

**Department of Music
The College of New Jersey
Disciplinary Standards for Reappointment, Tenure, and Promotion in Music
[Revised Spring 2017]**

The attached Disciplinary Standards for Reappointment, Tenure, and Promotion in Music have been reviewed and approved by the following:

Wayne Heisler Jr.
Department of Music Promotions and Reappointment
Committee (Music PRC)

4/1/17
Date

John P. Leonard
Department of Music Chairperson

April 1, 2017
Date

JM Day
Dean of the School of the Arts and Communication

April 17, 2017
Date

AR
Committee on Faculty Affairs (CFA)

April 28, 2017
Date

[Signature]
Provost

6/7/17
Date

The Department of Music will next Review its Disciplinary Standards for Reappointment, Tenure in Promotion in academic year 2020-2021.

Introduction

The Disciplinary Standards for Reappointment, Tenure, and Promotion in Music are informed by the Missions of the Department, the School of the Arts and Communication, and the College. As expressed in its Mission statement, the Department of Music identifies both “creativity and scholarship” as essential. Therefore, our Mission locates “performance [and] rigorous academic inquiry” at the core of the music program, which also strives to include “innovative interdisciplinary options.” The Mission of the Department of Music thereby concurs *with the* emphasis on both creative and intellectual endeavors expressed in the Mission of the School of the Arts and Communication, and supports the College’s Mission “to create, preserve and transmit knowledge, arts and wisdom.” The Disciplinary Standards for Reappointment, Tenure, and Promotion in Music are also consistent with the identity of the College as a primarily undergraduate institution that embraces the model of faculty as accomplished and engaged teacher-scholars. Note that because music is a creative and performing art as well as a scholarly discipline, the Department of Music interprets the latter category as “teacher-scholars/-artists.”

The Disciplinary Standards for Reappointment, Tenure, and Promotion in the Department of Music recognize and adhere to the *TCNJ Promotions and Reappointment Document* (hereafter, *PRD*). In all cases, the procedures and standards outlined in *PRD* govern Reappointment, Tenure, and Promotion in the Department of Music.

In support of its Mission and responsibilities within a primarily undergraduate college, the Department of Music is comprised of faculty members involved in various disciplines/sub-disciplines of music. Thus, the Disciplinary Standards for Reappointment, Tenure, and Promotion in Music are organized into the following sections:

Music Composition;
 Music Education;
 Music Performance (including Conducting);
 Music Technology;
 Music Theory, Musicology, and Ethnomusicology.

Subsequent to this Introduction, candidates and evaluators should refer to the section that is specific to a candidate’s discipline/sub-discipline. Candidates must meet the minimum quantity articulated in their respective Disciplinary Standards. Additionally, and in accordance with the *PRD*, it is the candidate’s responsibility to articulate how the quality of their work is commensurate with tenure and promotion to a given rank. This includes multi-authored/collaborative work, for which the candidate must also demonstrate the scope of their contributions.

As is the case in peer and aspirant music departments, faculty of TCNJ’s Department of Music may work across sub-specializations in music or non-music disciplines as befits their credentials and interests; indeed, such breadth is often necessitated by responsibilities in a primarily undergraduate institution. Candidates for reappointment, tenure, and promotion must proactively discuss the elements of the Disciplinary Standards for Reappointment, Tenure, and Promotion in Music as they apply to their individual Scholarly, Creative, and Professional

activities with the Music PRC, Department Chairperson, and Dean of the School of the Arts and Communication. These discussions must take place in the first semester of the candidate's appointment to the tenure track, be documented in writing, and continue at appropriate stages vis-à-vis reappointment, tenure, and promotion processes. Whether following pedigreed or hybrid standards, a candidate's responsible participation in peer-mentorship is crucial, especially in preparation for the Summative Reviews at the end of years 2 and 3.

In accordance with the College's valuation of "scholarship [and creative] projects . . . that involve TCNJ students in a scholarly [or creative] manner" as articulated in the *PRD*, Scholarly, Creative, and Professional work might enlist/collaborate with capable students (although this is not required). Given TCNJ's emphasis on the teacher-scholar model, Scholarly, Creative, and Professional activities may involve the interface of a candidate's work and their classroom teaching and/or student mentoring, i.e., activities that draw on *and* feed into the candidate's ongoing pattern of Scholarly, Creative, and Professional work. Examples of such interfacing might include the creation of new classes/curricula, independent studies, and/or leading a Mentored Undergraduate Summer Experience (MUSE). When students are part of a faculty member's Scholarly, Creative, and Professional activities, the functions of teaching must, however, be clearly delineated by the candidate. Scholarly, Creative, and Professional activities with students engages them in the faculty member's activities and is considered as Scholarly, Creative, and Professional work (versus teaching) when disseminated beyond the campus in regional, national, or international contexts that have peer-review mechanisms.

Since 2015–2016, tenure of an Assistant Professor is granted with automatic promotion to Associate Professor, and this is the case for the majority of candidates. However, tenure and promotion currently remain separate processes in three cases: a) when a faculty member is hired at the Associate Professor or Professor ranks (tenure will not automatically be acquired with rank); b) when an untenured Assistant Professor decides to apply for early promotion, i.e., early promotion to Associate Professor (again, tenure will not automatically be acquired with rank); and c) when a currently tenured Assistant Professor applies to the rank of Associate Professor, i.e., a faculty member who received tenure before implementation of the five-year tenure clock with automatic promotion to Associate Professor. For these less common cases, the Disciplinary Standards articulated for promotion to Associate Professor will apply for tenure in cases a) and b), and for promotion to Associate Professor in case c).

Music Composition

In Composition, the terminal degrees are either Doctor of Musical Arts (DMA), Doctor of Music (DM), or Doctor of Philosophy (PhD). In some instances, compositional activity in the highest echelons of the profession may be considered commensurate with a terminal degree. Composition is an endeavor wherein the Scholarship of Artistic Expression is at the forefront. As an intrinsically creative act, Composition also involves the Scholarship of Discovery and integrates historical, cultural, theoretical, emotional, and physiological knowledge. Thus, Composition can also engage in the scholarships of Integration and Application, and, more rarely, in Pedagogy. Consistent with the missions of the Department of Music, the School of the

Arts and Communication, and the College, interdisciplinary work is also recognized and encouraged.

The items below constitute a select but representative list of Scholarly, Creative, and Professional activities that typically accompany a productive compositional career. Composers:

- 1) create newly commissioned work that gets performed, published, and/or recorded via peer-review mechanisms;
- 2) revise previous work that gets performed, published, and/or or recorded via peer-review mechanisms;
- 3) have arrangements and/or orchestrations performed by professional ensembles and/or adopted for curricular performance by secondary or collegiate organizations;
- 4) achieve recordings and/or publications of previously composed work in venues with peer-review mechanisms;
- 5) present lectures/workshops, participate on panels, and/or serve as a composer-in-residence in higher education settings, or at conferences or at festivals with peer-review mechanisms;
- 6) participate in recordings and/or performances with peer-review mechanisms at regional, national, and international levels;
- 7) apply for and receive external grants, e.g., American Society of Composer, Authors and Publishers (ASCAP);
- 8) are nominated for or receiving awards/prizes on regional, national, and international levels.

By the end of Year 5, Composition candidates for Reappointment to the 7th year with tenure and promotion to the rank of Associate Professor must meet the following minimum standards with output produced since their appointment to the tenure-track at TCNJ:

- Two items from 1) or 2) above;
- Seven items from 3) and 4) above; additional items from 1) or 2) above may substitute for items from 3) and 4);
- Three items from 5), 6), 7), or 8) above; again, additional items from 1) or 2) above may substitute for items from 5), 6), 7), or 8).

Composition candidates for Promotion to the rank of Professor must meet the following minimum standards with output produced since their last promotion at TCNJ:

- At least one item from 1) above;
- At least one item from 2) above;
- Seven items from 3) or 4) above; additional items from 1) or 2) above may substitute for items from 3) and 4);
- Three items from 5), 6), 7), or 8) above, but all three cannot be from 6); again, additional items from 1) or 2) above may substitute for items from 5), 6), 7), or 8).

In all cases, in addition to the candidate's meeting of minimum standards quantitatively, it is the candidate's responsibility to articulate how the quality of her/his work is commensurate with tenure and promotion to a given rank, in accordance with the *PRD*.

Note that for composers, there is no distinction between online and print publications and/or recordings as long as they follow peer-review mechanisms that are consistent with the standards discussed in the *PRD*. Beyond the indispensable peer-review mechanism, the impact of one's Scholarly, Creative, and Professional work may further be gauged by professional reviews and citations of the work by other established scholars or artists.

Music Education

In Music Education, the terminal degree is Doctor of Philosophy (PhD) or Doctor of Education (EdD), or, more rarely, a Doctor of Musical Arts (DMA). Music educators engage in The Scholarship of Discovery and The Scholarship of Integration, but especially in The Scholarship of Application and The Scholarship of Pedagogy given the inherent connections between Scholarly, Creative, and Professional activities on the one hand, and teaching on the other hand in Music Education. Some music educators also engage in Artistic Expression depending on their scholarly-creative specializations. Interdisciplinarity is becoming more widespread in Music Education; consistent with the missions of the Department of Music, School of the Arts and Communication, and the College, interdisciplinary work is recognized and encouraged.

The primary Scholarly, Creative, and Professional activities of music educators include but are not limited to:

- 1) authorship of articles published in scholarly journals with peer-review mechanisms;
- 2) authorship of chapters/essays in edited, collected volumes that are published by presses with peer-review mechanisms;
- 3) authorship and presentation of papers and/or poster sessions, and/or participation on a panel at international, national, and regional conferences with peer-review mechanisms;
- 4) authorship of papers that are published in compiled or edited conference proceedings, from international, national, and regional conferences with peer-review mechanisms;
- 5) authorship of competitive grant applications that are reviewed through peer-review mechanisms;
- 6) engagement in professional activities that (as per TCNJ's *PRD*) "involve the creation of knowledge rather than application of knowledge and impact significantly on one's discipline," e.g., designing original curricula for state, regional, or national use; creating standards for accreditation organizations;
- 7) authorship in textbooks or professional handbooks that are published by presses with peer-review mechanisms;
- 8) authorship of book- and/or recording and/or performance reviews in scholarly journals with peer-review mechanisms.
- 9) organizing, editing, and contributing to a book-length collection of chapters/essays, and/or authorship of a monograph and/or textbook published by presses with peer-review mechanisms.

By the end of Year 5, Music Education candidates for Reappointment to the 7th year with tenure and promotion to the rank of Associate Professor must meet the following minimum standards with output produced since their appointment to the tenure-track at TCNJ:

- Three items from 1) and 2) above, with at least one being from 1);
- Three items from 3) and 4) above, with at least two being from 3);

- Three items from 5), 6), 7), 8) and/or 9) above, with at least one being from 5). (Additional items from 1), 2), and/or 3) above, or for activities related to a candidate's specialization/expertise, may substitute for items from 6), 7), 8) and/or 9).)

Music Education candidates for Promotion to the rank of Professor must meet the following minimum standards with output produced since their last promotion at TCNJ:

- Three items from 1) and 2) above, with at least one being from 1);
- Three items from 3) and 4) above, with at least two being from 3);
- Three items from 5), 6), 7), 8) and/or 9) above, with at least one being from 5). (Additional items from 1), 2), and/or 3) above, or for activities related to a candidate's specialization/expertise, or for activities related to a candidate's specialization/expertise, may substitute for items from 6), 7), 8) and/or 9).)

In all cases, in addition to the candidate's meeting of minimum standards quantitatively, it is the candidate's responsibility to articulate how the quality of their work is commensurate with tenure and promotion to a given rank, in accordance with the *PRD*.

Note that in Music Education there is no distinction between online and print publications, provided that said publications follow peer-review mechanisms that are consistent with the standards discussed in the *PRD*. Beyond the indispensable peer-review mechanism, the impact of one's Scholarly, Creative, and Professional work may further be gauged by professional reviews and citations of the work by other established scholars or artists, as well as by external review reports (when appropriate/required).

Music Performance (including Conducting)

In Music Performance and Conducting, the terminal degrees are most frequently Doctor of Musical Arts (DMA) or Doctor of Music (DM), or, very rarely, Doctor of Philosophy (PhD). In some instances, artistic activity in the highest echelons of the profession, where terminal degrees are not the norm, may be considered commensurate with a terminal degree. Performance and Conducting are endeavors wherein the Scholarship of Artistic Expression is at the forefront. As an intrinsically creative process, Music Performance and Conducting also involve the Scholarship of Discovery and integrate historical, cultural, theoretical, emotional, and physiological knowledge. Thus, Music Performance and Conducting can also engage in the scholarships of Integration, Application, and/or Pedagogy. Consistent with the missions of the Department of Music, the School of the Arts and Communication, and the College, interdisciplinary work is also recognized and encouraged.

The items below constitute a select but representative list of Scholarly, Creative, and Professional activities that typically accompany a productive performance and/or conducting career. Performing artists and conductors:

- 1) are featured as a soloist or conductor in concert performances at professionally recognized venues;
- 2) perform for nationally and/or internationally recognized professional organizations;

- 3) are featured on commercially available recordings on professionally recognized labels, including CDs, online sources, or through other currently accepted technologies;
- 4) perform collaborately with reputable artist colleagues at professionally recognized venues;
- 5) hold positions in professional performing organizations, such as a symphony orchestra, chorus, band, opera/theater and their company-affiliated orchestra;
- 6) prepare and conduct concerts and staged productions at professionally recognized venues and/or with reputable artist colleagues;
- 7) receive regional, national, and/or international level prizes and/or professional recognition;
- 8) accepted or invited for competitive programs with regional, national, and/or international professional-level performing arts organizations;
- 9) give master classes, workshops, and/or lectures;
- 10) publish compositions, arrangements, and/or orchestrations available as hard or electronic copy through juried/vetted media;
- 11) have arrangements and/or orchestrations performed by professional ensembles and/or adopted for curricular performance by reputable secondary or collegiate organizations;
- 12) publish in reputable organs of the various national professional organizations or guilds with peer-review mechanisms;
- 13) publish music criticism for a regional, national, or international publication with peer-review mechanisms;
- 14) create, produce, and/or direct performances at professionally recognized venues and/or with reputable artist colleagues.

By the end of Year 5, performance and conducting candidates for Reappointment to the 7th year with tenure and promotion to the rank of Associate Professor must meet the following minimum standards with output produced since their appointment to the tenure-track at TCNJ:

- Two items from numbers 1) through 6) above with at least one item relating to numbers 1), 2), or 3);
- Four additional items from numbers 1) through 14).

Performance and conducting candidates for Promotion to the rank of Professor must meet the following minimum standards with output produced since their last promotion at TCNJ:

- Three achievements in numbers 1), 2), or 3) above;
- Six additional achievements in numbers 1) through 14) above.

Consistent with the *PRD*, it is the candidate's responsibility to articulate how the significance of performances at given venues are commensurate with tenure and promotion.

Music Technology

Music Technology is a field that, by its nature, combines disciplines. Scholarly, Creative, and Professional activities in Music Technology can encompass a range of topics including music production, new media, coding, sound design, live performance, music perception, interaction/UX design, audio recording, robotics, and creating web/mobile applications. Teacher-

scholars in Music Technology may define themselves variously as composers, researchers, audio recording engineers, performers, or creators of software or hardware systems that make music. Music technologists may be appointed in Music, Interactive Multimedia (IMM), and/or other departments, perhaps in joint appointment. It is the responsibility of the candidate to quantify the particular combination of scholarly modes and disciplines within which they work.

Individual candidates for Reappointment, Tenure, and Promotion in Music Technology should use the approved Disciplinary Standards in the Department of Interactive Multimedia as the basis for the evaluation of their Scholarly, Creative, and Professional activities. If a music technologist self-identifies as interdisciplinary, e.g., their work corresponds to elements of the Disciplinary Standards for Reappointment, Tenure, and Promotion in Music, they must identify the elements that are relevant to their individual activities and the evaluation of their work. They must discuss those elements with the PRC, Chair, and Dean of the department(s) and school(s) in which they serve or with which their work engages. Candidates in Music Technology must meet the minimum quantity articulated in their agreed upon Disciplinary Standards. Additionally, and in accordance with the *PRD*, it is the candidate's responsibility to articulate how the quality of their work is commensurate with tenure and promotion to a given rank in the department(s) and school(s) in which they are appointed and/or with which their work engages.

Music Theory, Musicology, and Ethnomusicology

In Music Theory, Musicology, and Ethnomusicology, the terminal degree is Doctor of Philosophy (PhD), or rarely in the case of Music Theory a Doctor of Musical Arts (DMA). Music theorists, musicologists, and ethnomusicologists primarily engage in The Scholarship of Discovery and The Scholarship of Integration, although some also engage in The Scholarship of Application, The Scholarship of Pedagogy, and/or Artistic Expression depending on their scholarly-creative specializations. Interdisciplinarity has become widespread in Music Theory, Musicology, and Ethnomusicology; consistent with the missions of the Department of Music, School of the Arts and Communication, and the College, interdisciplinary work is recognized and encouraged.

The primary Scholarly, Creative, and Professional activities of music theorists, musicologists, and ethnomusicologists includes, but is not limited to the following:

- 1) authorship of monographs, published by presses with peer-review mechanisms;
- 2) authorship of articles published in scholarly journals with peer-review mechanisms;
- 3) authorship of chapters/essays in edited, collected volumes that are published by presses with peer-review mechanisms;
- 4) authorship and presentation of papers and/or poster sessions, and/or participation on a panel at international, national, and regional conferences with peer-review mechanisms;
- 5) authorship of papers that are published in compiled or edited conference proceedings, from international, national, and regional conferences with peer-review mechanisms;
- 6) authorship of competitive grant applications that are reviewed through peer-review mechanisms;
- 7) editorship of critical/scholarly performance editions;

- 8) authorship of entries in reference sources, e.g., encyclopedias, dictionaries, handbooks, that are published by presses with peer-review mechanisms;
- 9) authorship of book- and/or recording and/or performance reviews in scholarly journals with peer-review mechanisms.

By the end of Year 5, Music Theory, Musicology, and Ethnomusicology candidates for Reappointment to the 7th year with tenure and promotion to the rank of Associate Professor must meet the following minimum standards with output produced since their appointment to the tenure-track at TCNJ:

- One item from 1) above, with the minimum expectation that the monograph is at least under contract;
- Three items from 2) and 3) above, with at least one being from 2);
- Three items from 4) and 5) above, with at least two being from 4);
- Two items from 6), 7), 8) and/or 9) above, with at least one being from 6). (Additional items from 2), 3), and/or 4) above, or for activities related to a candidate's specialization/expertise, may substitute for items from 7), 8), and/or 9).)

Music Theory, Musicology, and Ethnomusicology candidates for Promotion to the rank of Professor must meet the following minimum standards with output produced since their last promotion at TCNJ:

- At least one published item from 1) above;
- Three items from 2) and 3) above, with at least one being from 2);
- Three items from 4) and 5) above, with at least two being from 4);
- Two items from 6), 7), 8) and/or 9) above, with at least one being from 6). (Additional items from 2), 3), and/or 4) above, or for activities related to a candidate's specialization/expertise, may substitute for items from 7), 8), and/or 9).)

In all cases, in addition to the candidate's meeting of minimum standards quantitatively, it is the candidate's responsibility to articulate how the quality of their work is commensurate with tenure and promotion to a given rank, in accordance with the *PRD*.

Note that in Music Theory, Musicology, and Ethnomusicology, there is no distinction between online and print publications, provided that said publications follow peer-review mechanisms that are consistent with the standards discussed in the *PRD*. Beyond the indispensable peer-review mechanism, the impact of one's Scholarly, Creative, and Professional work may further be gauged by professional reviews and citations of the work by other established scholars or artists, as well as by external review reports (when appropriate/required).

Respectfully submitted on March 8, 2017 by
 The Department of Music Promotions and Reappointment Committee (Music PRC):
 Wayne Heisler Jr. and Tomoko Kanamaru, co-chairs; Gary Fienberg; Suzanne Hickman; John Leonard,
 Department of Music Chairperson, ex officio.