

University of Kentucky - College of Fine Arts

School of Music

FACULTY HANDBOOK
Rules & Regulations / Operating Procedures & Policies

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* The College of Fine Arts and School of Music website holds other official policy, procedure, and guideline documents.

- UK School of Music Internal Resources:
<http://finearts.uky.edu/music/uk-school-music-internal-resources>
- UK College of Fine Arts Faculty/Staff Resources:
<http://finearts.uky.edu/college-fine-arts/facultystaff-resources>
- UK College of Fine Arts Advising:
<http://finearts.uky.edu/students/advising-student-affairs>

MISSION

The primary mission of the School of Music is to train undergraduate and graduate students by developing their musicianship through the acquisition of comprehensive theoretical and historical foundations, performance skills, and aesthetic understanding. This comprehensive study provides music students with the ability to apply their education to practical career situations, music research, or advanced study. The School of Music actively evaluates current developments in music and the functional applications of those developments to the creation, study, performance, and preservation of music.

The School of Music provides the general university student with performing opportunities and classroom forums in which to learn more about the foundations of music, to appreciate music's place in society, and to encourage lifelong participation.

The School of Music serves as the center for musical study and performance and as a model musical environment for the Commonwealth of Kentucky. The School provides resources and services by encouraging the musical participation of Kentucky's citizens and through publications, school music consultation, and a broad spectrum of performances.

To fulfill its mission, the School of Music strives to attain the highest caliber of instruction, performance, and scholarly achievement in every endeavor.

GOALS & OBJECTIVES

Division of Music Education & Music Therapy: The Division of Music Education and Music Therapy has a dual mission of nurturing students to develop their musicianship to the fullest potential and to provide them with the best knowledge and pedagogic techniques in teaching music. The mission of the Graduate program in Music Therapy is to advance public awareness using clinical & evidence-based use of music interventions to accomplish individualized goals. The undergraduate curriculum in music education provides the content for music teaching certification K-12 in Kentucky. The graduate curriculum stresses mastery in the theoretical aspect as well as the empirical aspect of music education through scholarship and research in the areas of music education. The graduate program in music therapy in the University of Kentucky School of Music offers board certified music therapists preparation for advanced practice in music therapy in their desired areas of clinical practice. It also offers students who hold a bachelor's degree in music the academic and clinical training to become board certified music therapists before undertaking the advanced courses in music therapy.

Division of Music Theory & Composition: Fundamental to every curriculum of the School of Music is the study of music theory, which is required of all students pursuing a music degree. Therefore, the primary objective of the Division of Music Theory and Composition is to foster, at all levels of study, both practical musicianship skills (aural theory) and analytical knowledge of the organization, structure, and compositional procedures of music across multiple genres (e.g., popular, world, classical) and historical contexts (written theory). The Division works toward satisfying this aim through its undergraduate- and graduate-level classroom teaching of music majors and non-music majors, its thesis and dissertation advising, and its various scholarly and creative activities (e.g., research presentations and publications, compositions, collaborations, performances, mentoring and pedagogical workshops, and outreach to the school-teaching community in the Commonwealth).

Division of Musicology & Ethnomusicology: First, the division is responsible for furthering education and scholarship among its faculty and students through classes, seminars, theses, dissertations, and scholarly publication and research. Second, the division fills a service role for the university at large and to students and faculty in the School of Music whose concentration is an area of study other than historical musicology.

Music Performance Divisions (Keyboard, Strings, and Voice; Winds, Percussion, and Jazz) The primary goal of teaching in the Performance Divisions is to assist students in attainment of their maximum potential as musicians, in their specified performance area, so they may develop successful careers in music. Based upon available time in the individual instructor's teaching load and the needs of the School of Music, instruction may be provided to music minors and elective students. The principal area of research and creativity for the music performance faculty is performance. An outstanding performance faculty, dedicated to teaching, enhances the reputation of the School of Music and establishes recognition for performance excellence on campus, in the region and across the nation. The faculty of the Performance Divisions in the school of Music will serve as a central resource for the Commonwealth providing expertise and encouragement for those desiring to advance the art of music, and nurturing model performance and teaching excellence.

Part I. Rules for Faculty Educational Policy Making

The School of Music consists of five divisions in which each faculty is a member. The divisions are:

Division of Music Education and Music Therapy
 Division of Music Theory and Composition
 Division of Musicology and Ethnomusicology
 Division of Performance: Keyboard, Strings, and Voice
 Division of Performance: Winds, Percussion, and Jazz

A. Faculty Membership

1. Full Membership

Each full-time faculty member (including full-time lecturers) is appointed to a division as a full member by the Director of the School of Music in consultation with the division members, the division coordinators, and the Advisory Committee.

2. Associate Membership

A faculty member can petition for or be extended an invitation by the Coordinator of another division to apply for Associate Membership in that division. The election to Associate Membership is by simple majority of the full members of the division in question. This Associate Membership can be renewed each year by majority vote of the full members of the division. The voting privileges of such an Associate Member will be determined by the policies of each division.

3. Dual Membership

Normally, faculty appointments fall clearly into one division or another. However, it is possible for a faculty member to have a "dual appointment" when the assignment and job description falls evenly in more than one division. In this case a faculty member may have "full" membership in more than one division. The Director of the School of Music makes this appointment in consultation with the members of each division involved.

B. Faculty Officers

1. The Director of the School of Music

a. Qualifications and Method of Selection

The Dean of the College of Fine Arts appoints the Director of the School of Music for a four-year term after consultation with and recommendation by the faculty of the School. The term is renewable as agreed to by all parties and as allowed by the Governing Regulations. Regardless of the method of selection as established by the Dean of the College of Fine Arts, the Director shall be appointed according to the Governing Regulations of the University of Kentucky and will be responsible to the administration of the University.

b. Duties and Responsibilities (also see Governing Regulations VII-11)

The Director of the School of Music shall rigorously promote the Mission of the School, serve as the faculty's primary advocate, and stand as a leader for projecting and establishing the needs and future directions of the School.

In addition, and more specifically, the Director of the School of Music will be the chief administrative officer and as such, will:

- 1) Serve as chief fiscal officer of the School and all its affiliate units and associations preparing the budget and expending the funds in consultation with the Advisory

Committee.

- 2) Appoint all committees in the School of Music after consultation with the Advisory Committee and serve as an ex officio member of those committees.
- 3) Be directly responsible for the recruitment of faculty and teaching assistants, delegating such authority as is appropriate to faculty or search committees, appointed as needed.
- 4) Serve as the liaison between the faculty and the Dean of the College of Fine Arts and other members of the administration.
- 5) Represent the School of Music in state and national organizations of Schools of Music or delegate that representation when needed.
- 6) Be responsible for the welfare of the faculty, students, and staff of the School of Music, serving as an advocate of their needs as expressed, anticipating those needs as possible, and promoting those needs to the next levels as appropriate.
- 7) Maintain in every way the School's excellence in teaching, performance, research, and service to the university community and to the Commonwealth of Kentucky.
- 8) Maintain contact with and serve the needs of the alumni of the School of Music, promoting their progress and achievements through regular correspondence and publications.
- 9) Ensure service to the general public through the presentation of concerts and other activities.
- 10) Promote the general visibility and image of the School of Music through publications, advertisements and correspondence, and by use of print and broadcast media.

2. The Associate Director

a. Qualifications, Method of Selection, and Term of Office

The Associate Director should be a tenured member of the School of Music Faculty and is appointed by the Director of the School of Music for a three-year term, after consultation with the faculty of the School and the approval of the Advisory Committee. The Associate Director may be reappointed to consecutive terms. Under unusual circumstances, the position can be filled by a non-tenured member of the faculty after due consideration by all parties and with the approval of the Dean, College of Fine Arts. The Associate Director is a voting member of the Advisory Committee.

b. Teaching Load

This position normally reduces teaching load by one three-hour course per semester or the equivalent reduction in performance, research and/or performance teaching. Load reduction can be flexible as agreed between the faculty member in the position and the Director of the School of Music.

c. Duties and Responsibilities

- 1) Serve as Acting Director of the School when the Director is incapacitated or when requested by the Director.
- 2) Assist the Director of the School of Music in the operation of the School, particularly as coordinator of academic matters, faculty teaching load, faculty mentoring, advising, and student admissions.

- 3) Work closely with the Director of the School, the Directors of Undergraduate Studies and Graduate Studies, and the Advisory Committee of the School in the coordination of the academic and performance curriculum, facilities, and program of the school.
- 4) Schedule all classes.
- 5) Assist in curriculum management for the School, including new course proposals and General Education submissions.
- 6) Coordinate Friends of Music Awards (requests and notifications).
- 7) Work with Director of Undergraduate Studies regarding all student services, admission, and recruiting.
- 8) Deal with student issues (such as plagiarism, honors, and conduct cases)
- 9) Assist in planning Convocation, the Benefit Concert, Hall of Fame, and other high profile special events.
- 10) Assist in oversight of the annual awards process of scholarships and the McCracken Awards.
- 11) Consult regularly with faculty and staff to draft, implement, and interpret relevant policies in consultation with Director.
- 12) Assist in revision of handbooks, strategic plans, assessment, and accreditation reports when needed.

3. The Director of Undergraduate Studies of the School of Music (DUS)

a. Qualifications, Method of Selection, and Term of Office

The Director of Undergraduate Studies should be a tenured member of the School of Music Faculty and is appointed by the Director of the School of Music for a three-year term, after consultation with the faculty of the School and the approval of the Advisory Committee. The DUS may be reappointed to consecutive terms. Under unusual circumstances, the position can be filled by a non-tenured member of the faculty after due consideration by all parties and with the approval of the Dean, College of Fine Arts. The Director of Undergraduate Studies is a voting member of the Advisory Committee.

b. Teaching Load

This position normally reduces teaching load by one three-hour course per semester or the equivalent reduction in performance, research and/or performance teaching. Load reduction can be flexible as agreed between the faculty member in the position and the Director of the School of Music.

c. Duties and Responsibilities

1) Academic Matters

The Director of Undergraduate Studies serves to coordinate all academic matters at the undergraduate level. Duties include:

- a. Maintenance of the organization and content of all undergraduate degree programs
- b. Supervision of composite student rosters by degree and performance areas

- c. Supervising maintenance of undergraduate student records
- d. Overseeing and evaluating all music transfer equivalencies
- e. Meeting with students on probation or music majors who have problems as necessary
- f. Coordinating recital attendance by handling cards and recording grades
- g. Examining records for graduating seniors with College of Fine Arts Advisors to make certain students have satisfied all requirements for graduation

2) Prospective Students and Admissions

The Director of Undergraduate Studies organizes and serves as the coordinator for all precollege contacts with potential music majors and minors, coordinating admission policies and admission auditions with performance faculty, the College of Fine Arts, and the UK Office of Admissions. The DUS shall meet with visiting students and parents who have questions not addressed by applied faculty.

3) Advising

In consultation with the College of Fine Arts Advisors, the Director of Undergraduate Studies is responsible for the assignment, training and coordination of all undergraduate advisors and for assuring the proper function of advisors during the students' junior and senior years. The DUS advises students who need to register when their advisors are unavailable.

4. The Director of Graduate Studies of the School of Music (DGS)

a. Qualifications, Method of Selection, and Term of Office

The Dean of the Graduate School upon recommendation by the School of Music, Graduate Committee, and the Director of the School appoints the Director of Graduate Studies for a three-year renewable term. The appointee shall be a tenured member of the School of Music faculty and a full member of the Graduate Faculty. In the event that the DGS takes a sabbatical leave during the term, an agreement shall be reached with the Director of the School as to whether that shall be considered part of the three-year term, or whether the term should be extended as a result. During the sabbatical leave, an Acting DGS shall be appointed.

b. Teaching Load

This position normally reduces teaching load by one three-hour course per semester or the equivalent reduction in performance teaching or research/performance. Load reduction can be flexible as agreed between the faculty member in the position and the Director of the School of Music.

c. Duties and Responsibilities

The Director of Graduate Studies is charged with defining and maintaining the highest possible academic and performance standards in all Graduate programs. The DGS serves as the administrative officer dealing with all matters of graduate instruction and logistics. As such, this officer shall:

- 1) Serve as primary consultant to prospective graduate students, by (a) providing them with detailed information about admission standards and procedures, scholarships, teaching assistantships; (b) maintaining these contacts throughout the process of placement and admission; and, (c) communicating with pertinent faculty regarding the evaluation of applicants and subsequent recommendation to the Graduate Committee for admission.

- 2) Serve as advisor to all graduate students until a permanent advisor is appointed, and assist them in selecting their permanent advisors and advisory committees; advise all Graduate Students as to the procedures to be followed at all stages of their academic careers, from registration to graduation, and assist individual advisors and advisory committees in their work as requested.
- 3) Serve as a liaison between the School of Music and the Graduate School, maintaining current Graduate Student records, and communicating policies and procedures established by the Graduate School to the Director of the School, to the Graduate Faculty and Graduate Students, as necessary, and assuring that all regulations regarding Graduate Students are followed.
- 4) Serve as Chair of the School of Music Graduate Committee, and as chair, bring to the committee faculty recommendations for curricular changes or additions, admission of new graduate students and consideration of programmatic, personnel or procedural matters.
- 5) Be responsible for making recommendations to the Graduate Faculty and to the Graduate School regarding appointments to the Graduate Faculty.
- 6) Work with the Director and Division Coordinators in the apportioning and selection of Teaching Assistants.

5. Other Program Directors

- a. The Director of Music Therapy is appointed by the Director of the School of Music for a three-year term, after consultation with the faculty in the Music Therapy program and the approval of the Division of Music Education and Music Therapy. The Director of Music Therapy may be reappointed to consecutive terms.

C. Meetings

1. Faculty Meetings Scheduling

By policy adopted by the faculty, and until the faculty change the policy, full-faculty meetings are held monthly. Faculty meetings are normally scheduled for the year and the faculty informed in August of the scheduled meetings for the year. Regularly scheduled faculty meetings can be canceled if in the judgment of the Director and the Advisory Committee there is not sufficient reason to meet. If, on the other hand, in the judgment of the Director or Advisory Committee or faculty, an extra faculty meeting needs to be held, the Director can call for a meeting at a time agreed to by the Advisory Committee, or the faculty can ask for a non-scheduled faculty meeting by majority vote of or petition signed by a majority of the full-time, permanent members of the faculty. Notices of faculty meetings and summary notes are available to all faculty.

2. Agenda items are routinely developed by the Advisory Committee, which meets prior to the full faculty meetings. Faculty members have a standing invitation to suggest agenda items to the advisory committee to be considered for full discussion by the faculty.
3. A quorum of the full-time School of Music faculty is 50%.
4. Summary notes are taken at all faculty meetings and available to the faculty at any time.
5. Parliamentary procedures primarily follow Robert's Rules of Order.

D. Committee Structure

1. The Divisional Structure

The School of Music organizational structure includes five divisions:

Division of Music Education and Music Therapy
Division of Musicology and Ethnomusicology
Division of Performance: Keyboard, Strings and Voice
Division of Performance: Winds, Percussion and Jazz
Division of Theory and Composition

A Coordinator, elected by the members of the division as set forth below, represents each division.

2. The Division Coordinators

a. Qualifications

The Division Coordinator must be a tenured member of the School of Music faculty and be a full member of the Division in which he/she serves.

b. Election

During the spring semester prior to the academic year in which the term begins, the full members of the division elect the Division Coordinator to a four-year term. The term of office runs from July 1 through June 30. The Director of the School of Music or his/her designate conducts the election. Nominations of qualified faculty candidates who agree to serve if elected are made at the request of and to the Director. Multiple votes may be needed, each successive ballot eliminating the nominee with the least number of votes until a nominee has a simple majority. In the case of a tie after only two candidates remain, an additional ballot is distributed to see if the tie can be broken. If not, the Director of the School may cast the deciding vote.

c. Responsibilities

The Division Coordinator represents the division on the Advisory Committee and acts to lead the Division in discussion and decision making of all division-related matters. The Coordinator communicates the opinions and decisions of the division to the Director and to the Advisory Committee and also communicates the discussion of the Advisory Committee to the division members. The Coordinator serves to gather curricular and scheduling information, recommend course assignments and faculty loads to the Director and the DUS, and coordinates Teaching Assistant assignments with the DGS. The Coordinator works with the division faculty to establish long-term schedules and program plans.

E. Committees

1. Standing Committees. The standing committees of the School of Music are:

Advisory Committee
Graduate Committee
Undergraduate Committee
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International Affairs Committee
Major Ensembles Committee
McCracken Awards Committee
Music in General Education and UK Core Committee
Outreach & Community Engagement Committee
Program/SLO Assessment Committee
Recruitment, Auditions, and Admissions Committee
Scholarship/Financial Aid Committee

The Director appoints all standing committees and their chairs in consultation with the Advisory Committee at the beginning of each academic year. At that time the Director of the School of Music issues

a charge to each committee. Committee membership should be representative of all faculty who are impacted by the charge to the committee.

2. The Advisory Committee

a. Purpose

The School of Music Advisory Committee serves as a representative faculty body, providing faculty-director and director-faculty communication and becoming part of the decision-making process on behalf of the faculty as a whole and the division constituency in particular. The Advisory Committee advises the Director on formation of the budget and the allocation of funds, recommending expenditures as necessary, particularly when determining priorities for purchase, faculty travel, and honoraria. The Advisory Committee must approve new curricula or programs and additions, changes or deletions of courses, curricula, or programs. It recommends the reallocation of faculty resources that affect the balance or structure of the School. The Advisory Committee shall serve to develop goals and objectives for the School, and advises and assists the Director in the process of assessment and evaluation.

b. Membership

The Advisory Committee includes the Director, who serves as Chair, the five divisional coordinators, the Director of Graduate Studies, the Director of Undergraduate Studies (and the Associate Director of the School if that person is not the DUS) and an ensemble director, elected by the directors of all major ensembles, for a three-year term. When curricular matters are involved, a member of the Student Advisory Committee will be invited to participate.

c. Meetings

Meetings of the Advisory Committee are normally scheduled at regular intervals by mutual agreement of the members. Notices of meeting times and summary reports of the meetings are available to all faculty. Any faculty member is welcome to attend meetings.

3. Ad hoc committees

Ad hoc committees serve specific tasks and/or assume certain responsibilities and are appointed as deemed necessary by the Director in consultation with the Advisory Committee. Ad hoc committees may be appointed at any time for any period of time as the need arises.

F. Procedures for Amendment of Rules

The Administrative Structure and Regulations, Operating Procedures and Regulations for the School of Music can be amended by a majority of the full-time faculty, subject to the approval of the Dean and the Provost. Recommendation for change is made by the Advisory Committee, included as an agenda item for discussion at a faculty meeting, and consequently submitted to the faculty for vote.

* *Approved September 21, 2015*

Part II. Procedures for Faculty Personnel Actions and Budget Request Preparation

A. Appointment, Reappointment, Non-reappointment, Terminal Reappointment, Promotion, Tenure

1. Recommendations for appointment to the faculty are initiated by the Director and made to the Dean, College of Fine Arts after an appropriate search process and after consultation with all tenured faculty members of the School and all full-time non-tenured members with the rank of Assistant Professor or higher who have been members of the School's faculty for two years. The appointment must be made with clear guidelines of assignment and faculty expectations.

For additional information about initial appointments, reappointment, terminal reappointment, joint appointment, post-retirement appointment and non-renewal of appointment see AR II - 1.0-1, Section II; AR II-1.0-5; and GR, Part VII, A.6 & 11.

2. Each faculty member, appointed on a tenure track will be notified upon appointment of the (1) recommendation of prior service credit, if any; (2) the normal procedures for tenure and promotion and the expectations thereof; and (3) the chronological schedule for tenure and promotion, including second- and fourth-year reviews, the sixth year in which the tenure and promotion process takes place, and the final year of the appointment in the event tenure is not granted.
3. A non-tenured faculty member will be subject to review each year as part of the merit evaluation process as discussed in Section II, C, 1, and a discussion with the Director regarding the individual's progress toward tenure will also be part of that process. By University regulation, the Director will also consult with the tenured members of the School of Music faculty regarding the progress of each non-tenured faculty member at the end of that faculty member's second and fourth year or more often at the Director's discretion. The results of these discussions are communicated by the Director to the faculty member and maintained as part of his/her file.

In preparation for the annual evaluation of pre-tenure faculty in their second and fourth years of service each spring, each candidate should provide a mini-dossier consisting of the following items from the P&T Review Dossier Checklist (AR 2:1 - Appendix II):

- 1) Up-to-date CV
- 2) Copies of performance/merit reviews since the date of initial appointment
- 3) Copy of 2nd-year P&T progress review (for 4th-year candidates)
- 4) A copy of Criteria for Promotion & Tenure for the candidate's division (a.k.a., Statement of Evidences).
- 5) Teaching Portfolio
- 6) Candidate's personal statement on research
- 7) Candidate's personal statement on service
- 8) List and representative samples of research activity / creative productivity
- 9) DOEs since initial appointment
- 10) Copy of the job description

Dossiers should be submitted to the Director's office by April 1st each year.

4. The process for promotion of faculty will follow the guidelines stated in AR II -1.01. In any promotion process, this document and the policy of the School of Music call for the consultation of all faculty at and above the current rank of the faculty member being considered. For tenure consideration, all tenured faculty and all full-time non-tenured faculty with the actual or equivalent rank of assistant professor or higher who have been members of the School for two years must be consulted.

See Section III for more specific criteria for promotion in each rank, in each Division of the School of Music.

For additional information concerning tenure and promotion at the University of Kentucky see the College of Fine Arts' *Guidelines for the Preparation of a Promotion and Tenure Dossier*, AR II-1.0 - 1, Section III and AR II-1.0-1 Section IV.

B. Faculty Performance Review (Merit Evaluations and Review)

1. A Merit Evaluation is conducted for every faculty member at the end of the first year of the biennium to review the quality of the faculty member's work. Non-tenured faculty are reviewed each year. A tenured faculty member may request a review each year if he/she so desires.
2. The Director in consultation with the Faculty Performance Review Committee determine Merit Evaluation ratings for each faculty member. The Faculty Performance Review Committee will be comprised of the elected faculty coordinators from all five divisions in the School of Music. The Associate Director of the School of Music serves as an ex-officio chair of this committee. The Director serves as an ex-officio non-voting member.
3. For Assistant and Associate Professors, the basic criterion to be considered is appropriate progress towards the qualifications for promotion to the next rank as described in detail in Part III below. For Professors and Lecturers, the basic criterion to be considered is appropriate continued effort in the areas described in Part III. In addition to and in congruence with criteria outlined in Part III, the following minimal expectations must be met in order to be eligible for an "At Expectations" rating or higher. It is generally presumed that candidates have met these minimum expectations unless evidence suggests otherwise.

- a. Teaching.

Faculty will be present and punctual for scheduled class meetings; they will make every effort to cover missed classes or lessons.

Faculty will submit syllabi and schedules to the School of Music office at the start of each semester.

Faculty will maintain a positive and productive teaching/learning environment for all students.

Studio teachers will demonstrate a pattern of attracting/retaining an appropriate number of qualified students.

- b. Scholarship.

Faculty will remain current and maintain a presence in their discipline and a continuous level of productivity. Accomplishments demonstrating this may include, but are not limited to: local and campus performances, presentations, publications, consultations, or clinics/workshops; local and campus performance of compositions; publications in trade journals or magazines; attendance at national/international conferences; submission of grant applications; and on-going work on a long term project such as a book or substantial article, composition, performance, or recording. (Documentation of completed work on such a project must be immediately presented at the request of the Faculty Performance Review Committee.)

- c. Service.

Faculty will contribute positively to the life of the School through attending faculty meetings and being willing to accept committee appointments. Positive contributions to creating a productive working environment may include, but are not limited to, working respectfully with colleagues and students, attending recitals, concerts, auditions, lectures, and official university functions.

4. Based on the faculty merit evaluation reporting form, student evaluations of teaching and advising, and other factors as prescribed by the College of Fine Arts, the Committee and Director will agree on ratings in areas of Teaching/Advising, Research/Creative Performance, and Service as dictated by the standard system used by the College. Additional information is available in the *Rules and Procedures* of the College of Fine Arts. Where irreconcilable differences exist between the judgment of the Director and the Committee, both ratings are forwarded to the Dean of the College of Fine Arts who shall make the final decision.
5. The factors above are then presented to the Dean of the College for further deliberation, and a rating in each area is agreed upon between the Dean and the Director. The merit rating and DOE percentage for each area will then be considered in arriving at a cumulative rating as established by the rules of the college.
6. The Director will meet with each faculty member to review the Faculty Performance Evaluation form, which includes the merit ratings and the written comments by the Director and the Dean. This meeting will serve to

advise that faculty member of factors and criteria used to arrive at the final figure, to highlight areas of strengths and weaknesses, and to suggest means of strengthening the faculty member's contribution.

7. The Faculty Performance Evaluation must become part of the faculty member's permanent file.
8. An appeals process is available to any faculty member who wishes to appeal a merit evaluation, beginning with the Director and the Dean, and continuing as necessary through an Appeals Committee in the College of Fine Arts with further appeal available through the Office of the Provost as provided by the *Rules and Procedures* of the College and the Governing Regulations.

C. Preparation of Departmental Budget Request

The Director of the School of Music prepares the budget and expends the funds in consultation with the Advisory Committee. The Advisory Committee also makes all decisions on expenditures of the funding raised through the efforts of the Friends of the UK School of Music that is dispersed for visiting guest artists and lecturers, student papers and presentation, and faculty travel for papers and presentations.

* *Approved September 21, 2015*

Part III. Written Statements on Evidences Appropriate to Department Disciplines for Use in Promotion and Tenure Evaluations

A. DIVISION OF MUSIC EDUCATION AND MUSIC THERAPY

Criteria for Promotion and Tenure

ASSISTANT PROFESSOR TO ASSOCIATE PROFESSOR

1. Teaching. Members of the Division are expected to be active undergraduate and/or graduate teachers and advisors. Among the elements that may be considered in the evaluation of teaching are the following:

- a) official University, College, or School teaching evaluations
- b) development and creation of new courses/programs or the revision of existing courses/programs
- c) advising of projects theses and/or dissertations
- d) teaching that reflects the instructor's research engagement and/or clinical expertise
- e) awards and recognition for teaching
- f) service on graduate student advisory committees
- g) academic advising of assigned music students
- h) achievements of students

2. Research.

Because of the variety of ways in which research in music education and music therapy is undertaken, reported, and published, it is not possible to work out exact formulae equating books, articles, book chapters, and the like. Clearly, Music Education and Music Therapy research takes many approaches, all of which should be considered valid.

The suggested criteria for research expected for promotion from assistant to associate professor are as follows:

- a) Three major peer-reviewed articles published (or in press) in top-tiered scholarly journals.
- b) In addition, there should be a supporting mix of other activities, such as peer reviewed papers read/poster presentations/invited workshops on at least the regional level for music educators such as KMEA, NAFME, or MTNA, any book reviews in refereed journals, short articles, editorial activity with a refereed journal, prefaces, etc. At least one of the major articles should appear in a music education/music therapy journal of national/international circulation.
- c) Electronic journals, publications, and original electronic media shall be considered equivalent to printed ones as long as they meet the same peer review criteria, i.e., are refereed, are broadly circulated or available, and have a reputation for scholarly excellence.
- d) Written acceptances for publication of any of the aforementioned items can be included but cannot ordinarily constitute the entire body of research submitted in support of a request for promotion.
- e) Receipt of external grants, and awards, while not required, shall be taken as indicators of recognition of currency and activity in research. These can be any Major fellowships as well as Major state or federal grants or other foundational grants and shall be seen as very significant indicators of scholarly reputation.

3. Service

Service activities fall into three categories: public, university, and professional. The quality or significance of services should be documented.

1. Public: Public service may include membership on committees and boards, preparation of publications, articles and reprint for the public, testifying at public hearings, outreach programs, speaking/consulting with public bodies, participating in workshops and conferences. Participation in activities in one's capacity as a citizen outside the university is not ordinarily considered.

2. University: faculty should participate in faculty government, departmental and university committees, advisory functions, and the like.
3. Professional: Service to one's profession or academic discipline may occur at the local, state, national, or international levels. Appropriate activities include service as an officer, member of a board, committee, or task force of a professional group, reviewing research proposals or manuscripts, organizing and participating in professional meetings such as training institutes, workshops, conferences, and continuing professional education.

Members of the division are expected to serve on committees at the university, college, or departmental level. Professional and/or public service on the local, regional, and national levels are also expected.

ASSOCIATE PROFESSOR TO PROFESSOR

1. Teaching. Members of the Division are expected to be active undergraduate and graduate teachers and advisors. Among the elements that may be considered in the evaluation of teaching are the following:
 - a) official University, College, or School teaching evaluations
 - b) development and creation of new courses/programs or the revision of existing courses/programs
 - c) advising of projects, theses and/or dissertations
 - d) teaching that reflects the instructor's research engagement and/or clinical expertise
 - e) awards and recognition for teaching
 - f) service on graduate student advisory committees
 - g) academic advising of assigned music students
 - h) achievements of students

2. Research.

Though the earlier work of the candidate for promotion should be seriously considered in the development of the candidate for promotion as a scholar, the bulk of his or her scholarly writing and/or editing should come during the period spent as associate professor. The candidate should also be able to demonstrate his or her ability, preferably through publications, to direct doctoral dissertations in a reasonably general area rather than in one highly specialized and narrow field. The candidate, already giving evidence of a scholarly career, would have the influence of his or her writings reflected in citations in the works of other scholars, and to be known sufficiently to senior scholars in his or her field so that they can write on the candidate's behalf. Though the book or textbook will suffice with a reasonably extensive sampling of reviews thereof as an outside indication of the quality a candidate can use a substantial number of major articles in refereed journals of national/international circulation.

The suggested criteria for promotion to the rank of professor are as follows:

- a) One book **or** a major textbook in the candidate's field **or** four major articles in refereed peer reviewed journals of national/international circulation. The text must be from a recognized publisher and not from a vanity press or self published. Only items written after promotion to the rank of associate professor are to be considered under this heading.
- b) A supporting mix of scholarly activities in support of the above, including, as examples, a major professional position requiring scholarly expertise (e.g., editor or reviews editor of a scholarly journal, service on its editorial board, editor of a publication series), a history of peer reviewed papers/posters/workshops presented at national or international meetings and of lectures and/or seminars or workshops at sister institutions, short articles for refereed journals, papers, workshops or presentations for regional meetings. Such activities may, if achieved with extraordinary distinction, be substituted for **part** of the requirement in a) above.
- c) Electronic journals, publications, and original creative electronic media shall be considered equivalent to printed ones as long as they meet the same peer review criteria, i.e., are refereed, are broadly circulated or available, and have a reputation for scholarly excellence.
- d) As previously described, written acceptances of publications may be submitted, but acceptances, even for a book or textbook, cannot serve as the entire body of research submitted in support of a request for promotion.

- e) Receipt of external fellowships, grants, and awards, while not required, shall be taken as indicators of recognition of currency and activity in research. Major fellowships as well as Major state or federal grants or other foundational grants shall be seen as very significant indicators of scholarly reputation.

3. Service

Service activities fall into three categories: public, university, and professional. The quality or significance of services should be documented.

1. Public: Public service may include membership on committees and boards, preparation of publications, articles and reprint for the public, testifying at public hearings, outreach programs, speaking/consulting with public bodies, participating in workshops and conferences. Participation in activities in one's capacity as a citizen outside the university is not ordinarily considered.
2. University: faculty should participate in faculty government, departmental and university committees, advisory functions, and the like.
3. Professional: Service to one's profession or academic discipline may occur at the local, state, national, or international levels. Appropriate activities include service as an officer, member of a board, committee, or task force of a professional group, reviewing research proposals or manuscripts, organizing and participating in professional meetings such as training institutes, workshops, conferences, continuing professional education and invited to serve as external evaluator.

Members of the division are expected to serve on committees at the university, college, or departmental level. Professional and/or public service on the local, regional, and national levels are also expected.

B. DIVISION OF MUSIC THEORY AND COMPOSITION

Criteria for Promotion and Tenure

The criteria for granting promotion and tenure in music theory and composition are measured in the areas of (1) teaching and the development of teaching materials, (2) research and/or creative work, and (3) service to the public, the university, and the profession. In assessing the candidate's tenure/promotion portfolio, in all instances the quality of the materials shall take precedence over quantity. These three categories are to be considered and evaluated in proportions commensurate with the candidate's Distribution of Effort (DOE) agreement.

ASSISTANT PROFESSOR TO ASSOCIATE PROFESSOR

1. Teaching

Members of the Division are expected to be active undergraduate and graduate teachers and advisors. Among the elements that may be considered in the evaluation of teaching are the following

- University, College, or School teaching evaluations
- demonstration of a commitment to teaching
- success in communication of material and stimulation of learner interest
- evidence of continual improvement of courses
- innovative developments in instructional techniques and materials which affect academic programs in the department
- teaching beyond regular duties--collaborative efforts, and interdisciplinary instructional activities
- training and supervision of teaching assistants, as applicable
- creation of new courses or revision of existing courses
- teaching that reflects the instructor's research engagement
- awards and recognition for teaching
- service on graduate student advisory committees; evidence of ability to chair such committees
- academic advising of assigned School of Music students
- achievements of students

Additionally, for members whose chief activity involves the teaching of music composition, the following elements may be among those considered:

- stimulation of student interest and achievement in composition through the candidate's maintenance of regular intra-programmatic master class or workshop classes where students of all levels can meet, interact, discuss, and listen to and critically react to each others music
- promotion of musical composition as a valued and visible academic activity within the campus community through the candidate's maintenance and promotion of regularly schedule composition recitals, including assembling of reasonable vocal and instrumental resources for performance of student works.
- activities to acquire and/or maintain facilities and equipment needed by student composers, such as digital studio equipment, digital editing equipment, and so forth.

2. Research and/or Creative Work

For faculty whose chief appointment involves duties in music theory, owing to the variety of ways in which research in music theory is undertaken, reported, and published, it is not possible to work out exact formulae equating books, articles, editions, and the like. Music theory research takes many approaches, all of which should be considered valid. Such valid approaches could include for example direct examination of the music itself, critical studies, reception, hermeneutic approaches, aesthetics, and so forth. The suggested criteria below should be helpful in illustrating the kind of achievement that is expected.

The candidate should have a record of scholarly inquiry that makes a contribution to knowledge and culture. The suggested criteria for research expected for promotion in the music theory area from assistant to associate professor are as follows:

- several important articles of at least regional significance, preferably including one or more of national significance, or a book.

In addition, there should be a supporting mix of other activities, such as:

- papers read on at least the regional level for theory or other appropriate and legitimate scholarly organizations, book reviews in refereed journals, editorial activity with a book or refereed journal, prefaces, performances of the candidate's compositions or other musical works in significant venues on at least a regional level, or significant recordings or broadcasts of these works, monographs, computer programs, chapters, bulletins, technical reports, reviews of the candidate's publications, citation of the candidate's work if particularly frequent, research awards, invited research presentations

For faculty whose chief appointment involves duties and activities in music composition, owing to the variety of ways in which creative work in musical composition is undertaken and disseminated, it is not possible to work out exact formulae for various types and genres of original compositions. The suggested criteria below should be helpful in illustrating the kind of achievement that is expected.

The suggested criteria for research expected for promotion in the music composition area from assistant to associate professor are as follows:

- a number of performances (four to five is suggested) and/or recordings of original compositions. Performances should be at regional or national meetings, conferences, or venues. Compositions involved with films or dramatic productions (regional, national, or international distribution) are considered equivalent to concert performances. Composition of a single extended work, such as an opera or a substantial film score, could take the place of multiple shorter compositions, except that there would normally also be evidence of production of a number of shorter works at this stage of the candidate's career. Evidence of publication (print, on-line with appropriate peer or critical review, self published with appropriate peer or critical review) is highly valued, as is evidence of appropriate critical reception via recording or broadcast of original works.

In addition, there should be a supporting mix of other activities, such as guest conducting, guest lectures, articles in professional or scholarly journals, presentations at professional meetings, serving as a judge for composition competitions, etc.

For faculty in the areas of theory and composition:

Electronic journals, publications, and editions shall be considered equivalent to printed ones as long as they meet the same criteria, i.e., are refereed, are broadly circulated or available, and have a reputation for scholarly excellence.

Written acceptances for publication of any of the aforementioned items can be included but cannot ordinarily constitute the entire body of research submitted in support of a request for promotion.

Receipt of external fellowships, grants, and awards, while not required, shall be taken as indicators of recognition of currency and activity in research. Major fellowships (N.E.H., A.C.L.S., Fulbright, Guggenheim, etc.) shall be seen as very significant indicators of scholarly recognition.

3. Service

Service activities fall into three categories: public, university, and professional. The quality or significance of services should be documented.

1. **Public:** Public service may include membership on committees and boards, preparation of publications, articles and reprint for the public, testifying at public hearings, outreach programs, speaking/consulting with public bodies, participating in workshops and conferences. Participation in activities in one's capacity as a citizen outside the university is not ordinarily considered.
2. **University:** faculty should participate in faculty government, departmental and university committees, advisory functions, and the like.
3. **Professional:** Service to one's profession or academic discipline may occur at the local, state, national, or international levels. Appropriate activities include service as an officer, member of a board, committee, or task force of a professional group, reviewing research proposals or manuscripts, organizing and participating in professional meetings such as training institutes, workshops, conferences, and continuing professional education.

Members of the division are expected to serve on committees at the university, college, or departmental level. Professional and/or public service on the local, regional, and national levels is highly valued.

ASSOCIATE PROFESSOR TO PROFESSOR

A continuing commitment, shared between the department and the university, is incurred upon the appointment of a tenured faculty member. That continuing commitment extends for as long as the faculty member holds tenure.

1. Teaching

Members of the Division are expected to be active undergraduate and graduate teachers and advisors. Candidates for promotion to Professor are expected to have maintained their continued commitment to teaching, a continued record of teaching effectiveness, and a promise of maintaining their teaching commitment, enthusiasm, and effectiveness in their future careers. Among the elements that may be considered in the evaluation of teaching are the following:

- University, College, or School teaching evaluations
- creation of new courses or revision of existing courses
- teaching that reflects the instructor's research engagement
- awards and recognition for teaching
- service on graduate student advisory committees; some service as chair
- academic advising of assigned School of Music students
- achievements of students
- training and supervision of teaching assistants, as applicable
- continued demonstration of a commitment to teaching
- continued success in communication of material and stimulation of learner interest
- evidence of continual improvement of courses

- innovative developments in instructional techniques and materials which affect academic programs in the department
- teaching beyond regular duties—collaborative efforts, and interdisciplinary instructional activities

2. Research and/or Creative Work

Though the earlier work of the candidate for promotion should be seriously considered in the development of the candidate for promotion as a scholar or creator, the bulk of his or her work should come during the period spent as associate professor.

The candidate in the area of theory should also be able to demonstrate his or her ability, preferably through publications, to direct doctoral dissertations in a reasonably general area rather than in one highly specialized and narrow field. The candidate, already giving evidence of a scholarly career, would have the influence of his or her writings and/or presentations known sufficiently to senior scholars in his or her field so that they can write on the candidate's behalf. Though a book or edition of music can serve as a unit of measurement, a number of major articles may also suffice.

Candidates for promotion to Professor shall have demonstrated a continued commitment to research and creative work, and furthermore should subscribe to said commitment beyond eventual promotion. The suggested criteria suggested for research expected for promotion in the music theory area to the rank of professor are as follows:

- A book or several (three to four are suggested) major articles in refereed journals of national or international circulation. Compositional activity such as a number of musical works (such as compositions, adaptations, etc) of national or international significance may suffice to replace some written scholarly work, although candidates in the area of theory are expected to show substantial evidence of scholarly work for promotion to full professor.
- A supporting mix of scholarly activities in support of the above, including, as examples, a major professional position requiring scholarly expertise (e.g., editor or reviews editor of a scholarly journal, service on its editorial board, editor of a publication series), a history of papers presented at national or international meetings and of lectures and/or seminars benchmark institutions, short articles or book reviews for scholarly journals, papers for regional meetings, articles for reference works, or shorter editions of music, performances of the candidate's compositions or other musical works or recordings or broadcasts of these works.

The candidate in the area of music composition should also be able to demonstrate his or her ability to direct doctoral document compositions and analyses in reasonably general areas rather than in one highly specialized and narrow field. The candidate, already giving evidence of a noted compositional career, would have the influence of his or her works known sufficiently to senior peers in his or her field so that they can write on the candidate's behalf.

The suggested criteria suggested for research expected for promotion in the music composition area to the rank of professor are as follows:

- A number of performances (four to five is suggested) and/or recordings of original compositions. Some of these performances should be at national or international meetings, conferences, or venues. Compositions involved with films or dramatic productions (regional, national, or international distribution) are considered equivalent to concert performances. Composition of a single extended work, such as an opera or a substantial film score, could take the place of multiple shorter compositions. Evidence of publication (print, on-line with appropriate peer or critical review, self published with appropriate peer or critical review,) is highly valued, as is evidence of appropriate critical reception via recording or broadcast of original works.

In addition, there should be a supporting mix of other activities, such as guest conducting, guest lectures, commissioned works from significant sources, articles in professional or scholarly journals, presentations at professional meetings, serving as a judge for composition competitions, etc.

For faculty in the areas of theory and composition:

Electronic journals, publications, and editions shall be considered equivalent to printed ones as long as they meet the same criteria, i.e., are refereed, are broadly circulated or available, and have a reputation for scholarly excellence.

As previously described, written acceptances for publication of any of the aforementioned items can be included but cannot ordinarily constitute the entire body of research submitted in support of a request for promotion.

Receipt of external fellowships, grants, and awards, while not required, shall be taken as indicators of recognition of currency and activity in research. Major fellowships (N.E.H., A.C.L.S., Fulbright, Guggenheim, etc.) shall be seen as very significant indicators of scholarly recognition.

3. Service

Service activities fall into three categories: public, university, and professional. The quality or significance of services should be documented.

1. **Public:** Public service may include membership on committees and boards, preparation of publications, articles and reprint for the public, testifying at public hearings, outreach programs, speaking/consulting with public bodies, participating in workshops and conferences. Participation in activities in one's capacity as a citizen outside the university is not ordinarily considered.
2. **University:** faculty should participate in faculty government, departmental and university committees, advisory functions, and the like.
3. **Professional:** Service to one's profession or academic discipline may occur at the local, state, national, or international levels. Appropriate activities include service as an officer, member of a board, committee, or task force of a professional group, reviewing research proposals or manuscripts, serving as a reviewer for promotion and tenure cases at other colleges or universities, organizing and participating in professional meetings such as training institutes, workshops, conferences, and continuing professional education.

Members of the division are expected to serve on committees at the university, college, or departmental level. Professional and/or public service on the local, regional, and national levels is highly valued.

C. DIVISION OF MUSICOLOGY AND ETHNOMUSICOLOGY

Criteria for Promotion and Tenure

ASSISTANT PROFESSOR TO ASSOCIATE PROFESSOR

1. Teaching

Members of the Division are expected to be active undergraduate and graduate teachers and advisors. Among the elements that may be considered in the evaluation of teaching are the following:

- official University, College, or School teaching evaluations
- creation of new courses or programs or revision of existing courses or programs
- academic advising of assigned School of Music students
- advising of theses and/or dissertations
- teaching that reflects the instructor's research engagement
- innovative developments in instructional techniques and materials
- student achievements
- awards and recognition for teaching
- service on graduate student advisory committees
- training and supervision of teaching assistants, as applicable
- comments from former students solicited by the Director
- participation in classes outside of the School of Music (e.g., Honors Program, Gaines Center)

2. Research

Because of the variety of ways in which research in musicology and ethnomusicology is undertaken, reported, and published, it is not possible to work out exact formulae equating books, articles, editions, and the like, with tabulations of footnotes and citations. Musicological and ethnomusicological research takes many approaches, all of

which should be considered valid, including aesthetic or analytical studies involving direct examination of the music itself, philological or critical studies, archival studies, cultural studies, biographies, studies of oral traditions, etc.

The suggested criteria for research expected for promotion from assistant to associate professor are as follows:

- a) One book (which may be the revised Ph.D. dissertation,) **or** two to three major articles or book chapters, **or** a major critical edition with a substantial written component. At least one of the major articles should appear in a musicological journal of international circulation. All of these items must have been subject to peer review prior to publication.
- b) In addition, there should be a supporting mix of other activities, such as papers read on at least the regional level for musicological organizations, editions, book reviews in refereed journals, short articles (but not consisting exclusively of those that would be construed as service), editorial activity with a refereed journal, prefaces, recordings and films, performance (if part of the job description), etc.
- c) Electronic journals, publications, and editions shall be considered equivalent to printed ones as long as they meet the same criteria, i.e., are refereed, are broadly circulated or available, and have a reputation for scholarly excellence.
- d) Written acceptances for publication of any of the aforementioned items can be included but cannot ordinarily constitute the entire body of research submitted in support of a request for promotion.
- e) Receipt of external fellowships, grants, and awards, while not required, shall be taken as indicators of recognition of currency and activity in research. Major fellowships (N.E.H., A.C.L.S., Fulbright, Guggenheim, etc.) shall be seen as very significant indicators of scholarly reputation.

3. Service

Service activities fall into three categories: university, professional, and public.

1. University: faculty should participate in faculty government, departmental and university committees, advisory functions, and the like. Service to the university, college, or school may also include fundraising, library collection development, etc.
2. Professional: Service to the profession is to be commended. Service may occur at the local, state, national, or international levels. Appropriate activities include service as an officer, member of a board, committee, or task force of a professional group, reviewing research proposals or manuscripts, being invited to serve as an evaluator for promotion and tenure, organizing and participating in professional meetings such as training institutes, workshops, conferences, and continuing professional education.
3. Public: Public service, in the faculty member's role as a professional in the field, is also valued, although not required. Such service may include membership on committees and boards, preparation of publications, articles and reprint for the public, testifying at public hearings, outreach programs, speaking/consulting with public bodies, participating in workshops and conferences. Participation in activities in one's capacity as a citizen outside the university is not ordinarily considered.

ASSOCIATE PROFESSOR TO PROFESSOR

1. Teaching

Members of the Division are expected to be active undergraduate and graduate teachers and advisors. Among the elements that may be considered in the evaluation of teaching are the following:

- official University, College, or School teaching evaluations
- creation of new courses or programs or revision of existing courses or programs
- academic advising of assigned School of Music students
- advising of theses and/or dissertations
- teaching that reflects the instructor's research engagement
- innovative developments in instructional techniques and materials
- student achievements
- awards and recognition for teaching

- service on graduate student advisory committees
- training and supervision of teaching assistants, as applicable
- comments from former students solicited by the Director
- participation in classes outside of the School of Music (e.g., Honors Program, Gaines Center)

2. Research

Though the earlier work of the candidate for promotion should be considered insofar as it contributes to the individual's reputation for scholarly excellence, the scholarly writing and/or editing submitted as evidence (as detailed below) must have been published during the period spent as associate professor. The candidate, already giving evidence of a scholarly career, would have the influence of his or her writings and/or editions reflected in citations in the works of other scholars, and to be known sufficiently to senior scholars in his or her field (typically from U.K. benchmark schools, research oriented universities, or other leading academic institutions) so that they can write on the candidate's behalf. Though the book or extensive editions of music from original primary sources are the customary unit of measurement, with a reasonably extensive sampling of reviews thereof as an outside indication of the quality of the studies, a substantial number of major articles in refereed journals of international circulation may also suffice.

The suggested criteria for promotion to the rank of professor are as follows:

- a) One book **or** two critical editions (with substantial prefaces or explanatory matter) on the scale of volumes in *Musica Britannica*, *Neue Bach Ausgabe*, *Corpus Mensurabilis Musicae*, *Recent Researches*, etc. **or** four major articles or book chapters. All of these items must have been subject to peer review prior to publication. Only items written after promotion to associate professor are to be considered under this heading.
- b) A supporting mix of scholarly activities in support of the above, including, as examples, a major professional position requiring scholarly expertise (e.g., editor or reviews editor of a scholarly journal, service on its editorial board, editor of a publication series), a history of papers presented at national or international meetings and of lectures and/or seminars at sister institutions, short articles or book reviews for scholarly journals, papers for regional meetings, articles for reference works, recordings and films, performance (if part of the job description), or shorter editions of music. Such activities may, if achieved with extraordinary distinction, be substituted for **part** of the requirement in a) above.
- c) Electronic journals, publications, and editions shall be considered equivalent to printed ones as long as they meet the same criteria, i.e., are refereed, are broadly circulated or available, and have a reputation for scholarly excellence.
- d) As previously described, written acceptances of publications may be submitted, but acceptances, even for a book, cannot serve as the entire body of research submitted in support of a request for promotion.
- e) Receipt of external fellowships, grants, and awards, while not required, shall be taken as indicators of recognition of currency and activity in research. Major fellowships (N.E.H., A.C.L.S., Fulbright, Guggenheim, etc.) shall be seen as very significant indicators of scholarly reputation.

3. Service

Service activities fall into three categories: university, professional, and public.

1. University: faculty must participate in faculty government, departmental and university committees, advisory functions, and the like. At least some of this activity should be at a leadership level (committee chair, etc.). Service to the university, college, or school may also include fundraising, library collection development, etc.
2. Professional: Service to the profession is expected. Service may occur at the local, state, national, or international levels. Appropriate activities include service as an officer, member of a board, committee, or task force of a professional group, reviewing research proposals or manuscripts, being invited to serve as an evaluator for promotion and tenure, organizing and participating in professional meetings such as training institutes, workshops, conferences, and continuing professional education.
3. Public: Public service, in the faculty member's role as a professional in the field, is also valued, although not required. Such service may include membership on committees and boards, preparation of publications, articles

and reprint for the public, testifying at public hearings, outreach programs, speaking/consulting with public bodies, participating in workshops and conferences. Participation in activities in one's capacity as a citizen outside the university is not ordinarily considered.

D. DIVISIONS OF MUSIC PERFORMANCE

Criteria for Promotion and Tenure in the Special Title Series

ASSISTANT PROFESSOR TO ASSOCIATE PROFESSOR

Persons appointed to the rank of Associate Professor of Music Performance should have achieved or exceeded standards related to the major criteria of the University (AR 2:2-1 III.B. relating to research and creative activity, teaching, and service) and to the mission of the School of Music. Further, they should provide evidence that they have gained at least a regional if not national recognition through such activities as performance (solo or collaborative), master classes, workshops, recordings or publications, and consultation of critical importance to the candidate's area of expertise.

ASSOCIATE PROFESSOR TO PROFESSOR

Persons appointed to the rank of Professor of Music Performance should have achieved or exceeded standards related to the major criteria of the University (AR 2:2-1 III.C. relating to research and creative activity, teaching, and service) and to the mission of the School of Music. Further, they should provide evidence that they have gained at least a national if not international recognition through such activities as performance (solo or collaborative), master classes, workshops, recordings or publications, and consultation of critical importance to the candidate's area of expertise.

AREAS OF ACTIVITY

Three areas of activity are important in the evaluation of faculty for appointment, reappointment, promotion, and the granting of tenure in the special title series: (1) teaching, advising and other instructional activities; (2) research or other creative activity; (3) professional, University, and public service. Evaluation of a faculty employee's performance in each area of activity should be commensurate with his or her approved distribution of effort agreement. Excellence in teaching, advising and other instructional activities, research or other creative activity, and in professional, University and public service is expected.

The emphasis given to a specific area can vary among faculty members. Each activity must provide evidence of the basic features of artistic and professional work. The work should show a high level of discipline-related proficiency, be creative or original, well documented, be peer reviewed, and have a significant impact.

All appointment, reappointment, promotion, and tenure actions shall be made on the basis of merit. Thus, the following detailed statements regarding each of these areas will serve as a guide for evaluating the accomplishments of a faculty member.

1. Teaching, Advising, and Other Instructional Activities. Members of the Division are expected to be active undergraduate and graduate teachers and advisors. Among the elements that may be considered in the evaluation of teaching are the following:
 - a) official University, College, or School teaching evaluations
 - b) peer evaluations based on class or lesson observations, student recital hearings and juries, or on other performances or activities of students
 - c) evidence of student achievement including competition awards, acceptance and scholarships to prestigious summer festivals and graduate programs, and professional placement
 - d) the ability to attract and hold qualified major students in sufficient numbers to sustain the performance needs of the school
 - e) creation of new courses or revision of existing courses
 - f) advising of theses and/or dissertations
 - g) advising of student organizations
 - h) awards and recognition for teaching
 - i) service on graduate student advisory committees
 - j) comments from current students and alumni solicited by the Director
 - k) quality and quantity of academic advising
 - l) development of a new degree or interdisciplinary program

2. Research and Other Creative Activity. Because of the variety of ways in which research and creative productivity in music performance is undertaken, reported, and published, it is not possible to provide exact formulae equating performance venues, recordings, and publications. Music performance and other creative activities may take many approaches, and evidence that recognizes its long-lasting merit and worth is expected. Among the elements that may be considered in the evaluation of research and creative activity are the following:
 - a) recitals, including solo performances and performances with other artists, chamber groups, orchestras, or other ensembles in venues recognized by UK benchmarks and other leading institutions
 - b) master classes, workshops, clinics, adjudication, and guest conducting appearances at significant venues (national or international)
 - c) presentations through invitation and competition at regional, national, or international meetings, conferences and performance venues
 - d) performance publications, including published compositions and arrangements
 - e) recordings and recording contracts
 - f) scholarly and pedagogical publications, including journal articles, books, and book chapters that have been subject to peer review prior to publication.
 - g) external and internal grants and contracts for research and/or creative activities
 - h) awards and honors for research/creative activity

3. Service. Service activities fall into three categories: public, university, and professional. The quality or significance of services should be documented.
 - a) Public: Public service may include membership on committees and boards, preparation of publications, articles and reprint for the public, testifying at public hearings, outreach programs, speaking/consulting with public bodies, participating in workshops and conferences. Participation in activities in one's capacity as a citizen outside the university is not ordinarily considered.
 - b) University: faculty should participate in faculty government, departmental and university committees, advisory functions, and the like.
 - c) Professional: Service to one's profession or academic discipline may occur at the local, state, national, or international levels. Appropriate activities include service as an officer, member of a board, committee, or task force of a professional group, reviewing research proposals or manuscripts, organizing and participating in professional meetings such as training institutes, workshops, conferences, and continuing professional education.

Members of the division are expected to serve on committees at the university, college, or departmental level. Professional and/or public service on the local, regional, and national levels is highly valued.

* *Approved September 21, 2015*

Part IV. Faculty Distribution of Effort and Teaching Loads

A. Differentiated Distribution of Effort (D.O.E.)

A faculty member's total effort is divided between:

- I. Teaching/Advising
- II. Research and/or Creative Performance
- III. University Service; Public Service

The percentages of the total effort assigned to each of these three areas are documented each academic year on the standard University form, *Distribution of Effort*. Each faculty member, the Division Coordinator, and the Director will reach agreement on these percentages before the D.O.E. is sent to the Dean of the College of Fine Arts. The D.O.E. is used to provide faculty and administration an accurate picture of responsibilities of and expectations for each faculty member. The D.O.E. also serves as the basis for the relative weighting of each of the areas in the final merit evaluations.

The standard *Distribution of Effort* for the College of Fine Arts has been established as follows:

Teaching/Advising	50%
Research/Creative Performance	40%
University Service, Public Service	10%

These figures should be used for all faculty who are considered to have a normal teaching, research, and service assignment. Faculty who have unique assignments such as an exceptionally heavy service component or who expect to have a particularly intensive research period, are encouraged and expected to alter these percentages accordingly, in consultation with and as approved by the Director and the Dean.

B. Faculty Teaching Loads

1. Academic Faculty Teaching Loads

The standard annual course load for academic faculty is six credit hours each semester, normally considered a 2-2 model. This assignment presumes that the faculty member is an active, productive researcher. If there is less than normal activity in the research area, additional course assignments will be made in lieu of research. There is no distinction between ranks in the assignment of teaching load. As in the DOE above, adjustments in the load assignment can be made when it is determined by the Director, approved by the Dean, that such an adjustment is in the best interests of the School of Music.

In addition to the teaching loads, research, university, professional and/or community service described above, members of the academic faculty are expected to extend their work to include student advising, faculty and student mentoring, administrative tasks, and recruiting as appropriate, particularly in the graduate area, and to provide academic and/or performance support for music colleagues.

2. Performance Faculty Teaching Loads

The normal load for performance areas is 18 contact hours a week for a faculty member who is an active public performer and has significant recruiting duties. For the performance faculty, efforts in recruiting to maintain a full studio of excellent student performers are a particularly important element in the assignment. A performance teacher who teaches courses other than MUP will receive two contact hour credits for each MUS or MUC credit hour taught. Faculty who conduct/direct major ensembles will have unique load assignments which are assigned by the Director relative to the job description, assignment and expectations. These ensemble directors will also have unique *Distribution of Effort* percentages to reflect those assignments. There is no distinction between ranks in the assignment of teaching load. As in the DOE above, adjustments in the load assignment can be made when it is determined by the Director, approved by the Dean, that such an adjustment is in the best interests of the School of Music.

In addition to the teaching loads, research, and university and community service described above, the members of the performance faculty are expected to extend their work to include research through performance, coaching of

small ensembles, master classes, student advising, faculty and student mentoring, administrative tasks, university, professional and/or community service, and to provide performance and/or academic support for music colleagues.

3. Assignment process and course rotation

The specific teaching assignment and load distribution is made, if possible, by the beginning of the spring semester for the following academic year by the Director, based on the recommendation of the Associate Director and Division Coordinator. This teaching assignment will follow established guidelines and planning for long-range course and teaching rotation schedule prepared by the Division Chair and Associate Director in consultation with the members of the division, the Director of Undergraduate Studies and/or Director of Graduate Studies, and approved in principle by the Director. The teaching assignment may be modified at any time as circumstances dictate, provided time for preparation is adequate for the particular course and faculty member.

* *Approved September 21, 2015*

Part V. SoM Operations: Procedures, Policies, and Guidelines

A. Request for Expenditures

At times, the faculty may need to request purchase of materials, supplies and minor equipment or make other expenditures beyond those normally provided. To request such purchases, a faculty member should complete a Spending Authorization Form (available online). A faculty member assumes a personal financial responsibility for any expenditures made without prior authorization or without following university purchasing guidelines.

B. Faculty Travel – see CFA Travel Regulations at <http://finearts.uky.edu/college-fine-arts/facultystaff-resources>

C. New Faculty Mentoring

Upon the appointment of a new faculty member and prior to arrival on campus, the Director will assign a member of the faculty to act as mentor for a period of approximately two years. In most probability, the mentor will be a tenured member of the division to which the new faculty member is assigned and who shares similar interests and background. When judged appropriate by the Director, other factors may be considered in appointing the mentor.

None of the criteria above are considered mandatory and binding but serve only as a guide to assure the appointment of the most appropriate mentor. The mentor will serve as an informal advisor, parallel to the more formal role of the Director as directed by university policy. The new faculty member will be encouraged to seek advice and guidance from this mentor whenever collegial direction or information is needed regarding publication, performance, grants, curriculum, grading, facilities, equipment, and travel, or procedural and fiscal matters. The relationship between mentors and new faculty should in no way preclude or substitute for contact between the faculty, the division coordinator and the school director; those lines of communication are not only open, but welcomed.

D. New Courses, Course Revisions, Program Changes, and New Program Proposals

1. Procedures for proposing new courses or course revisions

- a. Through the initiative of an individual, a committee or other formal or informal group, a new course or course revision is submitted to the most appropriate division for consideration. If approved by majority of the Division, the proposal and an explanatory cover letter is forwarded by the Division Coordinator to the Director on the appropriate University forms.
- b. The Director discusses the proposal with the division, making suggestions for improving the content or form as appropriate. When complete to the satisfaction of the Director and the Division, the Director forwards the proposal to the Graduate and/or Undergraduate Committee for discussion and action.
- c. After approval by the Graduate and/or Undergraduate Committee, the Director of Undergraduate Studies (DUS) or the Director of Graduate Studies (DGS) submits a summary of the proposal to: (1) the entire faculty if an undergraduate course; (2) the graduate faculty if a graduate course. The complete proposal will be made available to faculty to examine and send objections or recommendations for alteration, if any, to the DGS or DUS within ten days of notice.
- d. The proposal, with faculty comments, is then submitted by the DUS or DGS to the Advisory Committee for approval and if approved, returned to the Director for forwarding.
- e. The proposal is then sent to the Dean of the College of Fine Arts and to the College Curriculum Committee.
- f. If at any time in the process above, there are changes to be made that substantially change the content of the proposal, the Director may return the proposal to whatever stage is appropriate for reconsideration. If minor changes are to be made, those alterations can be made by the Director with approval of the School of Music Advisory Committee.

2. Procedures for proposing new programs or program revisions

- a. Through the initiative of a Division, an individual, committee or other formal or informal group, a new program or program revision and an explanatory cover letter is submitted by the committee chair, Division Coordinator or other appropriate individual to the Director on the appropriate University forms.
- b. The Director discusses the proposal with the appropriate individual or group, making suggestions for improving the content or form as appropriate, and when complete to the satisfaction of the Director and the parties involved, forwards the proposal to the Graduate or Undergraduate Committee for discussion and action.
- c. After approval by the Graduate and/or Undergraduate Committee, the Director of Undergraduate Studies (DUS) or the Director of Graduate Studies (DGS) submits a summary of the proposal to: (1) the entire faculty if an undergraduate course; (2) the graduate faculty if a graduate course. The complete proposal will be made available to faculty to examine and send objections or recommendations for alteration, if any, to the DGS or DUS within ten days of notice.
- d. The proposal, with faculty comments, is then submitted by the DUS or DGS to the Advisory Committee for approval and if approved, returned to the Director for forwarding.
- e. The proposal is then sent to the Dean of the College of Fine Arts and to the College Curriculum Committee.
- f. If at any time in the process above, there are changes to be made that substantially change the content of the proposal, the Director may return the proposal to whatever stage is appropriate for reconsideration. If minor changes are to be made, those alterations can be made by the Director with approval of the School of Music Advisory Committee.

E. Office Procedures and Staff Services

1. SoM full-time professional staff

a. Administrative Assistant

- 1) Administrative assistant and receptionist: Perform receptionist duties for Director, Associate Director, and School of Music area; screen and refer telephone calls, greet visitors, direct and monitor traffic (staff, faculty, off-campus individuals) for administration, faculty, and office staff; schedule appointments, etc. Keep Director's calendar/scheduling and assist with correspondence, filing, mail. Monitor and maintain office supplies; monitor/oversee inventory of new and used equipment; oversee office equipment; contact person for assistance with and service of copiers. Provide personal contact with prospective and current students. Coordinate with facilities/custodial personnel on requests associated with building maintenance and conditions. Maintain inventory of keys for all secure spaces within the School of Music and some areas of other buildings used by the School; issue keys to and collect keys from faculty/TAs/students; maintain records of all issued keys. Oversee student labor.
- 2) Secretarial and clerical: Perform secretarial/administrative duties in the Office of the Director; compose and type correspondence, internal memorandums and forms; process and distribute incoming office mail; prepare advertising copy for publishers, assist with proofing and editing. Assist in preparation/generation of various documents and annual reports, including HEADS, accreditation reports, governance documents, directory listings, SCFA space requests, student absence reports, faculty evaluation process, etc. Assist with copy work for course instructors/faculty, as necessary. Arrange and maintain master internal events calendar for all season/academic year performance activities sponsored by School of Music; assist in coordination of space assignments. Verify, print, and distribute all program materials for concerts/recitals. Collect student recital fees and other curricula-related funds from students (e.g., travel deposits, uniform orders, misc. supplies). Maintain some of the display cases and bulletin boards.
- 3) Auditions, admissions, and scholarships coordinator: Schedule prospective music students for audition dates; communicate schedule information to students and faculty; schedule rooms. Communicate scholarship information to the Director, faculty, and students; prepare and update scholarship budgets; coordinate efforts with all internal and external stakeholders; inform on the status of scholarship eligibility; help prepare budget projections on future expenditures. Process mailings for audition/admission/scholarships notifications.

- 4) Special projects coordinator: Coordinate exhibit booth and alumni reception at the annual Kentucky Music Educator's Association (KMEA) State Conference. Perform other related duties and special projects as assigned.
- b. Director of Student Affairs
- 1) Work with the Director of Graduate Studies and Graduate School personnel and administrators on such matters as graduate admissions, advising, exams, degree requirements, assistantships, contracts, and TA credentials. Serve as Acting DGS when the current DGS is out of town or otherwise unavailable.
 - 2) Create various reports and provide information to graduate and undergraduate students, faculty and staff, and members of the public in response to a steady stream of phone, email, and walk-in inquiries.
 - 3) Enter class schedule of over 900 lines on SAPGUI each semester. Work with Associate Director on matters related to course offerings and scheduling. Consult with various people regarding requests for schedule changes and prepare and submit pink sheets to make changes as necessary. Respond to frequent requests by the Registrar's Office to enter additional information such as "primary instructor" and evaluation flag to each course.
 - 4) Take reservations for practice rooms and classrooms. Sign out overnight keys to faculty members and students. Assign lockers. With the help of a faculty member, cut locks that have not been removed in May and August.
 - 5) Keep files for current graduate and undergraduate students and prospective graduate students and supervise the student worker who does most of the filing. [updated 10/20/15]
- c. Piano Technician
- 1) Piano tuning.
 - 2) Piano repair, regulating, voicing, and general maintenance, including harpsichord tuning: This area particularly applies to concert instruments being maintained at the highest standards as well as the piano studio pianos and practice instruments for piano majors. All other pianos need to be voiced and regulated as needed at technician's discretion.
 - 3) Piano rebuilding: Under this responsibility the technician is called upon to complete rebuilding, restringing, or outsourcing to other rebuilders grand pianos of significant value. Each year the technician assesses the instruments that should be rebuilt to ensure quality pianos for our program. This aspect of the job restores older inventory to outstanding quality which is less expensive than the purchase of new instruments.
 - 4) Piano and harpsichord moving: Assist with moving harpsichord when requested for performances and for moving upright pianos within the school of music buildings. The piano technician also supervises grand piano moves.
 - 5) Scheduling, record keeping, and ordering/stocking supplies and parts: Technician needs to schedule work to fit schedules of piano users and keep logs on computer of work done to each piano. The technician also needs to order parts and supplies for upkeep and rebuilding.
- d. UK Bands Support Associate
- 1) Perform clerical functions and related duties for the director, associate director, assistant director, teaching assistants, and wind and percussion applied faculty. Perform administrative duties related to university band ensembles; maintain department files, prepare various special mailings, schedule appointments; assist in prioritizing expenditures.
 - 2) Monitor various band budgets; collect, record, and deposit fees; initiate refunds; charge students for expenses related to fall marching band season; use university purchasing system online for ordering all items for the bands. Maintain vendor relationships. Monitor and reconcile all band related cost centers and pro cards monthly. Initiate corrective journal entries for band cost centers as needed. Insure departmental

compliance in accordance with UK rules and regulations.

- 3) Facilitate communication with the Music office and IBU; receive and distribute incoming packages; maintain master key to provide faculty, staff and students with access to band room, music stands, storage cabinets and cages; compile and maintain records of equipment; monitor office area. Oversee management of band rehearsal room (FA 022), methods instruments, and equipment truck. Coordinate arrangements/logistics for special events.
 - 4) Create and maintain Excel files for Wildcat Marching Band student information, including emails, phone numbers, addresses, food and drug allergies, medical needs, and other travel-related details required by SEC & NCAA. Assist directors in collecting, maintaining and reporting departmental and benchmark statistics as assigned. Coordinate Music scholarship database and forms with Music Admin. Assistant. Reconcile scholarship accounts monthly. Locate and scan all capital equipment, furniture and instruments on band and music inventory.
 - 5) Coordinate business travel for directors and teaching assistants as well as ensemble travel arrangements; including lodging, transportation, cash advances, per diem, rooming lists, etc. Create/develop materials related to recruitment, promotion, and registration for ensemble activities. Order music, supplies, instruments; track forms and maintain files. Interview, hire, train, and monitor students.
- e. UK Opera Theatre Support Associate (Program Coordinator)
- 1) Assistant to the director of Opera Theatre program: Provides support for Director of Opera Theatre Program. Schedules, supervises, and facilitates office personnel for the building. Organizes and monitors ticket sales with the various box offices involved in productions. Manages Director's correspondence and calendar. Oversees marketing efforts during time that part time market director is not available. Researches and coordinates travel arrangements, housing and local transportation for visiting artists. Coordinates and supervises UKOT special events. Supervises the collection of payments for Opera Theatre initiatives such as Grand Night donations, individual donations, DVD sales etc. and provides accounting to CFA Finance Office. Oversees bill payments and procard receipts and provides accounting to CFA Finance Office. Organizes and submits time sheets for STEPS and FWS in accordance with the time period schedules. Attends all main stage performances as the UK Opera representative in the lobby to greet VIP's, donors, and subscribers and help coordinate "groups" attending the performances.
 - 2) Communications: Assists with publicity for all Opera Theatre events. Assists with various reports. Prepares and maintains space reservation agreements. In conjunction with the Artistic Director, assists in developing content for UK PR. Maintains files and archives. Manages office traffic. Interacts with diverse individuals and agencies from the community. Serves as liaison to OperaLex and other community groups. Attends OperaLex Board meetings and events assisting in preparation and facilitation at the event.
 - 3) Facilities: Supervises and manages the Schmidt Vocal Art Center. Manages the day-to-day operation of the facility. Manages and orders supplies for the Schmidt Vocal Arts Center. Oversees the maintenance for kitchen appliances, office machines, photocopier, fax, etc. Liaison to UK custodial staff. Organizes and coordinates the acquisition and relocation of office furniture in all spaces.
- f. UK Opera Theatre Production Manager
- 1) Technical Director for UK Opera Theatre program: Oversee technical needs for opera productions. Contacts vendors to secure scenery, props, and equipment. In conjunction with the Artistic Director, develops production budgets; schedules and supervises union crews for load-in and load-out. Oversees props and scenic construction/rentals in conjunction with jobbed-in technologists and designers. Schedules production meetings as needed. Responsible for safety throughout the production run. Held accountable for production budgets Oversees props and scenery storage. Assists in coordinating SOOP outreach.
 - 2) Stage management: Serves as Resident Stage Manager for all UKOT Productions. Supervises production crews as needed.
- g. UK Opera Theatre Costume Designer / Technologist

- 1) UKOT Lead Costume Designer: Designs and assists in the costumes for UK Opera Mainstage productions, Outreach Operas, and It's a Grand Night for Singing! (as determined by the producer) and submits renderings for costume shop execution.
- 2) Costume Inventory Management: Collaborates with the Costume Director to determine modifications to existing stock, rentals (as needed), and new construction needs.
- 3) Costume Instruction & Supervision: Assist faculty Costume Designer and Costume Director in supervising students as needed in design and construction according to shop standards and protocol, pulling stock as needed for productions. Supervises all Opera/Theatre costume crews as necessary on and off-campus.
- 4) Financial Management: Provide budgets and receipts to Costume Director within established timeline set by the Costume Director.
- 5) Production Team Collaborator: Attend production and design meetings as required. [updated 12/08/15]

2. Office supplies

Supplies for classroom and office/studio use are available in the administrative office. The faculty is asked to use supplies judiciously in order to provide limited materials for an entire faculty.

3. Mail distribution and mailing privileges

Faculty mail is distributed through individual mailboxes set up in the mailroom (105C). Those with offices in the Schmidt Vocal Art Center will have mailboxes in that building. Special delivery letters and packages come to the music office and are placed in faculty mailboxes as soon as possible. If a package is delivered that is too large for the mailbox it will be left immediately below the mailboxes or in the mailroom. Faculty expecting special mail should notify the administrative office personnel and come to retrieve their packages as soon as possible. Please do not have personal mail sent to the UK School of Music unless otherwise cleared with the Director or Administrative Assistant. The UK School of Music is not responsible for any lost or damaged packages.

Faculty members can use UK mailing privileges for official mail. A UK envelope placed in "out-going U.S. Mail" box in the designated mailroom will automatically be mailed through the University and charged to the School of Music. Careful use of this privilege is requested. Mail is not picked up from or delivered directly to the School of Music Office but instead to and from the Dean's Office. If you need an item sent out immediately it is recommended that the item is brought over to the UK Postal Service in the basement of the Whitehall Classroom Building. A postal card can be made available upon request for these circumstances.

Large mailings must be approved by the Administrative Assistant or the Director. Use of bulk mail is encouraged and can be arranged directly with the UK Postal Service.

4. Instruments and equipment

a. Issue and Use - All School of Music instruments and equipment must be issued to faculty or students by the Administrative Assistant by person designated as instrument coordinator, or by the University Bands. There is a clear division of instruments between those under control of the University Bands and those under the control of the School of Music, and procedures for issuing and accounting are established by the unit in control. Inventory and insurance regulations of the University mandate precise accounting of all University property. Consequently, records of place and responsibility must match actual faculty or student use. The faculty is encouraged to assist in this control by maintaining accurate records of instruments and equipment in use in the office or studio and by developing strict guidelines for student use.

b. Theft and Damage - Missing instruments or equipment should be reported immediately to the Administrative Assistant who will file a report with UK police. Damaged instruments should also be reported to the Administrative Assistant for possible repair and/or reimbursement for negligent usage.

5. Environmental control - Malfunction of heating or cooling of the building, inadequate janitorial service, need for physical plant resources, and other such matters should be reported to the Administrative Assistant or to the Associate Director.

6. Student lockers and storage – See the SoM Undergraduate/Graduate Student Handbook.

F. Key Issue Policy and Procedures

1. Policy

- a. Faculty and staff are issued keys upon the authorization of the Director or Associate Director of the School of Music.
- b. Undergraduate students are eligible for keys to practice rooms ONLY and keys are issued upon the authorization of their applied professor and the Director or Associate Director of the School of Music.
- c. Graduate students may be issued keys for classrooms, studios, and practice rooms and keys are issued upon the authorization of their applied professor and the Director or Associate Director of the School of Music.
- d. All keys are the property of the University. Keys are to be returned to the School of Music office under the following conditions:
 - i. Faculty and Staff:
 1. Termination of employment
 2. Transfer to another department or building
 3. Request of the administrative head, Director, or Associate Director.
 - ii. Students
 1. When not enrolled or employed (including summer term)
 2. Request of the administrative head or department chair
- e. Key storage: all keys stored by the School of Music shall be secured in a locked cabinet.
- f. Lost/stolen keys: lost keys and the follow up process shall be documented prior to the issuance of replacement keys. If, as a result of a lost key, re-keying locks is determined to be necessary, the person who was responsible for this key will be responsible for costs involved with replacing the cylinders and issuing new keys (approx. \$150). If the keys are stolen and a police report has been issued the department will be responsible for costs associated with replacing the lock.
- g. Key use and care: All persons using University keys- whether assigned or on a check-out basis- shall subscribe to the following policy:
 - i. Keys shall not be duplicated;
 - ii. Keys shall not be hidden outside the area accessed by the key;
 - iii. Keys shall not be left in the lock cylinders, even for a moment;
 - iv. Keys shall remain in the keyholder's possession at all times;
 - v. Keys shall not be loaned;
 - vi. Keys shall be returned upon separation from the institution;
 - vii. Keys shall be used only for official duties;
 - viii. Keys shall not be used to provide access to others unless authorized;
 - ix. Key losses shall be immediately reported to the staff supervisor;
 - x. Keys will be subject to periodic audit by supervisory personnel;
 - xi. Check out keys provided on key rings shall not be removed from key rings.
- h. Check out keys:
 - i. Checkout keys shall be located in a secured container at all times.
 - ii. The checkout process will be the same as those for daily use.

2. Regulations

- a. Keys are to be issued for the purpose of conducting University business only.
- b. Keys are to be issued based on the need for access, not convenience. Only those keys needed for regular work assignments should be authorized.
- c. Except for keys dedicated as “loaner” or “check out” keys, keys shall not be borrowed or loaned.
- d. Keys shall be issued only to the locks required for the duties of the key holder.
- e. Keys shall not be used for purposes other than intended.
- f. Building or departmental masters are only to be issued to those personnel who need access to all rooms controlled by that master key on a regular or frequent basis. Master keys shall require special authorization ONLY from the Director.
- g. Keys are not to be transferred from one individual to another. The Key Coordinator who will provide appropriate written records of the transaction shall conduct all key issuance.
- h. The loss or theft of keys is to be reported immediately to the administrative head or department chair and the Key Shop. A key loss report will be subjected to evaluation which may include the University Public Safety Department. The result of this evaluation may or may not require the affected locks to be rekeyed. This decision will be based on an assessment of the type of key and the circumstances of the loss.
- i. Damaged or broken keys shall be returned to the key coordinator who will record the event and return the key to the key shop for replacement.

3. Procedures

- a. Obtaining a daily use key
 - i. Fill out the key request form located on the College of Fine Arts website: <http://finearts.uky.edu/music/som-room-key-requests>
 - ii. Upon authorization by the appropriate faculty member and the Director or Associate Director of the School of Music you will be emailed to come pick up your key.
 - iii. If the key shop must make the key, please expect a 2-3 week delay in receiving your key.
 - iv. If any party denies your request you will be notified as soon as possible.
- b. Obtaining a “check out” or “loaner” key
 - i. Check out the room with the appropriate staff member in charge of room sign out.
 - ii. Check out key holders shall present themselves to the location of checkout and shall be requested to produce a valid UK ID at the time of checkout.
 - iii. All check out keys shall be returned at day’s (or end of shift) end except where keys are checked out for a longer term through special arrangement.
 - iv. If the check out key was checked out over night or weekend, the key must be returned the next business day to the School of Music office before 10:00am.
- c. Lost/Stolen keys
 - i. Report a lost key immediately to the key coordinator.
 - ii. The lost key report will be immediately forwarded to the UK Public Safety Department. Special circumstances should be reported to UKPD.
 - iii. All reports of key loss will be reviewed by the UK Public Safety Department Crime Prevention to determine the potential impact on building security. Key THEFTS MUST be reviewed by public safety.
 - iv. Decisions as to re-keying will be made on a case by case basis when consideration to the potential impact on security. A key loss will result in at least one of the following decisions:

1. No rekeying will be required;
 2. The change key level will be changed;
 3. Rekeying will be partially required;
 4. Complete rekeying will be required;
 5. Rekeying will take place but on a phased basis;
- v. If, as a result of a lost key, re-keying locks is determined to be necessary, the person who was responsible for this key will be responsible for costs involved with replacing the cylinders and issuing new keys (approx. \$150). If the keys are stolen and a police report has been issued the department will be responsible for costs associated with replacing the lock.

d. Lockout

- i. The UK Police Department will **not** unlock a building, room, etc. to provide access for an individual who has been locked out.
- ii. In the event of a lock out during the regular business day, the person who has been locked out should report to the School of Music office to be let back in.
- iii. In the event of a lock out after hours (including weekends) there are no UK personnel on campus to unlock doors. Use of keys and locked rooms are to be used at the risk of the key holder.

G. Scheduling of Classes

All teaching schedules and assignments begin with the appropriate division coordinator, with adequate discussion by all members of the division, coordinated and finalized by the Associate Director who serves as class schedule director. All divisions are requested to anticipate class needs on a three-year rotation basis, maintained by the Associate Director.

By an announced deadline each semester, usually mid-August and the first week of January. Division Coordinators will provide the Associate Director with a carefully deliberated, accurate, and precisely planned listing of classes and faculty assignments for the next semester, as they should appear in the schedule book. These projected class listings should be ready by August for each Spring and Summer semester, by January for each Fall semester. The Associate Director and the Office of Student Affairs will provide each coordinator with a schedule of classes for the previous corresponding semester.

H. Honoraria/Guest Performers and Lecturers

When the operating budget allows, funds as assigned from the School's general operating budget are provided to each division in revolving amounts approved by the Advisory Committee. All expenditures for guest lecturers and performers must come from funds so designated to each division, and each division has discretion over use of assigned funds. Use of these funds requires exacting university procedures for payment of fees and expenses and those procedures, obtained through the administrative assistant, must be precisely followed. Faculty should plan several weeks in advance in order for the process to be effective and timely.

Special events, celebrations, performances, conferences, symposiums, and such extraordinary use may suggest that special funds be sought from sources beyond the School budget (e.g., Friends of Music). In such cases, discussion with the Director would be an appropriate first step.

I. Auditions for Admission

The process of admitting students as undergraduate music majors or performance minors in the School of Music is left to the discretion of the faculty. Based primarily on a performance audition, the decision is normally left to performance faculty member(s) whose performance area corresponds to that of the prospective student, in consultation with ensemble directors, faculty colleagues with similar expertise, division coordinators and others as appropriate. Talent as demonstrated by the audition, background and training, potential development as performer/musician, teacher recommendations, high school or transfer GPA, and other factors can be used as criteria.

Admissibility to the School of Music does not automatically insure admissibility to UK. Communication and cooperation with the UK Office of Admission is essential to the process. Guidelines for such communication are available through the Office of Student Affairs. The following guidelines have been developed and approved by the Divisions of Performance.

1. Undergraduate Auditions

- a. All students entering the School of Music as a music Major or Minor are required to pass an entrance audition. Specific audition requirements and proficiency levels are defined by the individual performance instructor or area.
- b. Auditions for undergraduate programs are coordinated by School of Music office along with the College of Fine Arts Director of Recruitment (Michelle Combs). Applied faculty may choose to schedule auditions on their own but must report times and locations to the School of Music office as soon as possible (and at least two weeks before the audition date).
- c. It is the responsibility of the appropriate faculty member to return a completed "Audition Report Form" for each auditioning student in their area. "Audition Report Forms" will be printed for each student who applies to the School of Music via the "Audition Request form" on the website and must be returned to the School of Music Office. The School of Music Office notifies the student of their official admittance as a music major or minor, provided the student is otherwise admissible to UK.
- d. Students are not admitted to music major or the performance music minor programs without an "Audition Report Form" having been filed.
- e. Students desiring to enroll in a performance music course as an elective may be required to pass an audition at the discretion of the appropriate performance faculty member and will not be permitted to enroll in such a course without the approval of that faculty member, or in some cases, the area head.

2. Graduate Auditions

- a. Auditions for graduate programs in the School of Music are coordinated jointly by the Director of Graduate Studies with the appropriate performance instructor. Input is also desirable from members of the area.
- b. It is the responsibility of the appropriate faculty member to return a completed "Audition Report Form" for each auditioning student in their area. "Audition Report Forms" will be printed for each student who applies to the School of Music via the "Audition Request Form" on the website and must be returned to the School of Music Office.
- c. Additional specific requirements for graduate auditions are delineated in the University of Kentucky "Graduate Bulletin" and the "School of Music Graduate Handbook."

J. Undergraduate Scholarships and Grants

Scholarships are available to undergraduates as regulated by the School of Music Office of the Director. Scholarship categories can include, but are not limited to, Keyboard, Choral/Vocal, Jazz Studies, Orchestra/Strings, and Band/Winds/Percussion. The Director will establish a percentage of the School's scholarship budget for each area. Most Wind and Percussion scholarships are considered band scholarships and are coordinated by the Director of Bands in conjunction with the wind and percussion faculty. The faculty is expected to work through the ensemble director, Division Coordinator, and/or area head. Most grants-in-aid mandate participation in an ensemble or accompanying duties and contracts must state clearly all expectations. Only students in good standing who are a declared music major or minor are eligible for School of Music scholarships.

Contracts for awarding of all scholarships and grants are executed by the Director of the School of Music, upon recommendation of the ensemble director and/or area head. New student scholarship recommendations need to be submitted to the Director of the School of Music by no later than the Friday following the final official spring audition date. Returning student scholarship recommendations (renewals) need to be submitted to the Director of the School of Music by no later than April 15th. Any requests to increase/decrease/remove an annually renewable student scholarship must be approved by the Director of the School of Music in consultation with the Scholarship & Financial Aid Committee.

Students receiving SoM scholarships are granted one semester of scholarship probation. Scholarship funds will not be provided during the probationary semester. A scholarship recipient whose cumulative grade point average falls below 2.75, but not lower than 2.5, at the May grade review, will be placed on scholarship probation for the following term. A scholarship will be reinstated for a student on probation only if the student completes twelve (12) semester hours and

earns a cumulative grade point average of 2.75 or higher by the end of the probationary semester. *There is no probationary semester for students who drop below full-time status.* Other qualifications and guidelines include:

- Student must be a full-time student during the semester in which the scholarship is awarded, with a cumulative minimum of 24 credit hours over the academic year.
- Student must be a music student in good standing (i.e., be in compliance with all SoM/CFA/University policies of conduct, including those found in the “Student Rights and Responsibilities”; making satisfactory progress in major applied study; attending and participating in all assigned rehearsals and performances).
- Awards are renewable for up to eight semesters for all undergraduate degree programs, except for the B.M.M.E. degree, which is renewable for up to ten semesters. Summer school enrollment and awards do not count against these eight or ten semester limits. Transfer students or currently enrolled UK students are eligible through the equivalent of their eighth or tenth semester of undergraduate study. Semesters of prior college enrollment at UK and other institutions are considered in the total eight or ten semesters.
- Summer term awards for majors and/or minors participating in on-campus College-related activities (e.g. Grand Night, Summer Band Camp, Theatre/Dance Intensive) will be capped at the cost of one 4-credit course based on residency status; coursework must support the requirements for the degree.
- Scholarship awards will not exceed the cost of tuition and fees, and the total amount of scholarship from all UK sources cannot exceed the cost of attendance, as defined on the “Tuition and Fees” page of the UK website.
- All award offers and ensuing correspondence will initiate with the Director of the School of Music only; before letters of offer are sent to students, SAG Forms must be signed by CFA’s CFO/Assistant Dean and forwarded to the Office of Student Financial Aid with the goal of having most scholarship offers through this process by May 1st. *Awards for students who audition, transfer, are admitted or accepted after May 1st (and awards for ensembles not constituted until the fall term) will be processed as soon as possible.*
- All scholarships must be coordinated with the Office of Student Financial Aid to ensure a complete student aid award package.
- Family members of CFA faculty/staff are eligible for scholarships, but in support of Governing Regulation, Part XIV (e.g. nepotism and conflict of interest), the dean of the College of Fine Arts must approve these scholarship offers.
- The dean will approve all awards after May 1.
- Final awards may not exceed budget authority available.
- Level of awards is based on the strength of each candidate’s application (determined through performance audition and credentials review) in conjunction with instrumentation/program area needs of the SoM.

K. Marketing, Communications, and Public Relations

Most publicity for the School of Music is generated by the Office of Marketing and Communications, College of Fine Arts, together with the University's Public Relations team. Contacts with media are best handled through this structure, using the professional expertise available and the developed relationships with the media. The Faculty is asked to discuss with this office all publicity needs in planning publicity for concerts, recitals, and other newsworthy special events as soon as plans are confirmed. Calendars are sometimes planned well in advance of scheduled events and publication deadlines require long-range planning and information. This office is also responsible for reporting faculty activities and accomplishments and it is appropriate for faculty to provide this office with all information of interest to the general public, college or music alumni, or prospective students. This office can assist with content, design, and price estimates of printed and electronic communications and the faculty is urged to take advantage of this service, even though funding for printing must be provided by other sources. Visit <http://finearts.uky.edu/college-fine-arts/cfa-marketing-communications> for more information about this resource.

L. Concert and Recital Policies and Procedures

1. Most campus recitals and concerts (except as noted below) shall be scheduled through the Singletary Center for the Arts Office. Events at other sites on-campus and off-campus can be noted on the master calendar maintained by the College of Fine Arts. To schedule a concert or recital at SCFA:
 - a. Find a date(s) for event(s) and necessary rehearsals on the calendar, have SCFA tentatively reserve date(s) and preferred facility;
 - b. Complete forms provided by SCFA; staff will send completed forms to School of Music for approval by Director or designate. Approved forms are sent back to SCFA for official scheduling and written notices are sent directly to the faculty to confirm the final arrangements. Students must pay the recital fee(s) in order for paperwork to be processed.

2. Dead Week and Final Exam Week Policies

According to School of Music policy, no concerts or recitals of any type, on or off campus, which require or recommend student participation or attendance may be scheduled during “dead week” or Final Exam Week. This period of time begins the Monday prior to the beginning of Final Exam Week and continues through Friday of Final Exam Week. Scheduling can resume on the Friday evening of Final Exam Week.

3. Printed Program and Program Notes

For School of Music sponsored recitals, programs will be prepared by the person hosting the recital, saved as a PDF which is to be sent to the School of Music Administrative Assistant, sent to be duplicated. Certain policies must be followed by faculty and students to insure the efficient preparation of these programs:

- a. The program material, including program notes, must be turned in to the staff assistant of the School of Music Administrative Office no later than two weeks prior to the event. All information submitted should be proofed for proper spelling and follow all CFA guidelines.
- b. For student recital programs, it is the responsibility of the student to proof and send their finalized program to the School of Music Office. Programs must be sent as a PDF no later than two weeks prior to the recital. For required degree recitals, include with submitted information: “This recital is presented in partial fulfillment of the requirements for the _____ degree.” The School of Music will only provide the main double-sided program page; students are responsible for any additional materials, including inserts, notes, translations, etc.
- c. When concerts are scheduled at SCFA, printed programs will be delivered there for automatic distribution. Programs for concerts at other sites will be delivered to the Music Office and the student or faculty member in charge is responsible for delivery to the concert site. (Note: Ushers are provided only at the SCFA).

4. Additional information

- a. Most concerts and recitals relating to the curricular needs of the School will be automatically approved. Extra rehearsals after normal office hours of SCFA when that facility is not open for other activities mandate hiring of personnel and will normally not be approved unless additional funds can be secured.
- b. Conflicts that arise in the scheduling of SCFA will be handled by the Director of that facility in communication with the faculty and the Director, School of Music.
- c. Comprehensive regulations and procedures for scheduling and use of the SCFA facilities are available in the SCFA office.
- d. Although most concerts and recitals are scheduled in the Singletary Center, other sites on campus and elsewhere are available. The faculty is encouraged to consider the use of The Niles Gallery, Chandler Hospital Auditorium, Memorial Hall, and other locations on campus and in the community.

M. Student Travel and Excused Absences

Faculty members sponsoring individual or group student travel should meet with the Director as soon as possible in the planning stages. For additional travel-related information, regulations, and guidelines, see <http://finearts.uky.edu/college-fine-arts/facultystaff-resources>

1. Expenditures – A complete business plan (including projected budget and funding source) should be developed and provided for all requested student travel. This plan must be agreed upon by the appropriate administrator(s), including the Director of the School of Music, well before any projected travel.
2. Excused Absences - Student absences for official School of Music-sanctioned events require formal approval by the SOM Advisory Committee.

Faculty members organizing an activity in which students will need to miss class(es) should request an "Excused Absence Letter," at least two weeks prior to the event. "Excused absences" are defined in the University of Kentucky Senate Rule v.2.4.2, which contains the following information:

Trips for members of student organizations sponsored by an academic unit, trips for University classes, and trips for participation in intercollegiate athletic events. When feasible, the student must notify the instructor prior to the occurrence of such absences, but in no case shall such notification occur more than one week after the absence. Students missing work due to an excused absence bear the responsibility of informing the instructor about their excused absence... and of making up the missed work. The instructor shall give the student an opportunity to make up the work and/or exams missed due to an excused absence and shall do so, if feasible, during the semester in which the absence occurred.

The procedure for obtaining an "Excused Absence Letter" is:

1. Fully complete the online form, being as detailed as possible; append a list of names of all participating students.
2. Submit the request. It will be sent to the appropriate Department Chair for approval.
3. Once the request has been approved, an "Excused Absence Letter" will be issued to the faculty member requesting it.

The faculty member who requested the absence letter will reproduce copies of the letter -- one for each class that each student will miss -- and distribute them to the participating students, who will, in turn, present them to the teachers of the classes affected.

3. Academic Probation – Students on academic probation are not eligible to participate in SoM-sanctioned travel that would prevent them from attending regularly scheduled classes during the Fall or Spring terms. See <http://www.uky.edu/US/rules.html> for more information regarding Academic Probation criteria.
4. 80% Attendance Rule – Students should not miss more than 20% of any given class meetings due to excused absences; however, Senate Rule 5.2.4.1 (Attendance and Completion of Assignments) directs each instructor to “determine his/her policy regarding completion of assigned work, attendance in class, absences at announced or unannounced examinations, and excused absences in excess of one-fifth of class contact hours.”

N. Recording Policies and Procedures

1. Faculty and Ensemble Recordings

Faculty who are requesting a recording must provide the funding to do so. If institutional funds are requested, the faculty member must submit a Spending Authorization Form for approval. Upon approval it is the responsibility of the faculty member to contract recording services.

2. Student Recitals

All student recitals require a *Recital Fee* to be established each academic year by the Advisory Committee. This recital fee entitles the student to a recording of the recital, as well as a program duplication and use of the appropriate campus facility. Faculty should play an active part in insuring that students receive a recital packet, complete the forms included in this packet and pay the recital fee at least a month prior to the event. Students are

required to complete a Recital Recording Form as directed in the recital packet. This must be completed and submitted at least two weeks prior to the recital date in order to guarantee contracting recording services.

The School of Music has contracted a freelance recording engineer for all student degree recitals and only those paid in advance by the student recitalist. Any other services requested by faculty/staff/students within the School of Music are to be individually contracted, invoiced, and paid through the requesting party. Requests for recording services primarily occur through an email request notification (see <http://finearts.uky.edu/music/recital-recording-request>). Within two weeks following each recital the contracted recording engineer will deliver three archival CD recordings to the School of Music: one for the student recitalist, one for the student's primary instructor, one for the School of Music archives.

O. Juries

Semester and divisional jury policies are established by the Performance Divisions. Individual performance faculty may establish additional policies and procedures if they are clearly outlined in the course syllabi, or if said policies and procedures exist as written, well-documented policy by the performance area. Those general policies and procedures as approved by the performance divisions are reflected below. Additional information can also be found in the SoM Undergraduate/Graduate Student Handbooks.

1. Semester Jury

- a. All students enrolled in an MUP course for two or more credit hours are required to perform a jury before their appropriate area faculty (Keyboard-Strings-Voice, Woodwind-Brass-Percussion) at the end of each semester except the semester in which they perform a required degree recital. These juries are scheduled, usually during the final two weeks of classes, at the discretion of the area and organized by the area "head."
- b. The length, content, form of evaluation, grading policies and procedures of juries are the responsibility of each area. Schedules for juries should be posted at least one week before the date of examination.
- c. It is the responsibility of each faculty member to notify students of jury procedures and dates and to provide students with a "Jury Repertoire Sheet" to be completed and submitted at the time of the jury. After completion of juries, the "Jury Repertoire Sheet" will be submitted by the appropriate faculty member to the School of Music Office of Student Affairs for inclusion in students' permanent files. Some divisions may elect to provide student feedback via the OTIS online system. This system eliminates the need for paper jury forms while allowing for the easy input and retrieval of both written comments and an audio recording of the jury performance.
- d. It is recommended that each faculty member present give a jury grade. However, the appropriate applied instructor assigns the final semester grade based on criteria specified in the individual course syllabus.

2. Divisional Juries

- a. All students who are pursuing the Bachelor of Music in Performance, Master of Music in Performance, or the Doctor of Musical Arts are required to perform before their full performance division at the end of the semester in which they would complete 50 percent of their required performance study on their major instrument. At the discretion of the individual performance teacher, the divisional jury may be performed earlier, or in some cases, such as transfer students, the jury may be postponed so that further refinement may be realized.
- b. Performance Proficiency Guidelines for Divisional Juries:
 - (1) Bachelor of Music: Students will demonstrate a level of development in tone, technique, intonation, and musicianship so that within one to two years they would be admissible to a Master of Music in Performance program
 - (2) Master of Music: Students will demonstrate performance accomplishment on a level that within one year to a year and a half they would be prepared to successfully enter the professional job market, and/or a doctoral performance program
 - (3) Doctor of Musical Arts: Candidates will demonstrate a level equivalent to the demands of professional performing and College/ University teaching. It is understood that DMA candidates are working toward

the highest refinements in performance as well as study of the most advanced literature and performance-research techniques.

- c. The appropriate performance teacher is responsible for supplying enough copies of the Divisional Jury Repertory Sheet for all faculty present, one of which will be tallied and submitted to the School of Music Office of Student Affairs upon the completion of the jury. Some divisions may elect to complete this process via the OTIS online system. In this case, the division head will submit final tallies to the SOM Office of Student Affairs.
- d. Each faculty member attending will submit a written ballot for each student-indicating pass or fail. It is also each faculty member's option to make written comments on the ballot sheet regarding the student's performance. Again, some divisions may elect to complete this process via the OTIS online system.
- e. A majority vote of the faculty present will determine the result. A vote to "pass" will promote the student to the next MUP course level of study. A vote to "fail" entitles the student the opportunity to repeat a divisional jury a single time during a subsequent semester of study. Furthermore, a vote to "fail" prohibits advancement to a higher MUP course level. A second vote to "fail" in a subsequent semester indicates that the student is terminated from the performance degree option, but may continue performance study under another degree option.
- f. The Divisional juries are scheduled by the Division Coordinators and usually take place during the first day of finals week. Student final exam schedules will be considered as part of this scheduling process.

P. Student Recital Requirements – see SoM Undergraduate/Graduate Student Handbook

Q. Recital Attendance Policies – see SoM Undergraduate Student Handbook

R. Student Services

Information relating to student services and policies can be found in the *Graduate or Undergraduate Student Handbook*. Information includes faculty advising, recital attendance, locker assignments, practice rooms, key issue, recording policies, class scheduling and drop/add, use of classrooms and equipment, and instrument checkout. Also visit the CFA Student Resources page at <http://finearts.uky.edu/students/resources>

S. Musician's Health & Safety

It is recommended that faculty, staff, and students stay abreast of current information and resources relating to musicians' health and safety through familiarizing themselves with the information sources listed below. With the many hours of daily practice and rehearsals it is vital to be aware of preventative measures that musicians can take to avoid serious problems. Health and safety issues for musicians are organized within a number of areas:

1. Hearing Health

- a. Protect Your Hearing Every Day-Information and Recommendations for Student Musicians (quick reference version), National Association of Schools of Music http://www.wcsu.edu/music/NASM_PAMA-Student_Information_Sheet-Standard.pdf
- b. Protect Your Hearing Every Day-Information and Recommendations for Student Musicians (full version), N.A.S.M. http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/4a_NASM_PAM...
- c. Basic Information on Hearing Health-Information for Faculty and Staff in Schools of Music, N.A.S.M. http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/2_NASM_PAMA...
- d. Advisories on Hearing Health I, N.A.S.M. and Performing Arts Medicine Association http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health

- e. Occupational Noise Exposure, U.S. Department of Occupational Safety and Health
<https://www.osha.gov/SLTC/noisehearingconservation/index.html>
- f. Hearing Loss and Decibel Levels, New Orleans Musicians' Clinic
<http://www.neworleansmusiciansclinic.org/medical-resources/hearing/heari...>
- g. Noise and Hearing Loss, Oregon Symphony Players Association
<http://www.concertgoersguide.org/backstage/noises.php>
- h. Decibel (Loudness) Comparison Chart <http://www.gcaudio.com/resources/howtos/loudness.html>

2. Musculoskeletal Health and Injury

- a. A Painful Melody: Repetitive Strain Injury Among Musicians by Tamara Mitchell <http://www.working-well.org/articles/pdf/Musicians.pdf>
- b. Five Tasks of Constructive Rest by Barbara Conable/College of Music/University of Colorado Boulder
<http://music.colorado.edu/departments/wellness/five-tasks-of-constructiv...>
- c. What makes musicians prone to Repetitive Strain Injuries (RSI)? By Timothy Jameson
<http://www.musicianshealth.com/whyrsi.htm>

3. Neuromusculoskeletal and Vocal Health

- a. A music student's guide to protecting your neuromusculoskeletal and vocal health every day: http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/4a_NASM_PAM...
- b. An informational sheet for students on protecting neuromusculoskeletal health: http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/5a_NASM_PAM...
- c. An informational sheet for students on protecting vocal health: http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/6a_NASM_PAM...

T. Occupational Health & Safety – see UK Occupational Health and Safety website at <http://ehs.uky.edu/ohs/>

U. UK Campus Emergency Action Guide

For information on suggested actions pertaining to fire-related building evacuation, tornado/severe weather, medical emergencies, and active shooter situations, download the University of Kentucky Campus Emergency Action Guide at http://www.uky.edu/EM/documents/campus_emergency_action_guide_poster.pdf

* *Approved September 21, 2015*