

**Statement on Expectations
for Promotion to Associate Professor Conferring Tenure
and for Promotion to Full Professor**

Music Department

Adopted Spring 2011

Revised June 2015

Approved by the Advisory Committee 2015

All candidates should consult the Faculty Handbook for policies and procedures bearing on tenure and promotion decisions.

Scholarship

The Music department is made of faculty in different yet interconnected music fields, including: composition, ethnomusicology, music theory, musicology, and performance. In most cases, candidates for tenure are evaluated according to the expectations specified under either the category of “ethnomusicology, music theory, and musicology” or that of “composition and performance.” In the rare case when a candidate will be evaluated under both categories, a specific set of expectations will be formulated on a case-by-case basis, within the general framework of the departmental tenure expectations, and communicated to the candidate at the time of his/her hiring. That said, the department welcomes evidence of any form of scholarship (i.e., books, articles, compositions, installations, performances, recordings, etc.) from candidates in either category.

Ethnomusicology, Music Theory, and Musicology

Scholarly work in the fields of ethnomusicology, music theory, and musicology typically takes the form of books and articles published in journals or scholarly collections. The department normally expects candidates for tenure in these fields to have completed a book manuscript of high quality that has been accepted for publication or published in print or electronic form by a well-regarded scholarly press that uses peer-review as part of the process for paper or digital publication, and that will, in the department’s view and the opinions of the referees, make a significant contribution to the candidate’s field. In addition, candidates are expected to have a few articles in reputable journals and/or book chapters in edited volumes, all of which should be of excellent quality. At the same time, candidates will be expected to have advanced significantly on a second project, as demonstrated through conference papers, public lectures, grant/fellowships, or published or accepted articles.

Composition and Performance

Creative work is an essential part of the scholarship evidence for candidates in the fields of composition and performance. Normally, such creative work can take the form of:

single-authored or collaborative music compositions; installations; exhibitions; live performances; published recordings (CD, DVD, digital download, and in media not yet anticipated); or substantial written materials. Candidates are expected to have presented a substantial body of work in venues of high reputation appropriate for the particular genres/styles within which they specialize, demonstrating, in the department's view and the opinions of the referees, their sustained productivity, public presence, and originality. In addition, candidates are expected to maintain an active national or international career trajectory indicated by well-regarded commissions, grants, residencies, or awards.

Teaching

Each candidate will be expected to have demonstrated excellence in both teaching and advising to the satisfaction of the tenured members of the department. Evidence of excellent teaching can be derived from strong quantitative and qualitative student teaching evaluations, testimony of colleagues with direct experience of the candidate's teaching, teaching materials such as course syllabi, reading lists and assignments, and testimony of students and alumni who have worked closely with the candidate. Other considerations include the candidate's ability to support the creation of outstanding capstone projects, theses, and dissertations by undergraduate and graduate students and to serve as a teacher and course advisor for undergraduates, both majors and non-majors, with widely varying backgrounds.

Colleagueship

Colleagueship can be thought of as all those actions that serve to sustain a stimulating intellectual and musical life on campus. Excellence in colleagueship may be found in service in the administrative, intellectual and musical activities of the department, the university, and the world at large. On an administrative level, examples of colleagueship include curricular planning, facilities planning, honors evaluations, graduate admissions review and myriad other tasks that make up departmental and university life. On an intellectual and musical level, colleagueship includes both participation in public fora such as colloquia and concerts and engagement with the work of colleagues with the goal of bringing out their very best through both encouragement and challenge. Colleagueship extends beyond the campus. External colleagueship may include giving talks, workshops, and performances at universities, conferences and concert venues, serving on visiting committees, organizing concerts or exhibitions, contributing to or editing publications, or any other activities that contribute to the field. Bringing one's professional work to the service of public life is also welcomed and acknowledged.

Expectations for Promotion to Full Professor

For music faculty in any field, promotion to full professor requires a continuation of the same level of excellence in teaching and an increased level of colleagueship reflective of their greater seniority and experience since tenure. In the case of faculty with a central focus in ethnomusicology, musicology and music theory, the department expects a candidate for full professor to have continued to make significant contributions to their

field. Evidence of these contributions normally takes the form of a completed second book manuscript of high quality or a series of published articles in reputable journals and/or book chapters in edited volumes, all of which should be of excellent quality. In the case of faculty in composition and performance, the department expects candidates for full professor to be firmly established mid-career artists that, in the department's view and the opinions of the referees, have sustained productivity, public presence, and originality in their creative work. Because creative work can take many forms and, in some cases, develop entirely new forms, it is not possible to specify the precise nature of the evidence offered. But it should certainly include recognition through peer review or curatorial selection by recognized arts organization, academic institutions, or publishers.