances such as premiere performances, and new ensemble combinations which contribute to knowledge in the field.

(4) Awards, prizes or honors earned in performance.

(5) Research grants applied for and/or received in the field of performance and/or performance practices.

(6) Other.
(c) Composition
   (1) The writing, performance or publication of original works of music.
   (2) Compositions performed at professional conferences, festivals or workshops.
   (3) Awards, prizes or honors earned in composition.
   (4) Research grants applied for and/or received in the field of composition.
   (5) Commissions.
   (6) Other.

(d) The following guidelines provide measurements of faculty performance in Research/Creative Activity.
(1) Solo and chamber music performances.
   a. Good: One full on-campus recital with majority of new repertoire, plus one off-campus performance of same program.
   b. Distinctive: #1 above plus full off-campus recital at state level juried venue.
   c. Outstanding: #1 and #2 above plus full recital at national or international level juried venue.

(2) Ensemble Directors
   a. Good: 3-5 on-campus performances plus at least 2 off-campus appearances with selective ensembles or at selective venues.
   b. Distinctive: #1 above plus 1 invited performance as a conductor at state or regional level selective venue.
   c. Outstanding: #1 and #2 above plus 1 invited performance as conductor at national or international level selective venue.

(3) Publications
   a. Good: 2 peer reviewed journal articles or 1 article and 1 national level conference presentation.
   b. Distinctive: combination of 4 articles and national level conference presentations.
   c. Outstanding: 5 or more articles or one book with selective publisher.

(4) Service and Professional Contributions
   a. Offices held or official functions performed in international, national or regional associations and professional organizations.
   b. Activity with state or local organizations or agencies, such as consultantships, work with advisory boards, etc.
   c. Significant community participation such as lectures, speeches, presentations, performances, short courses, workshops, judgings, etc.
   d. Committee memberships at university or college level.
e. Memberships on committees within the School of Music. Evaluations of professional contributions should be solicited from the organization or group being served.

f. Recruitment of students.

g. Organization of major research conferences, festivals and workshops.

h. The following guidelines provide measurements of faculty performance in service:

i. **Good:** Departmental and college level work

ii. **Distinctive:** Departmental or college level work plus university-wide service.

iii. **Outstanding:** Local serviced plus significant service position at national or international level society or organization in your discipline.

F. Procedures and the format for the dossier

1. During the spring semester the Director will notify all faculty members regarding eligibility for promotion and/or tenure considerations in the following year.

2. Those faculty who are eligible should review Article IV of the School of Music Operating Paper regarding Promotion and Tenure Policies, Procedures and Standards.

3. Those faculty who apply for tenure and/or promotion should prepare the dossier according to the format specified by the University (see pages 59-66 in the Employee Handbooks, SIUC, 1996).

4. At the request of the candidate, the Director will solicit letters from colleagues of the individual, both from within and outside the University. These letters should reflect a critical evaluation of the professional work of the individual and should become part of the dossier.

5. The dossier will be completed early in the fall so that faculty will have a reasonable amount of time to carefully review and consider it. Except as provided for in these Procedures, once the dossier has been submitted to the School of Music, no additions or subtractions can be made by the candidate.

6. During the fall semester the Director will appoint a Promotion and Tenure Committee of at least three tenured professors and two tenured associate professors to review and consider the cases of person applying for promotion and/or tenure. Only the tenured professors on the committee will review and consider the cases of persons applying for promotion to professor. If all of the cases before the committee are for promotion to professor, the Director will appoint only three tenured professors to the committee.

7. An opportunity will be given to faculty to communicate with the committee by interview or by signed letter with information pertinent to the case in
question. The committee may also interview the candidate upon the request of either the committee or the candidate.

8. The Promotion and Tenure Committee will review the dossier and make its recommendation to the Director. It will take the form of a cover letter and supporting documents and will include the committee’s vote and evaluations of the candidate’s accomplishments in teaching, research/creative activity and service. All relevant information garnered by the Promotion and Tenure Committee which is consistent with the standards for promotion and tenure will be included. All interviews held by the Promotion and Tenure Committee will be recorded and preserved for possible review. The letter and supporting documents will become a permanent part of the candidate’s dossier for review by the faculty.

9. The candidate may wish to submit to the Director a written response to the Promotion and Tenure Committee report. This response will also become a permanent part of the candidate’s dossier for review by the faculty.

10. After the committee report and candidate’s response (if added) are placed in the dossier, the Director will advise all faculty that the dossier is ready for review. Only those appropriate faculty who have read the dossier will be allowed to participate in subsequent votes.

11. Following the Promotion and Tenure Committee recommendation, and faculty review of the dossier, there will be a formal vote of “appropriate faculty members” by secret ballot in the case of promotion and a formal vote of all tenured faculty by secret ballot in the case of tenure.

12. Prior to the dossier leaving the unit, the candidate will certify by signature that the dossier may be forwarded to collegiate and university levels for review.

V. Roles, responsibilities, and authority of Committees and processes for their composition.

A. Standing Committees

1. Advisory Committee

   (a) Membership shall consist of four tenured members of the faculty, the Assistant Director, and the Director of the School of Music, who is an ex officio member of the Committee. The Chairperson is to be elected from the Committee membership.

   (b) Three of the four positions (which excluded Director and Assistant Director) shall be elected by the majority vote from the faculty at large. The fourth position shall be selected by committee consensus taking into consideration expressed interest in serving, length of time an individual has been on the faculty, and time since the individual last served on the Advisory Committee.

   (c) The three elected members and the fourth selected member shall serve a three-year term and shall not succeed themselves consecutively. In case of
a vacancy, an election shall be held to choose a representative to complete the unexpired term.
(d) The Committee shall meet to consider matters relating to the operation of the School.
(e) Committee proceedings shall be distributed to the faculty and issues shall be brought to the full faculty for its consideration when appropriate.

2. Graduate Committee
(a) Membership shall consist of four members elected by and from the Regular Graduate Faculty, a Coordinator of Graduate Studies, so assigned by the Director, who will act as chairperson of the committee, and the Director who is an ex officio member of the committee.
(b) Members shall be elected by majority vote during the fall semester of each academic year. For purposes of this election, those with regular graduate faculty status shall be listed in their area of primary responsibility: performance, theory/composition, history/literature, or music education. In cases of imbalances in the listings, the Director shall, with the advice and counsel of the Graduate Committee, make necessary adjustments to bring these areas more neatly into alignment. The faculty member in each area receiving the majority vote shall be considered elected.
(c) Elected members shall serve a two-year term and shall not succeed themselves consecutively. In case of vacancy, an election shall be held to choose a representative to complete the unexpired term.
(d) The Graduate Committee shall meet at the request of the Director or the committee chairperson to consider any matters relating to the operation of the graduate program.
(e) Committee proceedings shall be distributed to the faculty and major issues which develop shall be brought to the full graduate faculty for its recommendations.

3. Undergraduate Committee
(a) Membership shall consist of four members elected by and from the voting members of the faculty, a Coordinator of Undergraduate Studies, so assigned by the Director, who will act as Chairperson of the Committee, and the Director who is an ex officio member of the committee.
(b) Members shall be elected by a simple majority vote during the fall semester of the each academic year. Faculty shall be grouped into four areas (applied, ensemble, music education, and theory/history/literature).
(c) Elected members shall serve a two-year term and shall not succeed themselves consecutively. In case of vacancy, an election shall be held to choose a representative to fill the unexpired term.
(d) The Undergraduate Committee shall meet at the request of the Director or the committee chairperson to consider any matters relating to the operation of the undergraduate program.
4. Other Committees
   (a) Ad Hoc: The Director may establish such ad hoc committees as are necessary to carry out the work and activities of the various programs of the School.
   (b) College Committees: Faculty nominations for membership on the COLA Council shall be recommended by any faculty members and then elected by majority vote. When the School of Music must provide two nominees, the two individuals receiving the most votes will have their names submitted to COLA. (Spring COLA Council elections then determine actual membership.)

VI. Meetings and Policies on the voting procedures
A. Meetings: During the academic year, voting members of the faculty shall meet regularly to hear reports from the Director of the School and various committees to discuss the activities of the School and to consider issues of importance to the School.
B. Parliamentary Procedures: the latest version of Robert’s Rules of Order shall govern the conduct of meeting of the School. Two-thirds of the voting membership shall constitute a quorum.
C. Methods of Voting
   1. Viva Voce (by the voice). This the usual method of taking a vote in meetings unless otherwise specified in the Operating Paper or requested by a voting member.
   2. Yeas and Nays, or Roll Call. Requires a second and majority vote.
   3. Raising of hands. May be requested by the chair or any voting member if there is any doubt as to the outcome of a voice vote.
   4. General consent. This may be used for routine matters when there is no objection.
   5. Vote by Secret Ballot. This is required for changes to the Operating Paper and for Promotion and Tenure votes.
   6. Absentee voting. The only form of absentee voting allowed is a vote by mail when required by the Operating Paper. Proxy voting is not allowed.
D. Counting the vote. The Director will count the vote and may ask the Secretary to assist.
E. Quorum. A majority of all members of an assembly constitutes a quorum, in the absence of a rule to the contrary.
F. Majority Vote. Over half of votes or ballots cast, ignoring blanks, at a legal meeting, a quorum being present. This is the standard used unless otherwise specified in the Operating Paper.
G. Two-thirds Vote. Two-thirds of votes or ballots cast, ignoring blanks.

VII. Role and responsibilities of the Director and procedures for Faculty to provide recommendations to the Dean on the appointment and review of the Director.
A. Director of the School of Music
1. The Director is the chief administrative officer of the School
2. With the advice and counsel of voting members of the faculty, the Director:
   (a) Has administrative responsibility and authority for all programs of the School, subject to the policies and procedures of the College and University.
   (b) Evaluates the instructional, research/creative activity, service and administrative practice of the School.
   (c) Recommends to the Dean matters concerning the development of the School budget requests, appointments and dismissals.
   (d) Recommends to the Dean matters concerning salary adjustments, tenure, changes in appointments, and promotion.
   (e) Meets at the call of the Dean to facilitate the administrative functions of the School, the College or the University.
   (f) Identifies and performs other administrative duties in the best interests of the School and the College.
3. When the Director is on an official extended leave, the faculty shall make a recommendation to the Dean concerning an Acting Director.
4. To ensure the director enjoys the confidence of the School, the performance of the Director shall be reviewed by the faculty every three years, or at the request of the Dean. The review process shall be conducted by the office of the Dean and the results of this evaluation shall be communicated to the Dean.

B. Nomination, selection and appointment of the Director
1. In the event that the Director’s position is vacated, a search committee shall be elected by the faculty, with one representative chosen from each of the four Undergraduate Committee constituency areas (Theory/History/Literature; Music Education; Ensemble; Applied) and one member-at-large. This committee will be in charge of conducting a search, recruiting and screening candidates, and making recommendations to the faculty. All voting members of the faculty will then participate in ballot procedures on a one-person, one-vote basis. One or more names of nominees shall be submitted to the Dean.

C. Assistant Director
1. The Assistant Director provides general assistance to the Director in administrative matters and acts for the Director in his temporary absence.
2. The Assistant Director is chosen from the regular faculty by the Director.

VIII. Procedures
A. Procedures for reviewing and amending the Operating Paper
1. Proposed amendments to this document shall be submitted in writing to the Director by the Advisory Committee or by any member or members of the School. Said amendments shall be circulated to the faculty at least two weeks prior to the faculty meeting in which the amendments are to be considered. Following the meeting, ballots will be distributed by mail and returned to the
Director by mail within one week. Amendments shall be adopted when approved by a two-thirds vote of all eligible voting members and after approvals have been received from the Dean of the college and the Chancellor or designee.

2. Any amendments to this document must be noted on the official copy of the document kept for reference purposes in the Director’s office. In addition, updated copies of the document will be prepared and distributed to the faculty as necessary.

B. Grievance Procedures

1. Faculty: Any grievance arising within the School shall be dealt with under the provisions of Article VI of the Agreement between the Board of Trustees of SIU and the SIU Faculty Association.

2. Graduate Student: Any grievance involving graduate students will be dealt with under the provisions of the “Graduate Student Academic Grievance Policy” found in the most recent copy of the Graduate Catalog.

3. Undergraduate Student: The procedures outlined in the Student Conduct Code will be followed for grievances dealing with academic dishonesty or with student misconduct. Any undergraduate student grievance related to academic evaluations shall be handled according to the procedures below. Acceptable resolution at any one of the steps precludes the necessity of proceeding further. If agreement cannot be reached at a given step. Both parties to the grievance have the right to initiate the next step.

(a) Procedures

(1) Discussion between the student(s) and the faculty member(s) regarding the matter being grieved.
(2) Discussion between the student(s) and the Director and/or between the student(s), faculty member(s) and Director.
(3) Discussion between the Director and the faculty member(s)
(4) Student(s) sends letter of complaint to the Director.
(5) The matter will be referred to the School of Music Advisory Committee which reviews all materials and makes recommendations in writing to the Director.
(6) The Director will consider the recommendation and all other materials and write an official response to the student with a copy to the Dean of the College of Liberal Arts.
(7) If the griever feels that an injustice was committed, an appeal of the process may be made to the Dean of the College.
(8) Individuals have up to 10 working days to take any single action in the steps above.

(b) Related Information

(1) If the Director is party to the grievance, the Assistant Director assumes the role of the Director in the grievance process.
(2) The Director or Assistant Director, if appropriate, initiates and keeps a file of all information involved in any grievance. Parties to the grievance have free access to this file and may place notes of addition or clarification in this file.

(3) Both parties to the grievance must produce all appropriate evidence for the grievance file at the initiation of the grievance and as necessary when requested by the Director, the Advisory Committee and the Dean of the College at the various steps in the process.

(4) Students have access to all approved University and College grievance procedures should resolution at the level be unacceptable.

IX. Academic qualifications of new Faculty to be recruited.

A. In music, the doctorate is the normally expected terminal degree for all tenure-track positions in areas of performance, education, theory, composition, ethnomusicology, music history, and piano pedagogy. Other primary areas of specialization such as accompanying, music business and music theater require a Master’s degree. Upon the recommendation of the music faculty, an equivalency may be determined at the time of employment in lieu of the doctorate on the basis of commensurate levels of accomplishment attained by the candidate in his or her area of specialization in research/creative activity.
APPENDIX A

Creative Activity in Music Comparison to Scholarly/Peer-reviewed Books and Monographs, Peer-reviewed Chapters in Edited Volumes, Peer-review Journal Articles, Presentations @ Int. Mtgs., Presentations & Nat. Meetings, Presentations and Regional and State Meetings, Abstracts, Commentaries and Reviews.

<table>
<thead>
<tr>
<th>Performances @ SIUC</th>
<th>Performances @ SIUC demonstrating significant artistic achievement</th>
<th>Performances @ other Universities as invited Guest Artist</th>
<th>Performances @ Regional, State, Nat. or Int. Venues</th>
<th>Performances @ schools &amp; community venues</th>
<th>Performances of original compositions by other artists</th>
<th>Publication of original composition</th>
<th>Audio or Video Recordings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peer-reviewed Books and Monographs</td>
<td>Peer-reviewed Chapters in Edited Volumes</td>
<td>Peer-review Journal Articles</td>
<td>Presentations @ Int. Mtgs.</td>
<td>Presentations &amp; Nat. Meetings</td>
<td>Presentations and Regional and State Meetings</td>
<td>Abstracts, Commentaries and Reviews.</td>
<td>Audio or Video Recordings</td>
</tr>
<tr>
<td>Solo recital; Ensemble Director</td>
<td>Soloist or Ensemble Director for large-scale work involving substantial preparation &amp; coordination</td>
<td>Solo Recital</td>
<td>Soloist, Director or ensemble member with significant national-level ensemble</td>
<td>Performance by prestigious artist or ensemble in significant venue</td>
<td>International venue</td>
<td>National venue</td>
<td>State venue</td>
</tr>
<tr>
<td>Performances @ SIUC</td>
<td>Performances @ SIUC demonstrating significant artistic achievement</td>
<td>Performances @ other Universities as invited Guest Artist</td>
<td>Performances @ Regional, State, Nat. or Int. Venues</td>
<td>Performances @ schools &amp; community venues</td>
<td>Performances of original compositions by other artists</td>
<td>Publication of original composition</td>
<td>Audio or Video Recordings</td>
</tr>
<tr>
<td>Peer-reviewed Books and Monographs</td>
<td>Peer-reviewed Chapters in Edited Volumes</td>
<td>Peer-review Journal Articles</td>
<td>Presentations @ Int. Mtgs.</td>
<td>Presentations &amp; Nat. Meetings</td>
<td>Presentations and Regional and State Meetings</td>
<td>Abstracts, Commentaries and Reviews.</td>
<td>Audio or Video Recordings</td>
</tr>
<tr>
<td>Solo recital; Ensemble Director</td>
<td>Soloist or Ensemble Director for large-scale work involving substantial preparation &amp; coordination</td>
<td>Solo Recital</td>
<td>Soloist, Director or ensemble member with significant national-level ensemble</td>
<td>Performance by prestigious artist or ensemble in significant venue</td>
<td>International venue</td>
<td>National venue</td>
<td>State venue</td>
</tr>
<tr>
<td>Performances @ SIUC</td>
<td>Performances @ SIUC demonstrating significant artistic achievement</td>
<td>Performances @ other Universities as invited Guest Artist</td>
<td>Performances @ Regional, State, Nat. or Int. Venues</td>
<td>Performances @ schools &amp; community venues</td>
<td>Performances of original compositions by other artists</td>
<td>Publication of original composition</td>
<td>Audio or Video Recordings</td>
</tr>
<tr>
<td>Peer-reviewed Books and Monographs</td>
<td>Peer-reviewed Chapters in Edited Volumes</td>
<td>Peer-review Journal Articles</td>
<td>Presentations @ Int. Mtgs.</td>
<td>Presentations &amp; Nat. Meetings</td>
<td>Presentations and Regional and State Meetings</td>
<td>Abstracts, Commentaries and Reviews.</td>
<td>Audio or Video Recordings</td>
</tr>
<tr>
<td>Solo recital; Ensemble Director</td>
<td>Soloist or Ensemble Director for large-scale work involving substantial preparation &amp; coordination</td>
<td>Solo Recital</td>
<td>Soloist, Director or ensemble member with significant national-level ensemble</td>
<td>Performance by prestigious artist or ensemble in significant venue</td>
<td>International venue</td>
<td>National venue</td>
<td>State venue</td>
</tr>
</tbody>
</table>
| Performances @ SIUC | Performances @ SIUC demonstrating significant artistic achievement | Performances @ other Universi
School of Music Operating Paper (Approved 10/13/98; Revisions approved 9/22/99, 5/3/2006, 10/28/2010; Student Course Evaluation averages updated to reflect F13-Sp15 3/30/16

APPROVED BY MUSIC FACULTY 10/28/2010