

Department of Music
The College of New Jersey
Disciplinary Standards for Reappointment, Tenure, and Promotion
[REVISED DRAFT, APRIL 2013]


The attached Disciplinary Standards for Music have been reviewed and approved by the Committee on Faculty Affairs, the Council of Deans, and the Provost.

To avoid creating a moving target for candidates for reappointment, the Disciplinary Standards in effect during a faculty member's first year of employment will be used for reappointment and tenure applications in years 1-4. Candidates for promotion will use the Disciplinary Standards in effect in the year in which they apply for promotion.




Department Chair 5/1/13

Date



Dean 5/3/13

Date



Provost 5/10/13

Date

The Department of Music will review its Disciplinary Standards in academic year 2015-2016

The Disciplinary Standards for scholarly and creative work in the Department of Music are consistent with the Missions of the Department, the School of the Arts and Communications, 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” (<http://www.tcnj.edu/~music/>). 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 (<http://www.tcnj.edu/~arts/index>), and supports the College’s Mission “to create, preserve and transmit knowledge, arts and wisdom” (<http://tcnj.pages.tcnj.edu/about/mission/>).

The Disciplinary Standards for scholarly and creative work in the Department of 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, we interpret the latter category as “teacher-scholars/-artists.” The Department of Music is exclusively undergraduate, and therefore candidates for reappointment, tenure, and promotion must possess a breadth of scholarly and creative interests commensurate with departmental responsibilities as well as the goals of Liberal Learning. The Disciplinary Standards for music recognize that, in pursuing coherent programs of scholarly and creative work that contribute to their primary disciplines, candidates for reappointment, tenure, and promotion also carry the College’s normal teaching load of nine Faculty Weighted Hours (FWH), i.e., three courses/course sections, per semester. Moreover, the Disciplinary Standards for music take into account that the College follows a four-year tenure clock, which is abbreviated in comparison to peer and aspirant institutions.

In general, the College’s foundational standards outlined in the *TCNJ Promotions and Reappointment Document* (<http://www.tcnj.edu/~academic/faculty.html>) are appropriate and/or translate faithfully to the Department of Music, including but not limited to the following:

- *“The best teachers remain devoted learners [and] that a serious and continuing commitment to scholarship complements and enriches teaching of the first order; therefore, the College values the scholarly and creative enterprise.”*
- *Recognition of a range of scholarly modes, including The Scholarship of Discovery, The Scholarship of Integration, The Scholarship of Application, The Scholarship of Pedagogy, and Artistic Expression.*
- *“finished [scholarly and creative] works will be submitted to an appropriate jury of peers for rigorous evaluation. The quality of work is defined by its significance in one’s field of inquiry and necessarily requires such peer review to validate the work’s significance. Normally, this means that the finished works, will be published, presented, or performed in a respected venue consistent with accepted scholarly [or creative] standards.”*
- *“Professional activities . . . are considered scholarly when they involve the creation rather than application of knowledge and impact significantly on one’s discipline.”*
- *Candidates for reappointment and tenure “should show steady progress toward a productive and coherent program of scholarship or creativity [with] clear promise of ongoing and maturing scholarship [and/or creative work].”*

- *“Promotion to Associate Professor requires continuing scholarly/creative/professional achievement. . . . Promotion to Professor requires a sustained pattern of achievement since attaining the rank of Associate Professor, with evidence indicating the maturation of the scholarly/creative/professional record.”*
- *A valuation of “scholarship [and creative] projects . . . that involve TCNJ students in a scholarly manner or are connected to our role in the larger community.”*
- *A valuation of “scholarly/creative/professional work [that] spans multiple disciplines,” and therefore “using elements of Disciplinary Standards from more than one department of program may be appropriate.”*
- *“There may be some years when the level of scholarly [or creative] activity is reduced (but not eliminated) due to an increase in teaching or service, such as serving as department chair. In such cases, the reduction in scholarship should not be counted against the candidate, but there should be evidence that the candidate’s scholarly/creative/professional activity has been maintained to some degree and has promise for full resumption when the other activities return to normal levels.”*

In support of its Mission and responsibilities within a primarily undergraduate college, the Department of Music is comprised of faculty members involved in six areas of scholarly/creative/professional work, which are specializations in music: Music Composition; Music Education; Music Performance (including Conducting); Music Technology; Music Theory; and Musicology/Ethnomusicology. As is the case in peer and aspirant departments, faculty of the Department of Music may work across specializations as befits their credentials and interests: indeed, such breadth is often necessitated by responsibilities in a primarily undergraduate institution. In all cases, candidates for reappointment, tenure, and promotion should discuss the elements of the Disciplinary Standards for music and their relative weightings as they apply to their individual scholarly/creative/ professional profiles with the departmental PRC, Department Chair, and Dean of the School of the Arts and Communication. Such discussions should take place already in the first year of the candidate’s appointment and continue at appropriate stages vis-à-vis reappointment, tenure, and promotion processes.

What follows are interpretations of the Disciplinary Standards for each specialization of music that address categories of scholarly/creative/professional work; criteria to evaluate different types of scholarly/creative/professional work; criteria to evaluate scope, quality, importance, and coherence of scholarly/creative program; and authorship (where applicable).

Note that these Disciplinary Standards will apply to promotion processes unfolding in academic year 2013–2014 and thereafter, and reappointment processes for faculty beginning their appointment at the College in academic year 2013–2014.

MUSIC COMPOSITION

Composers employed at colleges and universities usually have a Doctor of Musical Arts (DMA) or PhD in Composition, though some have terminal degrees in Music Theory. Many composers have undergraduate degrees in instrumental or vocal performance. College composers usually join their Music Theory colleagues in teaching the undergraduate Music Theory courses (see the section on Music Theory below). They also teach Composition courses, e.g., counterpoint,

orchestration. Creatively and professionally, the greater part of a composer's time and energy is devoted to composing rather than doing research as a music theorist would do (see Music Theory below). Instead, composers seek publication of their works through music publishers and recordings, and pursue live concert performances by professionally recognized artists in professionally recognized venues (which is equivalent to publication). Note that the context of the performance is more important for evaluating the creative work and its impact than the physical space or location of the venue itself, e.g., invitational and juried performances or those presented as part of a subscription series are weighted more heavily than a performance at a venue that was rented by the composer and/or an affiliated organization.

Typical activities of composers include:

- Creating original musical works for a variety of media, e.g., acoustic or electronic, solo, small or large ensembles—chamber, orchestral, choral, etc.—“classical,” popular, jazz, “ethnic.”
- Transcribing/orchestrating pre-existing works of their own creation or by other composers for other instrumentation/media.
- Publication of works via printed scores, commercial recordings, and/or performances by the composer or others of her/his original works. Again, greater weight given to off-campus, invited and/or juried performances in such venues as concert halls, institutions of higher learning, religious institutions, and/or reputable night clubs (in the area of jazz or popular music).

All of these activities are considered valid creative outlets for composers. Many composers are also highly accomplished performers who participate in the live performance and recording of their own works as well as those of others on the contemporary music scene, although this is not a requirement (see the Music Performance section below). Again, the context of the performance is more important for evaluating the creative work and its impact than the physical space or location of the venue itself, and in recognition of the standards for rigorous evaluation by a jury of peers outlined in the *TCNJ Promotions and Reappointment Document*, greater weight is given to off-campus, invited and/or juried activities.

As regards candidates for reappointment, tenure, and promotion in Music Composition, the Disciplinary Standards must retain flexibility due to the challenges of having new music performed, published, and/or recorded, e.g., the cost of performers and halls (particularly large orchestral and choral works), and the rapidly changing landscape of music publishing and recording. Most notably, innovative directions via the Internet have transformed the face of music publication and recording. Presently, one can film a performance in any location, be it home or on a concert stage, and put it on YouTube for the world to experience, or establish a website in which one's original scores and recorded performances can be purchased inexpensively online. The Internet has greatly impacted publishers, recording companies, and live concerts, and continues to blur the measures of traditional disciplinary standards. Although most online venues are not vetted and are not commensurate with peer-level publication in the academic sense, their impact has great potential and will often spread a composer's work to a far wider audience and peer group than any of the past means, and at low or no cost. Thus, specific outcomes obtained by these online means should not be ignored by peers when evaluating the accomplishments of

the college/university composer. In recognition of the standards for rigorous evaluation by a jury of peers outlined in the *TCNJ Promotions and Reappointment Document*, greater weight will be given to performances/publications of works on recognized professional internet sites. Establishing online visibility is necessary for currency in the field of composition and may contribute valuably to the presence of a composer and her/his music, thereby fuelling further creative and professional development. Thus, the value and quality of non-traditional venues such as the Internet should also be gauged by how work thereby disseminated grows out of *and* filters into the candidate's scholarly/creative/professional profile, and/or by impact factors such as relevance to a community or presence of online venue, e.g., do other venues respond to or grow out of it? Ultimately, it is the responsibility of the candidate to document and elucidate the significance and impact of her/his work in support of the application for reappointment, tenure, and promotion in Music Composition.

As stated in the introduction of this document, "faculty of the Department of Music may work across . . . specializations as befits their credentials and interests." In a primarily undergraduate liberal arts environment such as TCNJ, a versatile composer who may also perform and/or publish research in musicological or theoretical journals should be rated by his/her Department of Music peers according to her/his general achievements rather than output and publication (in all its forms stated above) of original compositions alone. Therefore, although the specialist who only composes would be expected to display a steady stream of compositions (generally two or more works per year, depending on length and complexity) and publication of the same in one or more of the media described above, this expectation may be modified for the composer who works in other areas as well (such as performing and publication of research). Again, candidates for reappointment, tenure, and promotion should discuss the elements of the Disciplinary Standards for Music as they apply to their individual scholarly/creative/professional profiles with the departmental PRC, Department Chair, and Dean of the School of the Arts and Communication. These discussions should concur with the standards outlined in the *TCNJ Promotions and Reappointment Document*: candidates for reappointment and tenure "should show steady progress toward a productive and coherent program of scholarship or creativity [with] clear promise of ongoing and maturing scholarship [and/or creative work]."

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 *TCNJ Promotions and Reappointment Document*, the creation and/or performance of new music by a faculty composer might enlist/collaborate with capable students (although this is not essential for reappointment, tenure, or promotion). When students are part of a faculty composer's creative work, the functions of teaching and scholarship/creativity must, however, be clearly articulated by the candidate. Scholarly/creative work with students engages them in the faculty composer's work (which might, in turn, inform teaching), and is weighted more heavily when disseminated beyond the campus in regional, national, or international contexts, and as the result of competitive vetted/juried processes.

For Music Composition, the criteria for reappointment and tenure adhere to the standards outlined in the *TCNJ Promotions and Reappointment Document*; again, candidates for reappointment and tenure "should show steady progress toward a productive and coherent program of scholarship or creativity [with] clear promise of

ongoing and maturing scholarship [and/or creative work].” In order to position themselves favorably for a tenure decision, candidates for tenure in Music Composition should aspire to the following guidepost: two substantial published compositions *or* an equivalent body of composed, performed, and/or recorded works completed during the candidate’s time as TCNJ faculty; *and* demonstrable progress towards publishing a further substantial work.

The criteria for promotion to Associate Professor adhere to the College’s standard for “continuing scholarly/creative/professional achievement since initial appointment,” and, like the College’s standard, “Promotion to Professor requires a sustained pattern of achievement since attaining the rank of Associate Professor, with evidence indicating the maturation of the scholarly/creative/ professional record.” One clear indicator of a scholarly/creative/professional program that is coherent, sustained, and maturing is the ways in which the candidate’s publications/performances/presentations build upon previous work and result in more completed work that contributes to a coherent artistic profile. Moreover, the Disciplinary Standards for Music Composition recognize the following non-comprehensive guide, adapted from the *TCNJ Promotions and Reappointment Document*:

Associate Professor	Professor
Publishing in selective peer-reviewed venues.	Continuing to publish in selective peer-reviewed venues.
Presenting at juried or peer-reviewed local, state, and regional conferences or professional organizations.	Giving presentations, including invitational presentations, at juried or peer-reviewed regional, national, and international conferences or professional organizations.
Having book manuscript under contract for publication.	Having one or more published books.
Obtaining grants and/or external funding, e.g., prizes, commissions.	Obtaining grants and/or external funding of significant merit, e.g., prizes, commissions.
Taking a leadership role in consulting activities or other professional practice demonstrating recognition of one’s scholarly/creative work at the regional, national, and/or international level.	Taking, being invited for, and/or initiating a leadership role in consulting activities or other professional practice, demonstrating recognition of one’s scholarly/creative work at the national and/or international level.

For each level of promotion, the candidate is expected to have completed a total of four works satisfying criteria from the relevant rubric with at least one pertaining to rows one, two or three *and* with the other three works satisfying criteria from at least one other row. Performances on the local and campus levels will not be weighted as heavily as those of a competitive/juried nature in regional, national, or international venues, just as internal grants will not be weighted as heavily as external ones. These numbers are only intended as guideposts and can be considered flexible when significant creative or scholarly accomplishments relating to criteria not specifically listed are substituted for those listed, or when substantial sustained accomplishments come from rows other than the first three.

MUSIC EDUCATION

Specialists in Music Education engage in the full range of scholarly modes outlined in the *TCNJ Promotions and Reappointment Document*, including Artistic Expression, e.g., music educators

who are engaged to conduct major performance ensembles such as a choir, the College Orchestra, Concert Band, Wind Ensemble, and/or Jazz Band. Again, candidates for reappointment, tenure, and promotion in Music Education should discuss the elements of the Disciplinary Standards for Music as they apply to their individual scholarly/creative/professional profiles with the departmental PRC, Department Chair, and Dean of the School of the Arts and Communication. Given that they often have considerable experience teaching at the pre-college level, music educators might pursue a program in The Scholarship of Pedagogy. Music Education scholarship may also be interdisciplinary in nature. Consistent with the missions of the Department, School, and College, interdisciplinary work is recognized and encouraged, and should ultimately follow the standards of the *TCNJ Promotions and Reappointment Document*.

The types of tangible scholarly outcomes for Music Education generally include the publication of scholarly articles, books, essays in collected volumes, papers in conference proceedings, and reviews. As per the standards outlined in the *TCNJ Promotions and Reappointment Document*, Music Education publications are weighted according to the importance of venue and extent of peer review. Peer-reviewed and invited publications carry the most weight, as do publications in national and international scholarly organs (as opposed to local or regional ones, or trade magazines). Note that online journals may carry as much weight as print journals according to their importance in the field and the extent of peer review. The quality and relevance of publications may further be gauged by reviews and citations of the work by other scholars.

Tangible scholarly outcomes for Music Education also include presentation at conferences or for exhibits or performances, as well as guest lectures. Again, peer-reviewed and invited presentations/lectures carry the most weight, as do presentations/lectures at national and international venues (as opposed to local or regional ones). Given the limitation of resources (especially travel funding), quality should be weighted over quantity in terms of international activities.

Note that for publications and presentations/lectures, assessment of their scope, quality, and importance relies heavily on the identity and stature of the publisher, organ, or sponsoring organization(s) in the field. For multi-authored works, the onus is on the candidate to demonstrate the nature and scope of their contribution(s).

Specialists in Music Education often engage in professional activities as part of their scholarly/creative/professional program. Again, the standards articulated in the *TCNJ Promotions and Reappointment Document* state that, "Professional activities . . . are considered scholarly when they involve the creation rather than application of knowledge and impact significantly on one's discipline." Examples of professional activities include community education/outreach, consulting for a school district, designing curricula for national or regional use, and/or creating national standards for an accrediting organization. The scholarly value and quality of professional work will be gauged by impact factors such as its relevance to a community, e.g., classroom adoption and/or outcomes of methods/findings, written evaluations by peers and/or professional organizations, as well as how said work filters into the candidate's ongoing pattern of scholarship.

Specialists in Music Education are uniquely suited to realize the College's valuation of "scholarship [and creative] projects . . . that involve TCNJ students in a scholarly [or creative] manner" as articulated in the *TCNJ Promotions and Reappointment Document* (although this is not essential for reappointment, tenure, or promotion). Given TCNJ's emphasis on the teacher-scholar model, scholarly/creative/professional work may involve the interface of a candidate's published/presented/professional 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/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 Music Educator's scholarly work, the functions of teaching and scholarship/creativity must, however, be clearly articulated by the candidate. Scholarly/creative work with students engages them in the faculty member's scholarship (which might, in turn, inform teaching), and is weighted more heavily when disseminated beyond the campus in regional, national, or international contexts, and as the result of competitive vetted/juried processes.

In recognition of the changing landscape of Music Education, diverse paths in scholarship/creative/professional activity and/or the establishment of new venues are recognized, e.g., popular media (magazines, newspapers, radio, TV), community-oriented work, or online venues such as blogs. Invited work or projects carry the most weight; the value and quality of such projects/work should be gauged by how it grows out of *and* filters into the candidate's ongoing pattern of scholarship, and/or by impact factors such as relevance to a community or presence of online venue, i.e., do other venues respond to or grow out of it? Ultimately, it is the responsibility of the candidate to document and elucidate the significance and impact of her/his work in support of the application for reappointment, tenure, and promotion in Music Education.

For Music Education, the criteria for reappointment and tenure adhere to the standards outlined in the *TCNJ Promotions and Reappointment Document*; again, candidates for reappointment and tenure "should show steady progress toward a productive and coherent program of scholarship or creativity [with] clear promise of ongoing and maturing scholarship [and/or creative work]." In order to position themselves favorably for a tenure decision, candidates for tenure in Music Education should aspire to the following guidepost: two substantial peer-reviewed articles in national- or international-level journals *or* an equivalent body of published work completed during the candidate's time as TCNJ faculty; *and* demonstrable progress towards preparation of a book manuscript (e.g., a body of presentations and articles that indicates a coherent big picture has formed, a book prospectus [or a draft thereof], communications with publishers).

For Music Education, the criteria for promotion to Associate Professor adhere to the College's standard for "continuing scholarly/creative/professional achievement since initial appointment," and, like the College's standard, "Promotion to Professor requires a sustained pattern of achievement since attaining the rank of Associate Professor, with evidence indicating the maturation of the scholarly/creative/ professional record." One clear indicator of a scholarly/creative/professional program that is coherent, sustained, and maturing is the ways in which the candidate's publications/presentations build upon

previous work and result in more completed work that contributes to a coherent scholarly profile. Moreover, the Disciplinary Standards for Music Education recognize the following non-comprehensive guide, adapted from the *TCNJ Promotions and Reappointment Document*:

Associate Professor	Professor
Publishing in selective peer-reviewed venues.	Continuing to publish in selective peer-reviewed venues.
Presenting at juried or peer-reviewed local, state, and regional conferences or professional organizations.	Giving presentations, including invitational presentations, at juried or peer-reviewed regional, national, and international conferences or professional organizations.
Having book manuscript under contract for publication.	Having one or more published books.
Writing applications for grants and/or external funding that are funded or well-reviewed.	Writing and obtaining grants and/or external funding of significant merit.
Taking a leadership role in consulting activities or other professional practice demonstrating recognition of one's scholarly/creative work at the regional, national, and/or international level.	Taking, being invited for, and/or initiating a leadership role in consulting activities or other professional practice, demonstrating recognition of one's scholarly/creative work at the national and/or international level.

For each level of promotion, the candidate is expected to have completed a total of four works satisfying criteria from the relevant rubric with at least one pertaining to rows one, two or three *and* with the other three works satisfying criteria from at least one other row. Presentations on the local and campus levels will not be weighted as heavily as those of a competitive/juried nature in regional, national, or international venues, just as internal grants will not be weighted as heavily as external ones. These numbers are only intended as guideposts and can be considered flexible when significant scholarly or creative accomplishments relating to criteria not specifically listed are substituted for those listed, or when substantial sustained accomplishments come from rows other than the first three.

MUSIC PERFORMANCE (including CONDUCTING)

Music Performance is an endeavor wherein the scholarship of Artistic Expression is at the forefront. As an intrinsically creative act, Music Performance also involves The Scholarship of Discovery. Because Music Performance integrates historical, cultural, theoretical, emotional, and bodily knowledge, it can also engage in the scholarships of Integration, Application, and Pedagogy.

There are many paths and modes of professional Music Performance: solo, ensemble, concert, incidental, art and commercial musics, live and recorded. Outcomes in the realm of Music Performance might also be manifest in a variety of additional scholarly activities in support of/related to performance, including but not limited to pedagogical research and publication, published musical criticism, composition, and musicological research and publication. As regards candidates for reappointment, tenure, and promotion in Music Performance, the Disciplinary Standards must retain flexibility due to the range of possible activities as well as the realities of a career as a performing academic, e.g., reconciling College obligations on the one hand with the necessity for travelling/touring on the other. While being a

teacher-scholar/artist might impact extensive performance opportunities abroad, particularly during the academic year, performances in regional and metropolitan area venues on the East coast are important and appropriate. As with the Disciplinary Standards for other sub-fields of music, quality should be weighted over quantity. Candidates for reappointment, tenure, and promotion in Music Performance should discuss the elements of the Disciplinary Standards for Music as they apply to their individual scholarly/creative/professional profiles with the departmental PRC, Department Chair, and Dean of the School of the Arts and Communication.

Evaluation of the quality and significance of Music Performance as a creative, scholarly endeavor is based on a range of indicators. Quality and significance can be assessed by the importance of the performance venue, the presenter, the ensemble and/or collaborators/co-performers. Note that the context of the performance is more important for evaluating the creative work and its impact than the physical space or location of the venue itself, e.g., invitational and juried performances or those presented as part of a subscription series are weighted more heavily than a performance at a venue that was rented by the performer and/or an affiliated organization. Invitations for featured performances and inclusion in select ensembles might result from an audition or competition and/or through the services of an agent. Selection can also result from professional reputation and networking. Also, candidates are encouraged to include professional critical reviews as documentation supporting the quality and significance of their activities. Again, assessment of the quality and significance of creative/scholarly work in Music Performance should retain flexibility given the varied nature of the profession. Consideration should also be given for the ephemeral nature of performances, which in representing perhaps only a single event (or moment) nevertheless may have required weeks, months, or years of preparation. Ultimately, it is the responsibility of the candidate to document and elucidate the significance and impact of her/his work in support of the application for reappointment, tenure, and promotion in Music Performance.

Interdisciplinary work can take a number of forms in Music Performance, including but not limited to collaborations with artists of visual and other performing arts (dance, theatre, poetry, etc.), collaborations utilizing emerging technologies, with social scientists, and/or entrepreneurial ventures. Again, in recognition of the standards for rigorous evaluation by a jury of peers outlined in the *TCNJ Promotions and Reappointment Document*, greater weight is given to off-campus, invited and/or juried activities.

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 TCNJ Promotions and Reappointment Document, a performer might enlist/collaborate with capable students (although this is not essential for reappointment, tenure, or promotion). Given TCNJ's emphasis on the teacher-scholar model, scholarly/creative/professional work may involve the interface of a candidate's presented/professional 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/professional work. Examples of such interfacing might include faculty bringing works presented in their professional career to on campus recitals and performances which feature newly discovered or commissioned repertoire or repertoire which is to be featured in an upcoming or current course or recording venture. Faculty recitals may also feature repertoire which is rarely heard, or that which has received new interest because of current scholarship or discovery. Such interfacing may also include new classes/curricula, independent

studies, and/or leading a Mentored Undergraduate Summer Experience (MUSE). When students are part of a faculty performer's creative work, the functions of teaching and scholarship/creativity must, however, be clearly articulated by the candidate. Scholarly/creative work with students engages them in the faculty performer's work (which might, in turn, inform teaching), and is weighted more heavily when disseminated beyond the campus in regional, national, or international contexts, and as the result of competitive vetted/juried processes.

The items below constitute a select but representative list of activities that typically accompany a productive performance career. Performers

1. Are featured as a soloist in concert performances at professionally recognized venues.
2. Perform with a nationally/internationally recognized organization.
3. Perform as an accompanist, collaborator, conductor, or chamber musician at professionally recognized venues and/or with reputable artist colleagues.
4. Hold positions in a professional performing ensemble such as an orchestra, chorus, band, opera company, and/or musical theater orchestra.
5. Are featured on commercially available recordings on professionally recognized labels, including CDs but also online sources or through other currently accepted technologies.
6. Prepare and conduct concerts and staged productions at professionally recognized venues and/or with reputable artist colleagues.
7. Compete successfully for regional, national, and/or international level prizes and/or professional recognition.
8. Participate in competitive programs with regional, national, or international professional-level performing arts organizations.
9. Conduct master classes and music workshops; greater weight given to off-campus, invited and/or juried activities in such venues as concert halls or institutions of higher learning.
10. Publish compositions, arrangements and/or orchestrations available as hard or electronic copy through juried/vetted media. (See also Music Composition above.)
11. Publish in reputable organs of the various national professional organizations or guilds.
12. Publish music criticism for a regional, national, or international publication in print or online.
13. Create, produce, and/or direct musical performances at professionally recognized venues and/or with reputable artist colleagues.

Regarding "venue," note again that the context of the performance is more important for evaluating the creative work and its impact than the physical space or location of the venue itself, e.g., invitational and juried performances or those presented as part of a subscription series are weighted more heavily than a performance at a venue that was rented by the performer and/or an affiliated organization.

For Music Performance, the criteria for reappointment and tenure adhere to the standards outlined in the *TCNJ Promotions and Reappointment Document*; again, candidates for reappointment and tenure "should show steady progress toward a productive and coherent program of scholarship or creativity [with] clear promise of ongoing and maturing scholarship [and/or creative work]." In order to position themselves

favorably for a tenure decision, candidates for tenure in Music performance should aspire to attain the following milestone achievements: two items from numbers one through six above, *and* two additional items from numbers one through thirteen above.

The criteria for promotion to Associate Professor adhere to the College's standard for "continuing scholarly/creative/professional achievement since initial appointment." This is achieved by building upon the portfolio begun in the tenure process and through attaining the following milestones achievements: two items from numbers one through six above with at least one item relating to numbers one or two; *and* three additional items from numbers one through thirteen above. In adherence to the College's standard for promotion to Professor, candidates for full promotion must demonstrate a "sustained pattern of achievement since attaining the rank of Associate Professor, with evidence indicating the maturation of the scholarly/creative/ professional record." This can be demonstrated through attaining three additional milestone achievements in numbers one and two above, and six additional achievements in numbers one through thirteen above. One clear indicator of a scholarly/creative/professional program that is coherent, sustained, and maturing is the ways in which the candidate's performances build upon previous work and result in more completed work that contributes to a coherent artistic profile.

Performances on the local and campus levels will not be weighted as heavily as those of a competitive/juried nature in regional, national, or international venues. The above numbers are only intended as guideposts and can be considered flexible when significant creative or scholarly accomplishments relating to criteria not specifically listed are substituted for those listed, or when substantial sustained accomplishments occur in a variety of areas.

MUSIC TECHNOLOGY

Music Technology is a field that, by its nature, combines disciplines. Music Technology specialists may define themselves variously as composers, researchers, audio recording and production engineers, performers, or creators of software or hardware systems that make music. They may have specialties in sound design, recording, production, interaction, live performance technologies, web/mobile applications, robotics, or other areas. Candidates for reappointment, tenure, and promotion in Music Technology should discuss the elements of the Disciplinary Standards for Music as they apply to their individual scholarly/creative/ professional profiles with the departmental PRC, Department Chair, and Dean of the School of the Arts and Communication.

Depending on their declared area(s) of specialization, Music Technologists could define their work along four of the five scholarly modes defined in the *TCNJ Promotions and Reappointment Document*: Discovery, Integration, Application, and Artistic Expression. It will be the responsibility of the candidate to articulate and describe the scholarly modes in which they have chosen to work, with weighted percentages if necessary, indicating the areas of emphasis in their scholarly/creative/professional work. The Department of Music PRC will verify that the quality and quantity of the candidate's total interdisciplinary contributions are sufficient and commensurate with scholarly engagement in other musical disciplines and with accepted standards at TCNJ.

Candidates in Music Technology who emphasize the Scholarship of Discovery in their work should follow similar expectations to those in research-based disciplines, publishing articles in selective peer-reviewed journals, presenting at juried regional, national, and international conferences, writing grant proposals, and engaging in consulting activities. (Regarding the latter, note again the College's standard for professional activities, which "are considered scholarly when they involve the creation rather than application of knowledge and impact significantly on one's discipline.")

Candidates in Music Technology who emphasize the Scholarship of Integration might work collaboratively with scholars in Computer Science, Engineering, Interactive Multimedia, or other disciplines. For these candidates, scholarly activities would include publishing articles in selective peer-reviewed or invited publications, presenting at juried conferences, giving invited lectures, writing grant proposals, and engaging in consulting activities. (Regarding professional activities, see the previous paragraph.) Given that the work might be accomplished in interdisciplinary teams, first authorship is not required and the number of authors might be variable. Rather, a record of consistent publication and evidence of substantial contributions to joint scholarship would be expected. For multi-authored works, the candidate must demonstrate the nature and scope of their individual contribution(s). In some cases, candidates in this area might use elements of Disciplinary Standards from other departments or programs, as determined by the PRC and candidate in consultation with the Dean of the School of the Arts and Communication, and in accordance with the *TCNJ Promotions and Reappointment Document*.

Candidates in Music Technology who emphasize the Scholarship of Application might work in a discipline where skills and practice are emphasized, such as audio recording, commercial music production, software engineering, new interfaces for musical interaction/performance, sound design, or robotics. For these candidates, some scholarly publication will be expected, but less than for those who emphasize Discovery or Integration. These candidates will be expected to create finished works that are submitted to an appropriate jury of peers for rigorous evaluation. The quality of work is defined by its significance, as measured by peer review. In some cases, the work produced by such candidates might be reviewed in public venues, e.g., newspapers and/or magazines in print or online, which should also carry some weight in consideration for tenure and promotion. Such reviews might reflect the "impact factor" of the work, including press and media attention, wide public distribution or commercial sales, patents, or reviews from music and media experts in traditional or online venues.

Candidates in Music Technology who emphasize the Scholarship of Artistic Expression in their work might define themselves primarily as composers or performers of electronic music. In the case of composers of electronic music or other new media, they should primarily follow the guidelines in the Music Composition section above; new media performers should primarily follow the guidelines in the Music Performance section above. These candidates will not be expected to publish scholarly articles, but rather seek performance, recording, and distribution of their work through peer-reviewed venues such as music publishers, recordings, and live concert performances in professionally recognized venues. Public installations, exhibits, and demonstrations may also be accepted in place of stage performances in this field. Reviews of concerts and recordings in recognized expert venues (either in online or traditional media) may also be considered for the "impact factor" of the work.

For all candidates in Music Technology, peer-reviewed and invited work carries the most weight, as does the distribution of one's work in national and international scholarly venues (as opposed to local or regional ones, or trade magazines). Online and popular media venues, e.g., magazines, newspapers, radio, TV, and/or blogs, may carry as much weight as print/traditional media, according to their importance and extent of peer review. The quality and relevance of publications may also be gauged by reviews and citations of the work by other scholars.

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 *TCNJ Promotions and Reappointment Document*, the scholarly and creative work of a faculty music technologist might enlist/collaborate with capable students (although this is not essential for reappointment, tenure, or promotion). Given TCNJ's emphasis on the teacher-scholar model, scholarly/creative/professional work may involve the interface of a candidate's published/presented/professional 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/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 music technologist's scholarly or creative work, the functions of teaching and scholarship/creativity must, however, be clearly articulated by the candidate. Scholarly/creative work with students engages them in the faculty member's scholarship/creativity (which might, in turn, inform teaching), and is weighted more heavily when disseminated beyond the campus in regional, national, or international contexts, and as the result of competitive vetted/juried processes.

For Music Technology, the criteria for reappointment and tenure adhere to the standards outlined in the *TCNJ Promotions and Reappointment Document*; again, candidates for reappointment and tenure "should show steady progress toward a productive and coherent program of scholarship or creativity [with] clear promise of ongoing and maturing scholarship [and/or creative work]." In order to position themselves favorably for a tenure decision, candidates for tenure in Music Technology should aspire to the following guidepost: two substantial, peer-reviewed articles in national- or international-level journals *or* an equivalent body of published, presented, or disseminated creative work completed during the candidate's time as TCNJ faculty; *and* demonstrable progress towards publishing, presenting, or disseminating a further substantial work (e.g., evidence of preparation of a book manuscript [a body of presentations and articles that indicates a coherent big picture has formed, a book prospectus (or a draft thereof), communications with publishers], studio production, software, an invention, compositions).

For Music Technology, the criteria for promotion to Associate Professor adheres to the college's policy showing "steady progress toward a productive and coherent program of scholarship or creativity since initial appointment," resulting in a "record of finished work conducted while at TCNJ and clear promise of ongoing and maturing scholarship." Likewise, promotion to Associate Professor adhere to the College's standard for "continuing scholarly/creative/professional achievement," and, like the College's standard, "Promotion to Professor requires a sustained pattern of achievement since attaining the rank of Associate Professor, with evidence indicating the maturation of the scholarly/

creative/professional record.” One clear indicator of a scholarly/creative/professional program that is coherent, sustained, and maturing is the ways in which the candidate’s publications/performances/presentations build upon previous work and result in more completed work that contributes to a coherent scholarly/artistic profile. Moreover, the **Disciplinary Standards for Music Technology** recognize the following non-comprehensive guide, adapted from the *TCNJ Promotions and Reappointment Document*:

Associate Professor	Professor
Publishing in selective peer-reviewed venues.	Continuing to publish in selective peer-reviewed venues.
Presenting at juried or peer-reviewed local, state, and regional conferences or professional organizations.	Giving presentations, including invitational presentations, at juried or peer-reviewed regional, national, and international conferences or professional organizations.
Having book manuscript under contract for publication.	Having one or more published books.
Writing applications for grants and/or external funding that are funded or well-reviewed.	Writing and obtaining grants and/or external funding of significant merit.
Taking a leadership role in consulting activities or other professional practice demonstrating recognition of one's scholarly/creative work at the regional, national, and/or international level.	Taking, being invited for, and/or initiating a leadership role in consulting activities or other professional practice, demonstrating recognition of one's scholarly/creative work at the national and/or international level.

For each level of promotion, the candidate is expected to have completed a total of four works satisfying criteria from the relevant rubric with at least one pertaining to rows one, two or three *and* with the other three works satisfying criteria from at least one other row. Presentations on the local and campus levels will not be weighted as heavily as those of a competitive/juried nature in regional, national, or international venues, just as internal grants will not be weighted as heavily as external ones. These numbers are only intended as guideposts and can be considered flexible when significant scholarly or creative accomplishments relating to criteria not specifically listed are substituted for those listed, or when substantial sustained accomplishments come from rows other than the first three.

MUSIC THEORY

Music Theory, like Musicology and Ethnomusicology (see section below), is primarily a research area. To some extent, the research methods and expectations for Musicology/Ethnomusicology and Music Theory overlap. But Musicology and Ethnomusicology concentrate on the historical, cultural, and/or social aspects of music while Music Theory traditionally involves detailed analysis of the structure and complexities of musical composition itself. Music Theory also overlaps with Composition, in that both disciplines share many of the required courses of study in analytical and compositional skills, i.e., the composer needs to understand the structure of music in order to gain the skills of her/his craft while the theorist needs insight into the creative compositional process in order to better comprehend and interpret the intricacies of musical structure. Like musicologists and ethnomusicologists, music theorists concentrate practically all their out-of-classroom energies on research, developing concepts, presenting at

conferences, and publishing their research findings. Therefore, the guidelines for these disciplines have considerable similarities (see Musicology/Ethnomusicology below).

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 *TCNJ Promotions and Reappointment Document*, a music theorist might enlist/collaborate with capable students (although this is not essential for reappointment, tenure, or promotion). Given TCNJ's emphasis on the teacher-scholar model, scholarly/creative/professional work may involve the interface of a candidate's published/ presented/professional 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/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 music theorist's work, the functions of teaching and scholarship/creativity must, however, be clearly articulated by the candidate. Scholarly/creative work with students engages them in the faculty member's scholarship/creativity (which might, in turn, inform teaching), and is weighted more heavily when disseminated beyond the campus in regional, national, or international contexts, and as the result of competitive vetted/juried processes.

For Music Theory, the criteria for reappointment and tenure adhere to the standards outlined in the *TCNJ Promotions and Reappointment Document*; again, candidates for reappointment and tenure "should show steady progress toward a productive and coherent program of scholarship or creativity [with] clear promise of ongoing and maturing scholarship [and/or creative work]." In order to position themselves favorably for a tenure decision, candidates for tenure in Music Theory should aspire to the following guidepost: two substantial, peer-reviewed articles in national- or international-level journals *or* an equivalent body of published work completed during the candidate's time as TCNJ faculty; *and* demonstrable progress towards preparation of a book manuscript (e.g., a body of presentations and articles that indicates a coherent big picture has formed, a book prospectus [or a draft thereof], communications with publishers).

For Music Theory, the criteria for promotion to Associate Professor adhere to the College's standard for "continuing scholarly/creative/professional achievement since initial appointment," and, like the College's standard, "Promotion to Professor requires a sustained pattern of achievement since attaining the rank of Associate Professor, with evidence indicating the maturation of the scholarly/creative/ professional record." One clear indicator of a scholarly/creative/professional program that is coherent, sustained, and maturing is the ways in which the candidate's publications/presentations build upon previous work and result in more completed work that contributes to a coherent scholarly profile. Moreover, the Disciplinary Standards for Music Theory recognize the following non-comprehensive guide, adapted from the *TCNJ Promotions and Reappointment Document*:

Associate Professor	Professor
Publishing in selective peer-reviewed venues.	Continuing to publish in selective peer-reviewed venues.
Presenting at juried or peer-reviewed local, state, and	Giving presentations, including invitational

regional conferences or professional organizations.	presentations, at juried or peer-reviewed regional, national, and international conferences or professional organizations.
Having book manuscript under contract for publication.	Having one or more published books.
Obtaining grants and/or external funding.	Obtaining grants and/or external funding of significant merit.
Taking a leadership role in consulting activities or other professional practice demonstrating recognition of one's scholarly/creative work at the regional, national, and/or international level.	Taking, being invited for, and/or initiating a leadership role in consulting activities or other professional practice, demonstrating recognition of one's scholarly/creative work at the national and/or international level.

For each level of promotion, the candidate is expected to have completed a total of four works satisfying criteria from the relevant rubric with at least one pertaining to rows one, two or three *and* with the other three works satisfying criteria from at least one other row. Presentations on the local and campus levels will not be weighted as heavily as those of a competitive/juried nature in regional, national, or international venues, just as internal grants will not be weighted as heavily as external ones. These numbers are only intended as guideposts and can be considered flexible when significant scholarly or creative accomplishments relating to criteria not specifically listed are substituted for those listed, or when substantial sustained accomplishments come from rows other than the first three.

Again, it should be emphasized that TCNJ is not a PhD-granting institution and that its professors often cross over into areas of music beyond their main disciplines. For example, many theorists, as well as composers, musicologists, and ethnomusicologists, are advanced and active performers, and there are theorists who are active composers. Likewise, many full-time performers are accomplished composers and researchers. This bears more significance in a primarily undergraduate, liberal learning environment such as that at TCNJ than it would in research universities. Therefore, accomplishments of significance in other areas should be considered in reviewing candidates for reappointment, tenure, or promotion for the music theorist or any of the other specialists in the Department. This is supported by the statement made in the introductory part of this document: "As is the case in peer and aspirant departments, faculty of the Department of Music may work across these specializations as befits their credentials and interests. . . ." Again, candidates for reappointment, tenure, and promotion in Music Theory should discuss the elements of the Disciplinary Standards for Music as they apply to their individual scholarly/creative/ professional profiles with the departmental PRC, Department Chair, and Dean of the School of the Arts and Communication.

MUSICOLOGY/ETHNOMUSICOLOGY

Musicologists and ethnomusicologists engage in the full range of scholarly modes outlined in the *TCNJ Promotions and Reappointment Document*, including Artistic Expression, e.g., musicologists and ethnomusicologists who are engaged in a performance area(s) relative to their research specialization(s) and activities as teacher-scholars. Traditionally, Musicology and Ethnomusicology were defined by distinct methodological bases, but the trend of interdisciplinary work in both disciplines has softened the difference to a degree in some research. Consistent with the missions of the Department, School, and College, interdisciplinary

work is recognized and encouraged, and should ultimately follow the standards of the *TCNJ Promotions and Reappointment Document*.

Moreover, the types of tangible scholarly outcomes are common to Musicology and Ethnomusicology, and include the publication of scholarly articles, books, entries in encyclopedias/dictionaries, essays in collected volumes, papers in conference proceedings, and reviews. As per the standards outlined in the *TCNJ Promotions and Reappointment Document*, musicological/ethnomusicological publications are weighted according to the importance of venue and extent of peer review. Peer-reviewed and invited publications carry the most weight, as do publications in national and international organs (as opposed to local or regional ones). Note that online journals may carry as much weight as print journals according to their importance and extent of peer review. The quality and relevance of publications may further be gauged by reviews and citations of the work by other scholars.

Tangible scholarly outcomes for Musicology and Ethnomusicology also include presentation at conferences or for exhibits or performances, as well as lectures. Again, peer-reviewed and invited presentations/lectures carry the most weight, as do presentations/lectures at national and international venues (as opposed to local or regional ones). Given the limitation of resources (esp. travel funding), quality should be weighted over quantity in terms of international activities.

Note that for publications and presentations/guest lectures, assessment of their scope, quality, and importance relies heavily on the identity and stature of the publisher, organ, or sponsoring organization(s) in the field. For multi-authored works, the onus is on the candidate to demonstrate the scope of their contribution(s).

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 *TCNJ Promotions and Reappointment Document*, musicological/ethnomusicological research might enlist/collaborate with capable students (although this is not essential for reappointment, tenure, or promotion). Given TCNJ's emphasis on the teacher-scholar model, scholarly/creative/professional work may involve the interface of a candidate's published/presented/professional 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/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 musicological or ethnomusicological research, the functions of teaching and scholarship/creativity must, however, be clearly articulated by the candidate. Scholarly/creative work with students engages them in the faculty member's scholarship/creativity (which might, in turn, inform teaching), and is weighted more heavily when disseminated beyond the campus in regional, national, or international contexts, and as the result of competitive vetted/juried processes.

In recognition of the changing landscape of Musicology and Ethnomusicology, diverse paths in scholarship/creative/professional activity and/or the establishment of new venues are recognized, e.g., popular media (magazines, newspapers, radio, TV), community-oriented work,

or online venues such as blogs. Invited work or projects carry the most weight; the value and quality of such projects/work should be gauged by how it grows out of *and* filters into the candidate's scholarship, and/or by impact factors such as relevance to a community or presence of online venue, i.e., do other venues respond to or grow out of it?

For Musicology and Ethnomusicology, the criteria for reappointment and tenure adhere to the standards outlined in the *TCNJ Promotions and Reappointment Document*; again, candidates for reappointment and tenure “should show steady progress toward a productive and coherent program of scholarship or creativity [with] clear promise of ongoing and maturing scholarship [and/or creative work].” In order to position themselves favorably for a tenure decision, candidates for tenure in Musicology or Ethnomusicology should aspire to the following guidepost: two substantial, peer-reviewed articles in national- or international-level journals *or* an equivalent body of published work completed during the candidate's time as TCNJ faculty; *and* demonstrable progress towards preparation of a book manuscript (e.g., a body of presentations and articles that indicates a coherent big picture has formed, a book prospectus [or a draft thereof], communications with publishers).

The criteria for promotion to Associate Professor adhere to the College standard for “continuing scholarly/creative/professional achievement since initial appointment,” and, like the College standard, “Promotion to Professor requires a sustained pattern of achievement since attaining the rank of Associate Professor, with evidence indicating the maturation of the scholarly/creative/professional record.” One clear indicator of a scholarly/creative/professional program that is coherent, sustained, and maturing is the ways in which the candidate's publications/presentations build upon previous work, and result in more completed work that contributes to a coherent scholarly profile. Moreover, the Disciplinary Standards for Musicology/Ethnomusicology recognize the following non-comprehensive guide, adapted from the *TCNJ Promotions and Reappointment Document*:

Associate Professor	Professor
Publishing in selective peer-reviewed venues.	Continuing to publish in selective peer-reviewed venues.
Presenting at juried or peer-reviewed local, state, and regional conferences or professional organizations.	Giving presentations, including invitational presentations, at juried or peer-reviewed regional, national, and international conferences or professional organizations.
Having book manuscript under contract for publication.	Having one or more published books.
Obtaining grants and/or external funding.	Obtaining grants and/or external funding of significant merit.
Taking a leadership role in consulting activities or other professional practice demonstrating recognition of one's scholarly/creative work at the regional, national, and/or international level.	Taking, being invited for, and/or initiating a leadership role in consulting activities or other professional practice, demonstrating recognition of one's scholarly/creative work at the national and/or international level.

For each level of promotion, the candidate is expected to have completed a total of four works satisfying criteria from the relevant rubric with at least one pertaining to rows one,

two or three; *and* with the other three works satisfying criteria from at least one other row. Presentations on the local and campus levels will not be weighted as heavily as those of a competitive/juried nature in regional, national, or international venues, just as internal grants will not be weighted as heavily as external ones. These numbers are only intended as guideposts and can be considered flexible when significant creative or scholarly accomplishments relating to criteria not specifically listed are substituted for those listed, or when substantial sustained accomplishments come from rows other than the first three.

April 2013

The Department of Music Personnel Committee:

Wayne Heisler Jr. and Tomoko Kanamaru, co-chairs; Suzanne Hickman, Roger McKinney; Gary Fienberg,

Department of Music Chairperson, ex-officio

[NB: with input from Teresa Nakra, who is on sabbatical and thus DPC leave in spring 2013]