

**MUSIC, Approved Spring 2021**  
**Anna Song, Chair**

## Discipline-Specific Guidelines for Promotion and Tenure

### Department of Music, Linfield University

Full-time tenure-track music faculty at Linfield University teach across the music curriculum, reflecting a liberal arts focus that includes both academic and creative modes of inquiry. Candidates for tenure and promotion to associate professor may have multiple areas of specialization, and the focus of each faculty member will likely be unique. These areas may include music composition, electronic music/music technology, performance, conducting, music theory, music education/pedagogy, music industry, ethnomusicology, and music history and culture. The guidelines below do not intend to duplicate information for tenure and promotion in the Linfield University Faculty Handbook, but rather aim to outline departmental expectations for teaching effectiveness, professional achievement, and service in the main areas of specialization. The candidate is expected to clarify how an activity and/or accomplishment is relevant to a personal professional plan at Linfield University.

#### For Tenure

The candidate should have a strong commitment to the mission of the University and the vision and goals of the music department. In addition, the candidate should demonstrate excellent potential for ongoing contribution as a productive, engaged member of the music department.

#### For Promotion from Assistant to Associate Professor

Promotion to Associate Professor is typically granted with tenure. The candidate should be able to demonstrate current excellence in teaching, professional achievement, and service as appropriate to the music discipline, with evidence of progress in stated personal vision and goals.

#### For Promotion from Associate Professor to Professor

The candidate should be able to demonstrate a sustained level of visibility, productivity, creativity, quality, originality and contribution to the University and the profession. There should be evidence of ongoing peer recognition such as repeat or new invitations to perform, present, publish, compose, or engage in leadership roles. The candidate needs to demonstrate special merit and a record of continued accomplishment in teaching effectiveness, professional achievement, and service.

**In conjunction with the items in the Linfield University Faculty Handbook IV.6.1, IV.6.2, and IV.6.3**, the Department of Music observes the following recommendations for tenure and promotion. For discipline-specific guidelines in Teaching Effectiveness, Professional Achievement, and Service in Music, please see **Sections I, II, and III** below.

## I. TEACHING EFFECTIVENESS

### A. Peer Review of Teaching Activities for Colleague Appraisals

As per the Faculty Handbook (IV.6.2), teaching effectiveness is considered the most important of the three evaluation categories for faculty. To provide music faculty a consistent means for receiving meaningful feedback from colleagues and ongoing opportunities to improve teaching practice, the music department follows an established peer evaluation system where every faculty member is observed annually by the Department of Music Chair and one additional tenured colleague (on rotation); for example:

Year	Assistant Professor	Associate Professor	Full Professor
1	Chair, Tenured Colleague	Chair, Tenured Colleague	Chair, Tenured Colleague
2	Chair, Tenured Colleague	Chair, Tenured Colleague	Chair, Tenured Colleague
3	<b>Chair, All Tenured Colleagues</b>	Chair, Tenured Colleague	Chair, Tenured Colleague
4	Chair, Tenured Colleague	Chair, Tenured Colleague	Chair, Tenured Colleague
5	<b>Chair, All Tenured Colleagues</b>	Chair, Tenured Colleague	<b>Chair, All Tenured Colleagues</b>
6	Chair, Tenured Colleague	<b>Chair, All Tenured Colleagues</b>	

*Grey = Regular Faculty Development Meeting with the Dean*

*Blue = typical schedule for promotion (and tenure) meetings / application*

Classroom observations should clearly note the context of the teaching activity; the date and title of the course or activity; size of student group; description of majors/minors/general student group; evidence of student engagement; and the relevance of the activity to departmental vision/goals and University mission. Classroom observations, together with review of syllabi and course evaluations, should serve in the overall evaluation of a colleague's teaching effectiveness, and inform the colleague appraisal in terms of the nine areas of teaching effectiveness listed in the Faculty Handbook (IV.6.1.1).

Since teaching in music involves a variety of contexts and modalities, sections B and C below outline a list of music teaching activities that can be observed for colleague appraisals and examples of evidence for teaching effectiveness, respectively.

### B. Examples of Teaching Activities for Peer Observation and Review

1. Classroom teaching
2. Applied music lessons (instrument, voice, conducting, composition)<sup>1</sup>

<sup>1</sup> Applied music lessons are taught one-on-one in the private lesson studio for piano, voice, composition, conducting, or other instruments.

3. Faculty-student collaborations in performance, creative activity, or research
4. Rehearsals/coachings
5. Performance juries<sup>2</sup>
6. Advising senior capstones
7. Performance seminars<sup>3</sup>
8. Major standing juries<sup>4</sup>
9. Master classes<sup>5</sup>
10. Tutorials

### C. Examples of Evidence-Based Teaching Effectiveness

1. Students meet benchmark goals in
  - a. Musicianship skills (evidenced by successfully completing Musicianship I-IV sequence, passing of department proficiency exams, passing Major Standing jury, successful ensemble participation, service as department tutor/teaching assistant, successful capstone recitals)
  - b. Scholarly development (evidenced by passing Major Standing jury, presentations at annual symposium, professional conferences, student-faculty research projects, fellowships, successful capstone projects, etc)
  - c. Performance (evidenced by progressive marks/comments on end-of-semester jury evaluations, passing Major Standing jury, observations at recitals/concerts/performance seminars, awards, passing auditions, winning concerto competitions, successful capstone recitals, etc)
  - d. Creative growth (evidenced by successful capstone projects involving composition, ability to improvise, successfully completing courses in Songwriting/Music Technology,
2. Introduction of new pedagogies or innovative methods in the classroom
3. Contributions to curricular updates, eg. new course proposals, course revisions, etc.
4. Successful advising, mentoring, and guidance of senior capstone projects
5. Outcomes of guided student internships in music
6. Recognition of students at music competitions, festivals, conferences, workshops
7. Admission to graduate or professional music programs
8. Recognition for the scholarship of teaching (awards, certificates)
9. Student Course evaluations

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<sup>2</sup> Performance Juries are end-of-semester assessments of students taking applied lessons; students present a portfolio of compositions or perform individually for a music faculty committee that offers written feedback and scores.

<sup>3</sup> Performance seminars are required weekly seminars for music majors/minors taking applied lessons where students perform for one another, offer feedback, discuss performance related issues and practice, engage with visiting artists, etc.

<sup>4</sup> Major Standing Juries involve an interview component where students are asked to demonstrate understanding of biographical/historical information about the composers represented; theoretical aspects/analysis of the works performed; and historical context of the pieces presented.

<sup>5</sup> Master classes involve a specialist teacher working with individual students while being observed by a larger group of students and/or the public.

## II. PROFESSIONAL ACHIEVEMENT

Adapted from Univ. of Delaware (see Appendix A) and Univ. of Alaska at Anchorage (see Appendix B) guidelines.

In the music discipline, creative activity and scholarly research are interchangeable indicators of professional growth and /or stature. The National Association of Schools of Music (NASM), of which the Linfield University Department of Music is an accredited member, states that “Creative activity and achievement must be regarded as being equivalent to scholarly efforts and publication in matters of appointment and advancement...” (NASM Handbook, II.E.3.a) (<http://nasm.arts-accredit.org>).

Evidence of professional achievement will include activities within sub-specialties in music that advance and/or disseminate knowledge related to music including: performance, theory, composition, conducting, education/pedagogy, ethnomusicology, history, music technology/electronic music, philosophy, psychology, acoustics, etc. Faculty positions within the department combine various specialties, and, as such, music faculty will be less likely to reach the same level of achievement in the same amount of time in any single area as those who focus exclusively in one area.

In music, standard activities through which creative activity and scholarly research are evaluated include publications, recordings, performances, presentations, professional awards, grants, composition commissions, and professional reviews of scholarly or creative work. While such activities and accomplishments should address the categories stated in the Faculty Handbook Standards (IV.6.1.2), these have been divided into three tiers below to provide an evaluative framework for measuring the breadth and depth of a candidate’s scholarly/creative reputation and accomplishments. The first tier contains the most meritorious accomplishments due to the significance of their impact and/or their national/international reach and visibility. Second tier activities are characterized by regional significance, and accomplishments in this tier offer evidence of a candidate’s potential for, or trajectory of national recognition in one’s field depending on the number of activities or accomplishments. Third tier activities demonstrate active professional involvement at the local level that contributes to the standing of Linfield University within the region, and may offer evidence of a candidate’s positive reputation and standing in their field.

### I. FIRST TIER

#### A. Publications

1. Scholarly Publications
  - a) authoring a peer-reviewed book;
  - b) authoring an article in a peer-reviewed journal;
  - c) authoring a book chapter with a recognized publisher;
  - d) authoring educational materials (*e.g., software*);
  - e) editing a peer-reviewed publication;
  - f) editing a musical score of substantial nature with a recognized national publisher;
  - g) reviewing a book, musical score or recording with a recognized national publisher.
2. Recordings
  - a) performer, conductor, or composer/arranger on a professionally produced recording released by a recognized distributor;

- b) performer, conductor, or composer/arranger on a self-produced recording that has been peer-reviewed and/or has significant reach and impact.
- 3. Compositions/arrangements (*merit also determined by quality, medium, length, number of performances, reviews, etc.*)
  - a) created for a peer-reviewed publication, disseminated by a nationally recognized publisher, and/or has significant reach and impact;
  - b) commissioned by an established soloist or ensemble of national or international prominence.

## B. Performance

1. Instrumentalists/Vocalists:
  - a) solo recital at a venue of national or international prominence;
  - b) featured soloist with an ensemble of national or international prominence;
  - c) section leader or principal player with an ensemble of national or international prominence;
  - d) major role in an opera with a nationally prominent opera company;
  - e) member of an established and nationally recognized professional chamber or vocal ensemble;
  - f) soloist or chamber player at a major national or international music festival or conference;
  - g) invitational performances, such as performing arts series, featured performances at other campuses, concert tours, workshops (*value to be determined by relative prestige of location and/or sponsor*).
2. Conductors:
  - a) conducting or guest conducting a professional ensemble of national or international significance;
  - b) preparing a significant local ensemble for performance at the national or international level (including student ensembles at major national conventions involving a juried, highly competitive selection process);
  - c) featured conductor for a national/international music festival or conference (*e.g., National Association of Teachers of Singing, Music Teachers National Association*) or for a regional event acknowledged in the field as nationally important (*e.g. the Western Region Music Educators National Conference*);
  - d) music directing an opera or musical-theatre work with a nationally prominent company.
3. Composers whose original work is performed by an established soloist or ensemble of national or international prominence, or in a venue of national or international significance.
4. Collaborative Pianists:
  - a) accompanying a professional soloist or ensemble in a full-length program at the national or international level;
  - b) serving as rehearsal pianist/coach for a professional soloist, ensemble, or opera/musical-theatre company on an on-going basis at the national or international level.
5. Other
  - a) serving as artistic director of a festival or concert series of national or

- international prominence;
- b) stage directing an opera or musical-theatre work at the national or international level;
- c) significant contribution in multiple-market broadcast, (*i.e., national impact*) as conductor or performer.

#### C. Presentations

1. clinician or presenter of research at the national or international level (*papers, lecture-recital, master-classes*);
2. invited keynote speaker at the national or international level;
3. organizing a society conference;
4. serving as artistic director of an established festival or concert series with a significant local organization or at the national/international level.

#### D. Professional awards, honors, achievements

1. Finalist for contract position with a national-class ensemble;
2. Invitation to conduct a student ensemble at major international or national festival or conference with a juried, highly competitive selection process;
3. Honors/awards at national/international level and/or for extraordinary achievement.

#### E. Grants from nationally recognized grantors (*e.g., National Endowment for the Arts, Guggenheim Memorial Foundation, etc.*)

#### F. Commissions/performances of original work by national/international organizations or a nationally/internationally recognized performer (*an invitation to compose a new music composition or the recording or programming of a composer's work are, by nature, a form of peer-review and evidence of peer recognition. However, the committee should consider selection processes, e.g., a commission/invitation reflects higher merit than blind selection from submissions/applications, or from a call for scores.*)

#### G. Reviews/media broadcast with national/international exposure (*activities can include performance reviews, interviews, news features, etc. for print, online, radio, television, or other forms of dissemination to the public.*)

## II. SECOND TIER

### A. Publications

1. Scholarly Publications
  - a) reviews, articles, essays, or papers in a local publication;
  - b) editing a musical score for performance at the local level;
  - c) authoring program notes for concerts presented by established ensembles or arts organizations (*includes CD liner notes*).
2. Recordings/professionally recorded and self-released or distributed by independent label; contribution to album as primary composer, conductor, or performer
3. Compositions/arrangements commissioned by a soloist or ensemble of regional prominence

## B. Performance

1. Instrumentalists/Vocalists:
  - a) solo recital at a venue of regional prominence or local significance;
  - b) featured soloist with an ensemble of regional prominence (*e.g., Vancouver Symphony, Portland Chamber Orchestra*);
  - c) section leader or principal player with an ensemble of regional prominence, or regular substitute player with an ensemble of national prominence;
  - d) major role in an opera with a significant regional or local company;
  - e) member of an established and regionally recognized professional chamber ensemble;
  - f) soloist or chamber player at a regionally significant music festival or conference;
  - g) invitational performances, such as performing arts series, featured performances at other campuses, concert tours, workshops (*value to be determined by relative prestige of location and/or sponsor*).
2. Conductors:
  - a) conducting or guest conducting a professional ensemble of regional or local significance;
  - b) preparing a significant local ensemble for performance at the regional level (*including student ensembles at regional conventions involving a juried, highly competitive selection process*);
  - c) Featured conductor at a regional or state convention (*e.g., Oregon Music Educators Association or Music Teachers National Association, including all-state ensembles or significant district-level ensembles*);
  - d) music directing an opera or musical-theatre work with a professional company of regional or local significance.
3. Composers whose original work is performed by an established soloist or ensemble of regional prominence, or in a venue of regional significance.
4. Collaborative Pianists
  - a) accompanying a professional soloist or ensemble in a full-length program at a significant local venue or at the regional level;
  - b) serving as rehearsal pianist/coach for a professional soloist, ensemble, or opera/musical-theatre company of regional or local prominence on an on-going basis.
5. Other
  - a) serving as artistic director of an established music festival or concert series of regional significance;
  - b) stage directing an opera or musical-theatre work at the regional level or with a significant local company;
  - c) significant contribution in single-market broadcast, (*i.e., regional impact*) as conductor or performer;
  - d) national show tour player or performer;
  - e) recurring performance with national commercial/pop groups.

## C. Presentations

1. clinician or presenter of research at the state or regional level (*papers, lecture-recital, master-classes*);

2. invited keynote speaker at the state or regional level;
3. research poster presentations;
4. serving as artistic director of a festival or concert series with a non-professional local organization.

D. Professional Honors/Awards/Achievements

1. performance or academic residencies, consultancies, etc. as guest scholar, artist, or conductor (*value determined by prestige of appointment*);
2. Invitation to conduct student ensemble at a regional festival or conference;
3. Honors/awards at regional level;
4. Invitations to serve on regional conference panels.

E. Grants from regionally recognized grantors (*e.g., Miller Foundation, Autzen Foundation, Regional Arts and Cultural Council, etc.*)

F. Commissions/performances of original work by a regionally recognized performer, regional organizations, or by professional, professional academic, student academic, or high school honor groups (an invitation to compose a new music composition or the recording or programming of a composer's work are, by nature, a form of peer-review and evidence of peer recognition. However, the committee should consider selection processes, e.g., a commission/invitation reflects higher merit than blind selection from submissions/applications, or from a call for scores.)

G. Reviews/media broadcast with regional exposure.

### III. THIRD TIER

A. Publications

1. Anthologies, which by definition, are collections of previously-published material from various sources, including musical scores or articles/essays;
2. Recordings/contribution as a producer, or limited participation as composer, conductor, or performer (*featured on selected track/s on an album rather than entire album*);
3. Compositions/arrangements commissioned for local or campus events;
4. Regular columnist/international/national, regional, state/local (*length of service/appointment might be a criterion to consider in determining value for the previous two categories*);
5. Unpublished materials, e.g., software, educational audio/video recordings;
6. Website authoring, contributions to a "referenced" blog, WIKI, or other web-based platforms;
7. Serving on a Review Board.

B. Performance

1. Instrumentalists/Vocalists:
  - a) solo recital at the local level;
  - b) featured soloist with a non-professional ensemble at the local level (*including performances as guest performer for on-campus concerts*);
  - c) section player (*i.e. non-principal player*) in an ensemble at the local level;



- d) secondary role or chorus with an opera or musical-theatre company at the local level;
  - e) member of a non-professional chamber or vocal ensemble;
  - f) invitational performances, such as local performing arts series, featured performances at other campuses, concert tours, workshops (*value to be determined by relative prestige of location and/or sponsor*).
2. Conductors:
    - a) music directing an opera or musical-theatre work with a non-professional company at the local level;
    - b) conducting a non-professional ensemble at the local level (*including student ensembles for local festivals*);
    - c) preparing a non-professional ensemble for performance at the local level;
    - d) appearing as a guest conductor of a competition/festival at the local level.
  3. Composers whose original work is performed by community/amateur groups.
  4. Collaborative Pianists:
    - a) accompanying a non-professional soloist or ensemble in a full-length program at the local level;
    - b) serving as rehearsal pianist/coach for soloist, ensemble or opera/musical-theatre company at the local level on an ad hoc basis.
- C. Presentations
1. workshop leader or presenter at the local level (*papers, lecture-recitals, master-classes*);
  2. invited keynote speaker at the local level.
- D. Professional awards/honors/achievement
1. Invitations to adjudicate or present workshops/masterclasses at regional, state/local levels;
  2. Honors/awards at local level;
  3. Invitations to serve on local conference panels.
- E. Grants from University or local sources (*e.g., Yamhill County Cultural Coalition*)
- F. Commissions/performances of original work by state/local organizations or community and amateur groups or performers
- H. Reviews/media broadcast with local exposure

### Departmental Expectations

The department expects a minimum of three achievements in tier two necessary for tenure and promotion to associate professor as evidence of significant and developing or recognized scholarly/creative activity and professional growth, and one's potential for national recognition in their field. The candidate should have established a positive and visible profile at the local and state level by the time of promotion.

For promotion to full professor, the department expects at least one additional achievement in tier one, along with a sustained and substantive list of accomplishments in tier two. While performances or dissemination of research at the national or international level are encouraged, Linfield music faculty

often focus on multiple sub-disciplines to accommodate teaching, and therefore professional achievement on the national or international level may be less likely than for those who are able to devote all of their attention to a single area. Tier three activities could fall either under Service or Professional Achievement, so it is up to the candidate to provide sufficient context and rationale for which category third tier activities are to be counted.

### Disciplinary Norms

The following norms pertaining to publications and peer review unique to the music discipline:

- MUSIC PUBLICATIONS
  - Any item published in an online format is the same as publishing them in paper version or hard copy.
  - Certain criteria may determine or assist in determining the value of accomplishments related to publications such as quality, significance to the field, status of publisher, number of editions or adoptions, geographic area served, comprehensiveness, number of citations, appearance of excerpts or reprints in other sources, published reviews, etc.
  - Music recordings are a form of publication within the field. For these, the committee should consider quality, nature, and type of distribution, but given the changing landscape of the recording industry and accessibility of recording equipment, self-released recordings are common and are no less valuable. Individual faculty members should articulate and clarify/contextualize the type of release for their recording/s and provide evidence of peer-review (*see below, Peer Review Norms*).
  - For music compositions, it is important to acknowledge that the advent of notation software has made self-published scores a common occurrence but are no less valuable; it is thus appropriate for any individual faculty composer to articulate and clarify/contextualize the publications of their scores, and provide evidence of peer-review of these publications (*see below, Peer Review Norms*).
  
- PEER REVIEW NORMS
 

As with many disciplines, peer review is a criterion upon which considerable merit is based. In Music, juried processes involve the blind evaluation of the merit of an artist's creative or scholarly work or performance by a committee of established professionals in the field. Additionally, peers are defined to include not only other academic colleagues within music, but also other music professionals such as:

  - performers, ensemble conductors, and artistic directors who: select worthwhile and reputable works for concert programs; select specific performers to collaborate with; select composers to work with or feature;
  - music critics who not only review performances/recordings, but are also selective in which performances/recordings are worth their time to review for the public.

## III. SERVICE

According to the Faculty Handbook (IV.6.2), teaching effectiveness is the most important of the three evaluation categories, followed by professional achievement, then service. Service to Linfield, the profession, and the community are significant, and the following tiered criteria are suggested to round out the three-sided requisites for tenure of teaching, professional achievement, and service.

Department expectations will vary somewhat by faculty status (particularly with regard to the level and timing of specific types of service). The most important aspect of the expectations for service is that service begins within the Department of Music. As candidates near tenure and promotion to associate professor, their scope of service should expand to include not only departmental interests, but also extend outward to include divisional affairs, university-wide committees, and campus issues.

The table below describes our expectations for each standard listed in the Faculty Handbook Standards (IV.6.1.3), as well as our expectations for tenure/promotion to associate professor and promotion to full professor (*based on SOAN Guidelines*). Evidence of service may include:

<p><i>Regular and effective participation on university-wide standing committees of the faculty</i></p>	<p>While neither exhaustive nor ranked, the following list includes broadly defined “university-wide” service such as:</p> <ul style="list-style-type: none"> <li>● division representative on a standing committee</li> <li>● member of a Linfield Curriculum Working Group</li> <li>● member of ad hoc committees, Taskforce, or other related committee outside the Department of Music</li> </ul>
<p><i>Effective participation in departmental and divisional affairs (including service as chair where applicable)</i></p>	<p>In addition to the usual types of departmental/divisional service (eg., attending weekly department meetings and retreats, service as Department Chair, work with Admissions on Department Open Houses and other recruiting events, serving as Transfer Coordinator or OCE liaison, etc.), the Department of Music has a large number of regular tasks unique to our department, some of which are shared between faculty colleagues. The following list of service activities/roles is meant to be neither exhaustive nor ranked:</p> <ul style="list-style-type: none"> <li>● <b>Recruitment</b> <ul style="list-style-type: none"> <li>○ Annual Scholarship Auditions (LSVW, Music Dept Awards, etc): All music faculty are involved in evaluating auditions, assessing quality of composition portfolios, writing and proctoring the theory exam, and making recommendations for awards</li> <li>○ Giving sample lessons for prospective students</li> <li>○ Meeting with, giving tours to, calling/emailing prospective students</li> </ul> </li> <li>● <b>Music for Campus Community and Events:</b> organizing, performing, and/or having works performed for university-wide events (e.g. Convocation, Baccalaureate, Commencement, Trustee events, etc)</li> <li>● <b>Community Relations/Outreach</b> <ul style="list-style-type: none"> <li>○ Faculty recitals</li> <li>○ Linfield Lively Arts Coordinator: Music dept presents 2-5 concert events/year, advertised to the public and Linfield community as “Linfield Lively Arts.” The Coordinator considers and books performing groups, coordinates all planning (publicity, development, design, production, etc), logistics (artist travel and accommodations, technical needs, etc.), and orchestrates artist interactions with students (classroom visits, masterclasses, social hour, etc.).</li> </ul> </li> <li>● <b>Curriculum</b> <ul style="list-style-type: none"> <li>○ Faculty Adjudication/coordination of senior capstones projects, semester juries, annual proficiency exams</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ Coordination of guest speakers/artists or residencies for Composer Reading Sessions, Keyboard Kapers, Dean’s Speakers Fund, Lacroute Arts Series , etc.</li> <li>○ Coordination of, or participation in Faculty-Student performances (eg., Concerto competitions, Choir/Band/Chamber Ensemble concerts, etc.)</li> <li>○ Tutoring Coordinator: Work with Learning Support and faculty colleagues to identify and hire qualified tutors, supervise student tutors</li> <li>● <b>Coordinator, Music Technology Lab:</b> Coordinate with ITS on issues related to the Composers Studio. Design, support, and respond to needs of visiting artists, faculty, and student concerts, including, but not limited to sound engineering and enhancement, production, and video recording.</li> </ul>
<i>Work with student activities and organizations</i>	<ul style="list-style-type: none"> <li>● Serve as faculty mentor to student organizations including, but not limited to Chapters of professional or trade organizations such as Music Teachers’ National Association, National Association of Teachers of Singing, Oregon Music Teachers’ Association, and Mu phi epsilon</li> </ul>
<i>Direct assistance with the external relations work of the university (e.g. recruitment, alumni events, etc)</i>	<ul style="list-style-type: none"> <li>● Presentation/coordination of educational or performance events/tours/clinics for recruitment, increased visibility, donor/alumni events, etc (e.g., Composer reading sessions, workshop for music educators or students, lecture-demonstration for high school students, etc.)</li> <li>● Significant work with Admissions for recruitment</li> </ul>
<i>Service to the external community using professional knowledge and skills</i>	<p>There may be significant overlap between Service to the Community and other aspects of a candidate’s professional work. It should be noted that if such work is done as a consultant for hire, it would normally be considered research and/or Professional Achievement, not service. The onus of justifying activities as Service to the Community is on the candidate, supported by specific examples in the CV, narrative, and colleague appraisals. We value service at the local, regional, and national levels. Examples of external community service activities include, but are not limited to:</p> <ul style="list-style-type: none"> <li>● presenting a workshop or teaching a course for a community-facing group on a musical topic</li> <li>● organizing musical event or activities for K-12 students</li> <li>● adjudicating K-12 musical performances at the local, state, or regional level</li> <li>● providing analytical and/or historical commentary for public concerts or broadcasts</li> </ul>
<i>Service to a professional society/organization</i>	<p>Service to a professional society/organization is not required but may provide evidence of the candidate’s connection to the discipline of music and musical community. Such activities may be included in the Professional Achievement Section (<i>justification of placement in Professional Achievement as opposed to Service must be provided by the candidate, and supported by department colleague appraisals</i>). Examples of service activities or projects include, but is not limited to:</p> <ul style="list-style-type: none"> <li>● formal participation in disciplinary and academic organizations, including holding offices and active committee and/or mentoring work for national,</li> </ul>

	<p>regional, and local professional and/or social issue-related organizations</p> <ul style="list-style-type: none"> <li>● participation in professional meetings including the organizing and chairing paper sessions, serving as a presider, leading workshops, and participation in non-scholarly panels</li> <li>● organizing professional meetings/conferences/festivals</li> <li>● adjudicating Advanced Placement Exams, performance or other competitions, etc.</li> <li>● service on editorial boards or as board member of organizations</li> <li>● concert Series director/administrator</li> </ul> <p>Examples of professional music organizations include, but are not limited to: College Music Society, College Band Directors National Association, National Association of Teachers of Singing, Music Teachers National Association, Society of Composers, Incorporated, American Choral Directors Association, International Women’s Brass Conference, International Association of Women in Music, etc.</p>
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### Tenure and Promotion to Associate Professor

Service expectations for tenure and promotion to associate professor are mainly centered on departmental activities and divisional affairs. As described above, it is expected that the candidate has begun to expand their focus to include university-wide activities and service to the greater musical community.

### Promotion to Full Professor

A candidate for the rank of Full Professor of Music is expected to remain engaged in service to the Department of Music and broaden their service to the institution, their discipline, and community as defined above. In order to demonstrate the efficacy of such service, they must regularly and effectively participate on university-wide standing committees of the faculty, departmental and division affairs, as well as engage in discipline-specific service. It is incumbent on the candidate to demonstrate special merit and record of accomplishment in this area. However, it is important to note that the music department already calls upon its faculty to a greater number of service hours than other departments in order to fulfill one of two departmental missions - that it, “serves the institution by providing music for campus events, and engages with local audiences by providing educational and concert offerings.” The role of chair in particular, involves a wide variety of responsibilities that expand beyond chairs of other departments and should be therefore considered equal to service on a university-wide standing committee. Additionally, since some of the above-mentioned activities can be viewed as either professional activities or service, it is incumbent upon the candidate and the department to offer the appropriate context in which to view such activities.

## APPENDIX A.

The following excerpt comes from the [University of Delaware's Department of Music Tenure and Promotion Document](#), pp. 5-8:

### SCHOLARLY - CREATIVE ACTIVITIES

The breadth and depth of a candidate's scholarly/creative reputation can be documented using the visibility guidelines below. Visibility criteria will be subject to interpretation with regard to any individual candidate. The Department Promotion and Tenure Committee, together with the candidate, will have the option of weighting visibility criteria in light of the specific professional area of the candidate, and in any case the candidate's work submitted for consideration will be within the scope of the music discipline.

#### HIGHEST VISIBILITY

I. PUBLICATIONS - There are certain criteria that may determine or assist in determining the value assigned to these accomplishments. Some of these are: quality, significance to the field, the status of the publisher, the number of editions, the number of adoptions, the geographic area served, comprehensiveness, the number of citations, appearance of excerpts or reprints in other sources, published reviews, etc.

- A. Books - scholarly
  1. as author
  2. as contributor

The value assigned to these accomplishments accommodates differences between original research at the high end and translations, editions, and facsimiles editions that represent the low end.

- B. Books - texts
  1. as author
  2. as contributor

The value assigned to this accomplishment will be determined by the representation of the items listed in the opening statement under "Publications". Candidates should explain their claims. Co-authors should be treated equally, unless there is reason to do differently, e.g., the contributions were defined and separable.

- C. Festschrift/collections of essays

- D. Refereed articles - national journal

E. Compositions commissioned and/or performed by an ensemble or in a venue of national or international prominence (value also determined by quality, medium, length, number of performances, published reviews, etc)

- F. Educational materials
  1. software

- a. as author
- b. as contributor

## II. PERFORMANCE

- Soloist/collaborator/chamber player or conductor invited to perform with an ensemble or in a venue of national or international prominence
- Significant contribution in multiple-market broadcast, (i.e., national impact) as conductor/soloist/accompanist/ensemble musician
- Featured role with nationally prominent opera company
- Solo, conducting engagement or commission with nationally-recognized ensemble
- Regular contract player with nationally-recognized ensemble
- Conduct student ensemble at a major national convention with a juried, highly competitive selection process (see item under Professional Honors, Awards), or an ensemble of super-regional prominence, such as All-Eastern Band.
- Featured clinician/performer, conductor or composer at a major national convention, e.g., National Association of Teachers of Singing, Music Teachers National Association, International Trombone Association. Similar activity at a super-regional event acknowledged in the field as nationally important, e.g. the Eastern Region Music Educators National Conference.
- Performance as a soloist/chamber player/conductor at a major national/international music festival
- Performer/clinician/conductor at a national convention
- Recurring substitute player with a national-class ensemble
- Consistent work as a substitute player with a nationally-recognized ensemble
- Invitational performances, such as performing arts series, featured performances at other campuses, tours, workshops. Value to be determined by relative prestige of location and/or sponsor.

III. RECORDINGS - significant contribution as conductor/soloist/accompanist/ensemble musician (the committee will consider quality, nature and type of distribution, etc.)

## IV. PRESENTATIONS

- Paper/workshop/lecture-demo presented - national/international (value determined by rigor of selection process)
- Keynote speaker at national event

## V. PROFESSIONAL HONORS/AWARDS/ACHIEVEMENTS

- Finalist for contract position with a national-class ensemble
- Selected to conduct student ensemble at a major national convention with a juried, highly competitive selection process
- Honors/awards
  1. national/international
  2. extraordinary achievement

VI. GRANTS FROM A NATIONALLY-RECOGNIZED GRANTOR, e.g., National Endowment for the Arts.

## VII. COMMISSIONS - by national/international organizations

### HIGH VISIBILITY

#### I. PUBLICATIONS

- Articles - national, invited (value assessed according to whether an item is excerpted or reprinted in other publications)
- Compositions (value determined by venue, quality, medium, length, number of performances, published reviews, etc)
- Transcriptions,/arrangements/orchestrations/editions (could be of Highest Visibility if justified)
- Editor of national/international publication (length of service/appointment might be a criterion to consider in determining value)
- Other – for example, serving on a Review Board when doing so involves scholarly work.

#### II. PERFORMANCE

- Performer/clinician/conductor at a regional convention, e.g., Southeast Horn Workshop, Eastern Region Music Educators National Conference, Music Teachers National Association
- Conduct an all-state ensemble or significant district-level ensemble such as Pennsylvania district band
- Significant contribution in single-market broadcast, (i.e., regional impact) as conductor/soloist/accompanist/ensemble musician
- Solo, conducting engagement or commission with regional ensemble
- Major role, conducting engagement or commission with a regional opera company
- Conduct student ensemble at a major regional convention with a juried, highly competitive selection process
- National show tour player or performer
- Soloist/accompanist/chamber player for a regional class recital
- Regular contract player or guest conductor with a regional-class ensemble, e.g., Delaware Symphony Orchestra
- Recurring performance with national commercial (pop) group. K. Work as a substitute or extra player with national-class ensemble

L. Invitational performances, such as performing arts series, featured performances at other campuses, tours, workshops. Value to be determined by relative prestige of location and/or sponsor.

#### III. RECORDINGS (the committee will consider quality, nature and type of distribution)

- Contribution as conductor/soloist/accompanist/ensemble musician
- Jingle recording for distribution in a multiple market

#### IV. PRESENTATIONS - paper/workshop/lecture-demo presented - regional



V. PROFESSIONAL RECOGNITION, e.g., performance or academic residencies, consultancies, National Endowment for the Humanities seminar, guest scholars - value determined by prestige of appointment

VI. GRANTS FROM REGIONALLY RECOGNIZED GRANTORS OR COMPETITIONS, e.g., Delaware Division of the Arts

VII. COMMISSIONS - by regional organizations

### MODERATE VISIBILITY

#### I. PUBLICATIONS

- Anthologies, which by definition, are collections of previously-published material from various sources, including musical scores or articles/essays.
- Articles - national non-refereed, regional, state, local (value assessed according to whether an item is excerpted or reprinted in other publications)
- Compositions
- Reviews - international/national, regional, state/local
- Editor of state/local publication
- Regular columnist - international/national, regional, state/local

(Length of service/appointment might be a criterion to consider in determining value for the previous two categories)

- Other audio/video creations
- Unpublished materials, e.g., software, educational audio or video tapes, compositions
- Website authoring, contributions to a “referenced” blog, WIKI, or other web-based platforms.
- Other – for example, serving on a Review Board when doing so involves scholarly work.

#### II. PERFORMANCE

- Conduct a student ensemble at an area festival, e.g., Sussex County Choir, In-Service Day ensemble, county festival
- Solo, conducting engagement or commission with nonprofessional ensemble, e.g., Newark Symphony, Delaware Festival Chorus, First State Band
- Full recital performance
- Single regional performance with national commercial group
- On-campus or other local performance less than a full-length recital
- Jingle recording for single-market distribution

III. PRESENTATIONS - paper/workshop/lecture-demo presented - state/local

IV. HONORS, AWARDS - regional, state/local

V. GRANTS FROM UNIVERSITY OR LOCAL SOURCES, e.g., General University Research grants, or City of Newark grants.

VI. CRITICAL REVIEWS

VII. COMMISSIONS - by state/local organizations

## APPENDIX B.

*The following excerpt comes from the [University of Alaska at Anchorage Department of Music Tenure and Promotion Document](#), pp. 122-126:*

### 3.3.2 Quality and Significance of Products, Artifacts, or Creative Work

The corresponding section of the CAS FEGs describes the importance given to the significance of the venue, the quality of disseminated products of research and creative activity, its impact, and its ability to gain recognition outside of the University of Alaska.

The following list is given to provide a framework for evaluation. These professional activities are divided into two tiers with Tier I being the highest level of merit. Tier I activities are given more weight in decisions regarding promotion than ones in Tier II, however greater amounts of Tier II activity may be considered the equivalent to fewer Tier I contributions.

Though these guidelines are designed to give greater clarity in evaluating professional activity and its relative merit, faculty are encouraged to thoroughly document in their self-evaluation the significance of each accomplishment to assist reviewers in making an accurate assessment of the importance of the contribution.

## TIER I

### PERFORMANCE

Instrumentalists:

- solo recital at a significant local venue or at the national or international level;
- featured soloist with a significant local ensemble or at the national or international level;
- section leader (i.e. principal player) with a significant local ensemble or at the national or international level;
- member of an established professional chamber ensemble.

Vocalists:

- major role in an opera with a significant local company or with a national or international company;
- solo recital at a significant local venue or at the national or international level;
- featured soloist with a significant local ensemble or at the national or international level.

Conductors:

- conducting a significant local ensemble or at the national or international level;
- preparing a significant local ensemble for performance or at the national or international level;
- music directing an opera or musical-theatre work with a significant local company or at the national or international level;
- appearing as a guest conductor with a significant local ensemble or at the national or international level.

Accompanists:

- accompanying a professional soloist or ensemble in a full-length program at a significant local venue or at the national or international level;
- serving as rehearsal pianist/coach for a professional soloist, ensemble or opera/musical- theatre company on an on-going basis at the local level.
- serving as artistic director of a festival or concert series with a significant local organization or at the national or international level;
- stage directing an opera or musical-theatre work with a significant local company or at the national or international level.

**MUSICOLOGY/PUBLICATIONS**

Scholarly Publications:

- authoring a peer-reviewed book;
- authoring an article in a peer-reviewed journal;
- authoring a book chapter with a recognized publisher;
- editing a peer-reviewed publication;
- editing a musical score of substantial nature with a recognized national publisher;
- reviewing a book, musical score or recording with a recognized national publisher;
- organizing a society conference;
- initiating a local chapter of a musicological society conference.

Compositions/Arrangements:

- composition/arrangement commissioned by a significant ensemble. (Merit also determined by quality, medium, length, number of performances, reviews, etc.);
- composition/arrangement created for publication that has been peer-reviewed, disseminated by a nationally-recognized publisher and/or has significant reach and impact. (Merit also determined by quality, medium, length, number of performances, reviews, etc.);
- composition/arrangement performed in a venue at the national or international level.

Recordings:

- performer or composer/arranger on a professionally-produced recording released by a recognized distributor;
- performer or composer/arranger on a self-produced recording that has been peer-reviewed and/or has significant reach and impact.

Other:

- clinician or presenter of research at the national or international level;
- invited keynote speaker at the national or international level;
- placement in a national competition or receipt of a national award;
- funded grant, research award or fellowship from sources outside the University.

**TIER II**

**PERFORMANCE**

## Instrumentalists:

- solo recital at the local level;
- featured soloist with a non-professional ensemble at the local level;
- section player (i.e. non-principal player) in an ensemble at the local level;
- member of a non-professional chamber ensemble.

## Vocalists:

- solo recital at the local level;
- featured soloist with a non-professional ensemble at the local level;
- secondary role or chorus with an opera or musical-theatre company at the local level.

## Conductors:

- music directing an opera or musical-theatre work with a non-professional company at the local level;
- conducting a non-professional ensemble at the local level;
- preparing a non-professional ensemble for performance at the local level;
- appearing as a guest conductor of a competition or festival at the local level.

## Accompanists:

- accompanying a non-professional soloist or ensemble in a full-length program at the local level;
- serving as rehearsal pianist/coach for soloist, ensemble or opera/musical-theatre company at the local level on an ad hoc basis.

## Other:

- serving as artistic director of a festival or concert series with a non-professional local organization;
- stage directing opera or musical-theatre work with a non-professional company at the local level.

**MUSICOLOGY/PUBLICATIONS**

## Scholarly Publications

- authoring an article in an academic journal;
- presenting at an academic society;
- invited keynote speaker or presenter at the local level;
- program notes, reviews, articles or papers in a local publication;
- poster presentation at a local conference;
- co-presenter at a local conference;
- editing a musical score for performance at the local level.

## Compositions/Arrangements:

- composition/arrangement commissioned by a local ensemble. (Merit also determined by quality, medium, length, number of performances, reviews, etc.);
- composition/arrangement that has not been peer-reviewed or has minimal reach and impact. (Merit also determined by quality, medium, length, number of performances, reviews, etc.);

- composition/arrangement performed in a venue at the local level.

Recordings:

- performer or composer/arranger on a recording that has not been peer-reviewed or has minimal reach and impact.

Other:

- workshop leader or presenter of research at a local or regional level;
- procuring grants from within the university;
- placement in a local competition or receipt of a local award;
- manuscript or composition/arrangement in progress for future publication.

Works in progress or those that are not published may be considered for review depending on the professional relevance, impact and visibility of the artifact. It is up to the candidate to make the case for inclusion in the review process.

### **3.3.3 Values for Research or Creative Products**

Sections 3.3.3.1 and 3.3.3.2 of the CAS FEGs describe a broad range of scholarly works, but that range is general and does not establish benchmarks or targets for the dissemination of research or creative activity. The current section, therefore, provides the benchmarks for the dissemination of research/creative activity in the Department, describing the benchmarks for promotion to Associate Professor and Professor for faculty with research/creative activity in their workloads. The following are general guidelines. Although there are numerous ways that a faculty member can disseminate their work, show quality and significance of their work, and achieve increasing professional recognition outside of the University of Alaska, the following is one way.

#### **3.3.3.1 Benchmark for promotion to Associate Professor**

In the Department, Assistant Professors who stand for tenure and promotion should – under the assumption of 20% research/creative activity – demonstrate the following:

Focused productivity in one tier, or activities across both tiers, that demonstrate an emerging recognition in the field. Faculty should have established a positive and visible profile at the local and state level by the time of promotion.

#### **3.3.3.2 Benchmark for promotion to Professor**

In the Department, Associate Professors who stand for tenure and promotion should – under the assumption of 20% research/creative activity – demonstrate the following:

A high level of productivity across both tiers that demonstrates an established and sustained recognition by peers in the discipline. Performances or dissemination of research at the national or international level are encouraged. The faculty member should be recognized as an artistic and pedagogical leader in the community.