Music Hourly Assignments Procedures
Revised October 19, 2007

1. Music is a very specialized field. Faculty, both contract and adjunct, are hired for specific areas of expertise within music.

2. After an hourly faculty member is hired, the instructor usually continues with that initial assignment unless:
   1) the hourly faculty member notifies the department (within the first three weeks of the semester) in writing that he/she is unavailable for the next semester;
   2) a less than satisfactory evaluation is given;
   3) the individual resigns;
   4) another class becomes available for which the individual feels qualified to apply;
   5) an additional class in the same area of expertise becomes available and added to his/her initial assignment, not to exceed 60%; or
   6) a class is taken over by a contract faculty to fulfill the 100% load requirement.

3. Notification in writing will be placed in mail boxes of all hourly faculty about new openings in various music areas when they occur, due to resignations, retirements or requests for changes of assignment, with the opportunity to respond with a show of interest in writing. These notices will also be e-mailed. Contract faculty, going on sabbatical leave, will continue to have a major role in the selection of their replacements.

4. The criteria for hourly assignments are:
   1) expertise in a given area of music –see Addendum
   2) program needs
   3) experience
   4) length of service to the department

   The ultimate decision is to hire the most qualified individual. We are particularly interested in the expertise that supports the program needs.

5. As has long been the custom in the Music Department, both Proof #1 and Proof #2 of each semester of classes, are placed openly for all contract and adjunct faculty to see, to check, to initial, and to make corrections for the following semester. Please note the term “staff” does not necessarily indicate new openings. “Staff” could mean specialized areas available for a sabbatical replacement, a possible retirement, or an indication that the
person to fill that particular section is not as yet known. A repetition of load pattern does not imply any guarantee of specific course, day, time, or location for hourly assignments.

6. All adjunct faculty should note that consideration for hourly assignments is given to the areas of expertise at the original hiring, e.g., a pianist is not likely to be given a string assignment unless qualified; or, a person hired for a traditional area is not likely to be given a Jazz assignment unless qualified.

7. Contract faculty who have not had hourly assignments will also be considered for hourly assignments on the basis of expertise, length of service to the department, and programs needs. Contract faculty who retire, if they wish, may retain an hourly assignment they have previously held in their respective area of expertise. ***

8. When a new assignment becomes available, the Department will determine what special expertise is required and hire the most qualified instructor for the job as defined in the Special Expertise Addendum. Academic Affairs will determine if there are institutional needs to be met related to this assignment. If necessary, Academic Affairs may alter the assignment as needed. Whenever possible those eligible to have an hourly assignment will have loads that they have had in previous semesters, up to 40%.

9. Summer Session and/or Inter-session hourly assignments will be handled with the same criteria as defined in paragraph #4 except as noted below:
   a. Contract faculty are not guaranteed a 100% load in summer, so adjuncts will not be bumped from hourly assignments by contract faculty for the purpose of completing a full-time load.
   b. Assignment priority. In order to have assignment priority for summer, an adjunct faculty member must have taught at least six semesters during the academic year or six summers. A full-time faculty member must have taught for at least six semesters during the academic year. Once a faculty member has established assignment priority for summer teaching, he/she will be assigned a “like load” whenever possible.
   c. Like load. Whenever possible, the load pattern established in the summer will be repeated in subsequent summers. However, there is no guarantee of a load greater than 40%.
   d. Declining an assignment. A faculty member may decline a summer assignment ONE summer without losing his/her “like load” pattern.
   e. New or Increased assignments. If there is a new or increased assignment in the summer, and all faculty members have been offered their “like load” for summer:
1) The department chair may consider all interested candidates for any such assignment, including adjunct faculty, regular faculty, and faculty in the adjunct faculty pool. The District retains the right to assign new or increased load to the faculty member whom the department recommends as most suitable for that assignment, regardless of length of service in the department.

2) An increased assignment becomes part of the faculty member’s “like load” for future summer assignments, unless the assignment is considered a temporary increase.

f. Expertise. As during the academic year, only a faculty member who can demonstrate the required expertise or experience will be assigned to perform a specific course.

10. Offer of hourly employment is made when the schedule for the semester is posted online (shortly after proof #2).

[Signature]  5.9.08
ADDENDUM—SPECIAL EXPERTISE
10/19/07

The criteria for hourly assignments are: expertise in a given area of music, program needs, experience, and length of service to the department. Eligibility to teach in an area other than those established at initial hiring may be acquired by an additional interview, which could involve a teaching demonstration and/or musical performance (for a performance class).

- **MUS 2ABCD Music Theory** Preference for these courses will be given to instructors with graduate level work in music theory and/or previous teaching experience in this area.

- **MUS 3ABCD Musicianship** instructors need to demonstrate excellent sight singing, aural recognition, and strong keyboard skills.

- **MUS 4AB Jazz, Rock, Pop Theory** requires knowledge of jazz theory. Expertise is established by previous coursework in this area and/or evidence of significant accomplishments (publications, commissions) in jazz composition and teaching experience.

- **MUS 5.1AB Jazz Improvisation** also requires a strong background in Jazz Studies as well as established performance skills. Audition may be required.

- **MUS 6.1, 6.2, 6.3 Music History** requires graduate work in music history.

- **MUS 7.4 World Music** requires coursework in Ethnomusicology.

- **MUS 9 Jazz Appreciation** requires coursework in Jazz History. Preference would be given to instructors with additional coursework in the area of Jazz Studies.

- All courses that involve performance on a specific instrument require that the instructor have special expertise on that instrument. This includes all piano classes (MUS 10AB, 10.1ABCD, 35.10, and 37); all voice classes (MUS 17AB, 18.1, 18.2, 18.3); all guitar classes (MUS 19AB, 19.1AB); and MUS 217 Fundamentals of Singing. The Applied Music courses (MUS 40.x, and MUS 44.x) all require documented and demonstrated performance ability in the specified instrument or voice.

- Minimum qualifications for directors of performing groups (such as **MUS 20 Varsity Choir, MUS 21ABCD Concert Choir, MUS 22 Santa Rosa Symphonic Chorus, MUS 25.1 Chamber Singers Ensemble, MUS 25.2 Harmony Corporation Ensemble, MUS 25.3 Mixed Vocal Ensemble, MUS 30ABCD Symphonic Band, MUS 31ABCD Wind Symphony, MUS 32 Jazz Band, MUS 33ABCD Orchestra, and MUS 34 Baroque Sinfonia**) include
either choral or instrumental conducting classes (whichever is appropriate), and
documented skill as a performer (vocal or instrumental).

- Documented evidence of performance experience in like small ensembles is
  required for: MUS 35.1 Brass Ensemble, MUS 35.3 Woodwind Ensemble,
  MUS 35.5 String Ensemble, MUS 35.6 Strings & Keyboard Ensemble, MUS
  35.7 Chamber Music Ensemble, and MUS 35.9 Jazz Combo Ensemble.

- **MUS 38 Synthesizer and Computer in Music** requires specialized training and
  experience in digital music production.

A unique situation exists within the SRJC Music Department in relation to several semi-
autonomous performance organizations. Groups such as the Baroque Sinfonia and the
Santa Rosa Symphonic Chorus may have their own board of directors and/or outside
money accounts. In these situations assignments are made in consultation with the
respective Boards of Directors and/or other community experts.

When more than one faculty member has expressed interest in an assignment requiring
special expertise, the Chair, in consultation with area faculty as appropriate, will evaluate
the instructors' qualifications for the assignment. This evaluation may include a review
of their education and teaching experience, a performance, and/or a teaching
demonstration. The chair will then make the assignment.