

University of South Carolina School of Music  
**TENURE AND PROMOTION PROCEDURES AND CRITERIA**  
**Approved by the School of Music on September 14, 2015**  
**Approved by the University Committee on Tenure and Promotion on February 24,**  
**2016**

## INTRODUCTION

General procedures governing faculty tenure and promotion have been approved by the voting members of the faculty of the University of South Carolina and are outlined in the *Faculty Manual*. (Detailed guidelines appear in the current version of *A Guide to USC-Columbia Tenure and Promotion Procedures* issued by the University Committee on Tenure and Promotion.) Specific guidelines and methods of carrying out the University procedures in the School of Music are set forth in this document. These procedures and criteria are consistent with the Faculty Manual in force at the time of their approval by the University Committee on Tenure and Promotions (UCTP).

### Statement of Mission

Music is an essential component of the human experience. The University Of South Carolina School Of Music exists to transform lives through excellence in music teaching, performance, creative activities, research, and service. Toward these ends, the school endeavors to:

- prepare musicians for professional careers and leadership in music teaching, performance, composition, research, and related fields;
- serve as a cultural and educational center of excellence for the State of South Carolina and the nation;
- generate research and other creative activities in music that have local, national, and international impact;
- provide meaningful music experiences for all University students through courses designed to foster an awareness of the role of the arts in society;
- enhance the University of South Carolina’s commitment to become one of the finest public universities in America.

### Qualifications for Appointment

Qualifications for appointment, set forth below, are not intended as justification for automatic promotion. These qualifications are included here as examples of “consistency” and “durability” at the various ranks.

**Professor** To be eligible for appointment at the rank of professor, a faculty member must have a record of outstanding performance usually involving both teaching and research/creative activity, or recognized professional contributions. The faculty member normally is expected to hold the earned doctor’s degree and have at least nine years of effective, relevant experience.

**Associate Professor** To be eligible for appointment at the rank of associate

professor, a faculty member must have a record of strong performance usually involving both teaching and research/creative activity, or recognized professional contributions. The faculty member normally is expected to hold the earned doctor's degree and must possess strong potential for further development as a teacher and scholar.

**Assistant Professor** To be eligible for appointment at the rank of assistant professor, a faculty member normally is expected to hold the earned doctor's degree or its equivalent and must possess strong potential for development as a teacher and scholar.

#### Description of Faculty Duties and Responsibilities

The duties and responsibilities of faculty members in the School of Music comprise one or more teaching activities that may be grouped under three broad categories: academic, applied, and ensemble. The academic faculty is concerned primarily with classroom teaching; the applied faculty is involved with instrumental or vocal instruction, usually on a one-on-one basis; the ensemble faculty is primarily engaged in directing large performing forces (orchestra, band, chorus, opera). The position and duties of each individual faculty member often vary in the proportions of, and relative importance played by, these three categories. Further explanation is provided in Appendix I. Faculty members will be evaluated under the category or categories determined at their initial appointment; any departure from this rule will be made by the dean, and any changes in duties and/or responsibilities should be indicated by the dean in writing to the faculty member at the time such changes are instigated. Candidates for tenure or promotion would be advised to include in their files specific definition of their position and duties.

For the purposes of this document, the terms *Research/Creative Activity* shall encompass the normal avenues of academic research as well as the wide scope of activities in which musicians are typically engaged. These include, but are not limited to: performance, composition, ensemble direction, and conducting.

#### Academic

The mission and professional activities of classroom teachers, primarily in Music History, Music Theory, Music Education and Piano Pedagogy, are similar to those of classroom teachers in other colleges at the University of South Carolina. The teaching load of academic faculty is normally the equivalent of five or six three-credit courses per academic year. These faculty members, however, may also be engaged in other musical activities such as performance, applied instruction, ensemble direction, and composition. The academic faculty are additionally responsible for thesis and dissertation direction as a result of the research requirements for various graduate degrees.

#### Applied

Applied teachers engage in mentor relationships with their students that are unduplicated in the academic setting. In addition to ongoing teaching and supervision

of individuals, applied teachers also prepare students for frequent public appearances in the form of recital performances, competitions, and semester jury examinations, or in the case of applied composition, the preparation of students for public exposure of their original music through concerts, reading opportunities and contests. Recruitment efforts, often aided through the establishment of a distinguished professional reputation, are an additional responsibility. Applied teachers normally carry 18 contact hours per week of one-on-one studio teaching. The teaching load for applied teachers may be adjusted for those who also teach classes, conduct ensembles, or have additional responsibilities such as thesis or dissertation direction. Applied teachers are also responsible for attending recitals and jury examinations within their areas.

Most applied teachers are active performers and need to spend a considerable amount of time developing and maintaining their own performance skills. These activities require a high level of physical, intellectual, and artistic refinement. The expectation of scholarly research/creative activity is realized primarily through such performance activity.

#### Ensemble/Opera

Ensemble directors have responsibilities in addition to conducting ensembles, and teaching loads reflect the unique nature of each appointment. Ensemble directors are charged with recruiting talented instrumentalists and singers into their ensembles, arranging and preparing performances, conducting rehearsals, obtaining scores and performance rights, and in some cases, composing or arranging music. In addition to the presentation of concerts by performing ensembles on campus, they are responsible for arranging invitations and concert performances for USC ensembles at national and regional level conferences and at other professional venues. Ensemble directors are often expected to assist other University units in planning and providing musical entertainment for special events. In addition, they may participate in the school's conducting program and act as mentors for graduate conducting students. Ensemble directors may additionally be involved in solo performance, classroom teaching, thesis or dissertation direction, and/or applied teaching. Ensemble directors share with applied faculty members the responsibility for recruiting good performers. This often includes acting as liaison with public schools and serving as guest conductors, clinicians, and/or adjudicators. Ensemble directors may also be involved in planning, organizing, and directing events that motivate talented high school musicians to visit the University campus.

#### Joint Appointments

Consistent with FM (12/17/13, p. 24-25), "Any department that is the primary unit for one or more faculty members with joint appointments must include in its criteria processes for (1) involving each secondary department or program in the selection of outside evaluators; (2) making the candidate's file available to eligible faculty of each secondary unit; and (3) obtaining formal input from the eligible faculty of each secondary unit and placing it in the candidate's file at least five working days prior to the unit's vote on the application. Faculty who are members of both the primary and

secondary unit can only vote in the primary unit.”

## I. MEMBERSHIP AND OFFICERS OF THE TENURE AND PROMOTION COMMITTEE

The School of Music Tenure and Promotion Committee comprises all tenured members of the music faculty. It is responsible for the formulation and implementation of procedures on tenure and promotion. The committee considering promotion shall include all tenured faculty members of higher rank than the candidate and the committee considering tenure shall include tenured faculty of equal or higher rank. Officers of the Select Tenure and Promotion (Select T&P) Committee shall hold the rank of full-professor and consist of a chair, chair-elect, and a third member (selected by tenured faculty). Each officer of the Select T&P committee shall serve a period of three years with the chair rotating off the committee at the close of the chair’s period of service.

The select Tenure and Promotion Committee share in the following duties:

- Advise our T & P candidates in the preparation of their files

- Chair the T & P Unit meetings

- Write summary reports for 3<sup>rd</sup> Year review candidates

- Communicate with the Unit T & P Committee in a timely manner about how to access files prior to the relevant meetings.

## II. ELIGIBILITY FOR TENURE OR PROMOTION

Only full-time faculty members holding the rank of assistant professor, associate professor, or professor are eligible for tenure. All non-tenured tenure-track faculty are considered for tenure, and all faculty members below the rank of professor are considered for promotion each year. Consideration at the unit level is automatic unless the faculty member requests in writing that consideration are deferred until the following year. Consideration is required for a candidate in his/her penultimate year of the probationary period.

In certain rare cases a candidate for faculty appointment may be recommended for tenure on appointment. In such a case, the candidate’s file will be reviewed and voted upon by the School of Music Tenure and Promotion Committee according to the relevant criteria.

Extension of the probationary period for tenure is automatically granted in some circumstances and may also be granted upon request for other unexpected circumstances:

**Leave** Time during which the faculty member is on leave, either with or without pay, will not be counted as part of the probationary period.

**Extensions** Non-tenured faculty members will be automatically granted an extension of the probationary period in the event of the birth or adoption of a child, or the death of the faculty member’s spouse/partner or child if notice is provided in accordance

with applicable university policy. An extension of the probationary period may also be granted upon request in the case of serious illness or death of a spouse/partner, child or close family member, the placement of a foster child or other circumstances or commitments creating a need for additional time for the faculty member to demonstrate fully his or her professional qualifications for reappointment or tenure. Notification and documentation are required for both automatic and requested extensions. Complete procedures for obtaining an extension are set forth in University Policy ACAF 1.31. Extension of Faculty Tenure-Track Probationary Period issued by the Provost's Office.

In cases where faculty members have been in probationary status for more than their normal probationary period due to an extension or extension(s) of the probationary period pursuant to University Policy ACAF 1.31 Extension of Faculty Tenure-Track Probationary Period, they shall be evaluated as if they had been in probationary status for the normal probationary period, not longer.

#### Minimum Years of Service Prior to Tenure

Faculty members appointed at the rank of assistant professor who have not previously held tenure-track positions at another institution of higher learning normally will not be recommended for tenure until they are in at least their fourth year at the University of South Carolina. Faculty members appointed at the rank of associate professor or professor who have not previously held tenure-track positions at another institution of higher learning normally will not be recommended for tenure until they are in at least their third year at the University of South Carolina. Time served as a non-tenure track faculty member is not considered part of the probationary period for tenure consideration. There is no difference between the standards applied to faculty who apply for tenure in the penultimate year of the probationary period and those who apply for tenure prior to the penultimate year.<sup>1</sup>

#### Deadline for Tenure Decisions Concerning Probationary Faculty

Before the end of the probationary period, a decision will be made to grant or deny tenure. If the decision is to deny tenure, notice will be given by letter dated and postmarked before the end of the penultimate year of the maximum probationary period. For faculty with a nine-month appointment with a tenure start date of August 16, the penultimate year ends on May 15. For faculty with a nine-month appointment with a tenure start date of January 1, the penultimate year ends on December 31. For faculty with a twelve-month appointment, the penultimate year ends on August 15. If notice is not given in the time and manner stated above, the appointment of the faculty member will thereafter be a continuous (or tenured) appointment. Non-reappointment in conjunction with denial of tenure in the penultimate year may be grounds for a grievance under the full provisions of the Academic Grievance Procedures.

#### Choice of Criteria

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<sup>1</sup> *Faculty Manual*, December 2013, p .28

Faculty hired into the tenure track on or after January 1, 1995, may elect either the unit tenure and promotion criteria in effect at the time of their hiring or the unit criteria in effect at the time of their application for promotion. For all subsequent promotions the faculty member shall be responsible for meeting unit criteria and university standards in effect at the time of their application for that promotion.

### III. PROCEDURES AND DOCUMENTATION

#### A. Procedures

During the spring semester the dean shall give all appropriate music faculty written notice so that those desiring consideration for promotion and/or tenure during the coming academic year may prepare their tenure and promotion file. Meetings of the committee shall be set in accordance with the yearly calendar for tenure and promotion published by the Provost's Office. The committee chair shall notify all tenured faculty in advance of the upcoming deliberations so that each candidate's file may be examined prior to the first meeting of the committee.

The School of Music may appoint faculty members who have had important experience in fields other than higher education, e.g., as professional performers or public or private school teachers. Their past professional experience may be taken into consideration in deliberations about tenure and promotion. The tenured faculty may also consider relevant time in rank at other institutions of higher learning. Each candidate's file will be examined and discussed with respect to length of service as well as the candidate's perceived progress toward the next rank, including review by external referees.

**Notice of Meeting.** The dean shall be notified by the unit committee chair of the pending meeting of the committee. However, any administrator who will be making an administrative recommendation in a tenure or promotion case shall not attend the meeting or participate in the discussion at which the case is considered by the unit tenure and promotion committee unless invited by the committee chair.

At the conclusion of the meeting of the T & P Unit Committee, ballots will be distributed electronically to those who attended the meeting and a deadline set for their submission. Any otherwise eligible faculty member who has a conflict of interest or a family or other close personal relationship with the candidate that could affect his or her objectivity shall not vote or otherwise participate in the process.<sup>2</sup> Absentee ballots must be requested from the dean's office prior to the meeting. A faculty member on leave may vote only upon notification to the Select T&P Chair or dean of a desire to do so before beginning the leave. Each member shall vote "yes", "no" or "abstain." Each vote must be accompanied by a written justification that is to be based solely on the criteria described herein. No material may be attached to the written justification. A vote of "abstain" will not count toward the total votes in

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<sup>2</sup> The Chair of the select T & P committee will note discrepancies in numbers due to this situation.

determining the existence of a majority vote.

In the decision year (i.e., the penultimate year of a candidate's probationary period for tenure), a candidate's file will be sent forward administratively if the appropriate committee members recommend promotion and/or tenure by a majority of the votes cast, including abstentions. Any candidate dissatisfied with the committee's decision may request in writing that the committee chair send his/her file forward. The committee chair shall notify all music faculty, including those on leave, of the committee's recommendations for tenure and promotion. In addition, the chair shall notify all music faculty when a candidate appeals the committee's recommendation. Each music faculty member, whether or not he or she is authorized to vote on a particular candidate, may write a letter to the dean, and such letters shall become part of the candidate's file at the level to which the letter is addressed.

The dean may address the committee's recommendations in any way he or she desires, but all recommendations, statements, and endorsements must be forwarded through the appropriate administrative channels to the University president.

## B. Documentation

The candidate bears primary responsibility for preparation of the file on which the decision will be based. Each year the provost will send to the dean directions for organization of the files, which will be forwarded to the candidates.

Candidates are advised to attend the annual Tenure and Promotion Workshop<sup>3</sup> presented by the chair of the University Committee on Tenure and Promotion (UCTP) and to consult with the chair of the School of Music Select Tenure and Promotion Committee as they prepare their file. It is the responsibility of the candidate and the Select T&P Chair to see that the file of each individual faculty member is arranged in accordance with the established format for tenure and promotion files.

A candidate's tenure and promotion file shall consist of an official dossier (primary file) as well as any supporting materials (secondary file). The candidate shall be certain that appropriate materials have been prepared and submitted for all sections for which he/she is responsible and shall include a sheet listing the materials he/she has included in the file.

### Primary File

The candidate should refer to page 7 of the UCTP Guide when preparing his/her primary file. The primary file must include copies of all Colleague Evaluation Committee (CEC) and Third-Year Review reports, which contain summaries of all peer teaching evaluations. Also included must be a summary (prepared as directed by the Select T&P Chair) of all student evaluations administered since the candidate's appointment or previous promotion at the University of South Carolina (copies of student surveys should be included as supporting materials in the secondary file).

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<sup>3</sup> Check the Provost's Tenure and Promotion website for details: <http://www.sc.edu/tenure/>.

These summaries will become a confidential part of the candidate's file.

The summary of student surveys should give context to student evaluations of the faculty member's classroom teaching by noting, e.g., whether evaluations of a particular class historically have been low; in a multi-section course, how the faculty member's evaluation scores compare with those in the other sections; or whether poor evaluation scores are correlated to a faculty member's strict grading standards.

In the case of a joint appointment, the letter of appointment and the memorandum of understanding (MoU) must be included. In the case of faculty holding a joint appointment, the primary unit (Dean or unit chair) is responsible for obtaining formalized input from the faculty of the secondary unit, which shall be placed in the candidate's file as information at least five working days prior to the unit vote.

#### Secondary File

Each candidate's secondary file must include documentation of teaching, research/creative activity, and service sufficient to establish the claims of the candidate to merit tenure or promotion. Without a satisfactory secondary file, those who must judge the file both inside and outside the unit will not have an adequate basis to judge the candidate.

#### Evaluation of Research/Creative Activity

At least five evaluations of the candidate's research/creative activity will be obtained from impartial scholars at peer or peer aspirant institutions within the field, outside the University of South Carolina. If a person can be shown to be one of the leading scholars or artists in a particular field, that person may be used as an outside evaluator even if he or she is at an institution that is not peer or peer aspirant. Non-university specialists may be used as outside evaluators; however, the majority of evaluators normally must be persons with academic affiliations. Persons who have co-authored publications, collaborated on research/creative activity, or been colleagues or advisors of the applicant normally should be excluded from consideration as outside evaluators. All evaluators must be asked to disclose any relationship or interaction with the applicant. The outside evaluators will be selected by the Dean in consultation with the Select T&P Committee Chair, except as provided below for jointly appointed faculty.

Each evaluator should be provided with a letter requesting the evaluation and informing the evaluator of the unit's relevant criteria for tenure or promotion, the candidate's vita and publications, and other materials evidencing the candidate's research/creative activity or such portion of the candidate's research/creative activity as the evaluator is being asked to evaluate. The evaluator will be asked to evaluate the quality of the research/creative activity and scholarship/artistic merit, including the quality of publication or performance venues. Where appropriate, the evaluator will be asked to evaluate the quantity of the candidate's research/creative activity and scholarship/artistic merit.

A summary of the professional qualifications of each outside evaluator or a copy of

each evaluator's curriculum vitae must be included in the file, along with a copy of the letter sent to the evaluator.

#### IV. CRITERIA FOR TENURE AND PROMOTION

These Tenure and Promotion criteria are adopted by the tenured faculty of the School of Music to fit its particular needs, in recognition of the diverse responsibilities of the School faculty. These criteria are not intended to prescribe a uniform pattern of accomplishments that must be achieved by all candidates for tenure and promotion. Rather, they identify ways of evaluating accomplishments in the three areas of research/creative activity, teaching, and service while permitting the flexibility necessary to accommodate the individual talents and interests of the School of Music faculty within the guidelines set by the University in the Faculty Manual. Candidates should include in the Personal Statement a description of their activities in research/creative activity, teaching, and service and the pertinence of these activities to the mission and goals of the School of Music and the University. If a Personal Statement is not included, the candidate should so describe these activities in the documentary evidence.

Faculty members in the areas of Music History, Music Theory and Composition, Music Education, and Piano Pedagogy will normally hold the earned doctor's degree and will have a record of scholarly achievement beyond the doctorate. Applied faculty and ensemble directors are often recruited from the ranks of established performers and artist-teachers. The performance level and artistic success of the professional experience should be considered along with the academic credentials of the candidate.

##### Standards of Assessment

The School of Music uses adjectival standards to rate a candidate's performance and uses the following terminology: outstanding, excellent, good, fair, and unacceptable. These are defined as follows:

**Outstanding** The candidate's performance is far above the minimally effective level. In regard to research/creative activity, output is of very high quality, and a national/international reputation is evident.

**Excellent** The candidate significantly exceeds the minimally effective level of performance. In regard to research/creative activity, output is already of high quality, and a national/international reputation is clearly possible, if not likely.

**Good** The candidate's performance is clearly above the minimally effective level. In regard to research/creative activity, he or she shows promise of high quality in the future.

**Fair** The candidate meets the minimally effective level of performance.

**Unacceptable** The candidate has accomplished less than the minimally effective level of performance.

### Tenure

Unit criteria for tenure at the rank of associate professor shall require, at a minimum, evidence of excellence in either research and/or creative activities or teaching, accompanied by a good record in the other areas, and evidence of progress toward establishing a national or international reputation in a field. Criteria for tenure at any rank must require evidence of consistency and durability of performance.

The candidate's entire professional career will be assessed, but particular emphasis will be placed on development while serving on the faculty at the University of South Carolina. If a candidate was hired as an untenured associate or full professor, the unit may consider previous experience in assessing the candidate's record of prior teaching. A candidate for tenure who is currently at the rank of assistant professor or above must demonstrate, during a probationary period, consistent growth and development in the areas of teaching, research/creative activity, and service. The candidate's record will indicate a degree of consistency and durability of performance that could be expected to lead to the achievement of a national professional visibility, thereby enhancing the image of the School and the University. This would be achieved by significant accomplishment of tasks listed in the local/regional section of the relevant appendices and achievement of some of the tasks listed in the national/international section.

Usually the School of Music Committee on Tenure and Promotion will recommend un-tenured candidates for promotion and tenure during the same year. An exception can occur if a candidate was hired at the rank of associate professor; in such circumstances these candidates could be recommended for tenure without promotion according to the criteria outlined. A faculty member may not be tenured at the rank of assistant professor.

### Promotion from Assistant Professor to Associate Professor

The candidate's entire professional career will be assessed, but particular emphasis will be placed on development while serving in the rank of assistant professor at the University of South Carolina.

An assistant professor may apply for promotion to associate professor without applying for tenure if the faculty member is not in the penultimate year of the maximum probationary period. Promotion to the rank of associate professor shall require, at a minimum, evidence of excellence in either research/creative activity or teaching, accompanied by a good record in the other areas. This would be achieved by significant accomplishment of tasks listed in the local/regional section of the relevant appendices and achievement of some of the tasks listed in the national/international section of the relevant appendices.

**Excellent Teaching** A record of excellent teaching will be determined through positive colleague evaluation (including observations of teaching and student performance) of activities listed in the local or regional section of the relevant appendices that achieve an assessment of excellent; positive student evaluations (and through significant accomplishment of some of the tasks listed in the national/international section of the relevant appendices.

**Good Teaching** A record of good teaching will be determined through positive colleague evaluation (including observations of teaching and student performance) of activities listed in at least the local or regional section of the relevant appendices and positive student evaluations .

**Excellent Research/Creative Activity** Excellence in research/creative activity will be defined as achieving a rating of excellent from peers and outside referees in their evaluation of the activities listed in local/regional section of the relevant Appendices, and through significant accomplishment of some of the tasks listed in the national/international section of the relevant appendices.

**Good Research/Creative Activity** A good record in research/creative activity will be characterized by achieving a rating of good from peers and outside referees in their evaluation of the activities listed in at least the local/regional section of the relevant Appendices.

**Good Service** A good record in service will be characterized by achieving a rating of good from colleagues in their evaluation of the activities listed in at least the local/regional section of the relevant Appendices.

#### Promotion from Associate Professor to Professor

The candidate's entire professional career will be assessed, but particular emphasis will be placed on development while serving in the rank of associate professor at the University of South Carolina.

Promotion from associate professor to professor and tenure at the rank of professor shall require evidence of excellence in research/creative activity, a record of excellence in teaching, a service record that is at least good, and evidence of national or international stature in the field.

The faculty member is normally expected to hold the earned doctor's degree or equivalent professional experience and have at least nine years of effective and relevant experience. Candidates for promotion to the rank of Professor must demonstrate that their activities have contributed to the establishment of a national and/or international reputation. This would be achieved by significant accomplishment of tasks listed in the national/international section of the relevant appendices.

Candidates for promotion to professor must demonstrate a sustained and excellent

record of achievement in the area of research/creative activity, a record of excellence in teaching, and a good level of service.

**Excellent Teaching** A record of excellent teaching will be determined through positive colleague evaluation (including observations of teaching and student performance) of activities listed in the local or regional section of the relevant appendices that achieve an assessment of excellent; positive student evaluations and through significant accomplishment of some of the tasks listed in the national/international section of the relevant appendices.

**Good Teaching** A record of good teaching will be determined through positive colleague evaluation (including observations of teaching and student performance) of activities listed in at least the local or regional section of the relevant appendices and positive student evaluations.

**Excellent Research/Creative Activity** Excellence in research/creative activity will be defined as achieving a rating of excellent from peers and outside referees in their evaluation of the activities listed in local/regional section of the relevant Appendices, and through significant accomplishment of some of the tasks listed in the national/international section of the relevant appendices.

**Good Research/Creative Activity** A good record in research/creative activity will be characterized by achieving a rating of good from peers and outside referees in their evaluation of the activities listed in at least the local/regional section of the relevant Appendices.

**Good Service** A good record in service will be characterized by achieving a rating of good from peers in their evaluation of the activities listed in at least the local/regional section of the relevant Appendices.

#### Faculty with Joint Appointments

The criteria for granting tenure or promotion to a jointly appointed faculty member shall be those of the primary unit. For faculty holding joint appointments, each secondary unit must be given an opportunity to propose outside evaluators and to comment on evaluators proposed by the primary unit. Primary and secondary units should work together to obtain a suitable, representative group of evaluators. In any event, an evaluation must be solicited from at least one evaluator nominated or approved by each secondary unit.

When the School of Music is the secondary unit for one or more faculty members with joint appointments, the views of all faculty eligible to participate in evaluation of the candidate are to be outlined in a memorandum of understanding (MoU).

When the School of Music is the primary unit for one or more faculty members with joint appointments, processes for (1) involving each secondary department or program in the selection of outside evaluators; (2) making the candidate's file

available to eligible faculty of each secondary unit; and (3) obtaining formal input from the eligible faculty of each secondary unit and placing it in the candidate's file at least five working days prior to the unit's vote on the application will be included in the memorandum of understanding (MoU).

In the case of a faculty member holding a joint appointment, notice shall also be given to the appropriate administrator of the secondary unit by either the dean or the chair of the unit committee on promotion and tenure. The administrator of the secondary unit shall have the right to attend the meeting and participate in discussion of the candidate, but not the right to vote, provided, that if the administrator of the secondary department or program is not of a rank equal to or higher than the candidate, the administrator will designate a faculty member of such rank to attend the meeting.

University of South Carolina  
School of Music  
**TENURE AND PROMOTION**  
**APPENDIX I**

EXPLANATIONS AND INTERPRETATIONS AFFECTING  
THE EVALUATION OF MUSIC CANDIDATES

The following explanations and interpretations will help clarify factors concerning the assessment of the candidate in the categories of research, scholarship, and performance. Appendix II offers specific examples of significant activities in the academic area, Appendix III provides examples of activities pertaining to the applied area, and Appendix IV provides examples of activities related to ensemble directors.

- a. In the academic area of music, the professional activities of classroom teachers, primarily Music History, Music Theory, Music Education and Piano Pedagogy, are comparable to those of classroom teachers in other schools and colleges at the University of South Carolina. Candidates in these areas normally develop national reputations through publishing. In many cases, however, these candidates also gain recognition through performance and/or workshop presentations.
- b. Music Education faculty will engage in scholarship, teaching, and service activities as outlined in *Appendix II Examples of Activity in the Academic Area*. In terms of Research and Scholarship, candidates will establish expertise in specific areas, and in the discipline in general, by engaging in high level publications including books, book chapters, refereed journal articles, scholarly editions of music, and monographs. Candidates will also show their engagement in the field through consistent participation in additional scholarly activities including unrefereed publications, academic conferences and meetings, professional conferences and meetings, invited lectures, guest conducting, invited papers/presentations, and refereed papers/presentations.
- c. Piano Pedagogy faculty are active in maintaining established traditions in piano teaching, examining and implementing current thought and practice, and in developing and disseminating new areas of pedagogical research and practices in support and furtherance of the oral and written tradition of piano teaching, including many overlapping activities listed in the ensemble, applied and academic area appendices in the School of Music Tenure and Promotion Criteria. The role of the piano pedagogue in the field of study is often varied and piano pedagogy faculty may be active in one or both areas of music research and music performance including varied forms of qualitative, quantitative and other music research, historical inquiry, educational music composition, and appropriate publication of either books, articles, or instructional materials for all levels of students in various educational settings. Piano Pedagogy faculty may also be active in a wide variety of performance situations on the concert stage or

- in the recording studio. All of these areas of inquiry and productivity are considered complementary and valuable in the field of study.
- d. Music History faculty will engage in scholarship, teaching and service activities as outlined in *Appendix II Examples of Activity in the Academic Area*. In terms of Research and Scholarship, candidates will establish expertise in specific areas, and in the discipline in general, by engaging in high level publications including books, book chapters, refereed journal articles, scholarly editions of music, and monographs. Candidates will also show their engagement in the field through consistent participation in additional scholarly activities including unrefereed publications, scholarly, academic and professional conferences and meetings, and invited lectures and presentations.
  - e. Music Theory faculty are expected to engage in the types of professional activities listed in *Appendix II Examples of Activities in the Academic Area*. Scholarship may take a variety of forms depending on the candidate's area of specialization. Examples may include books, book chapters, textbooks, refereed journal articles, scholarly editions, and monographs. In certain areas of specialization, quantitative or pedagogical research may be the norm. In those instances, scholarship should be consistent with professional standards within the discipline of music theory. Candidates will also show their engagement in the field through consistent participation in additional scholarly activities including unrefereed publications, scholarly, academic and professional conferences and meetings, and invited lectures and presentations. It is expected that a consistent stream of high-quality scholarly activities will lead toward and/or result in a national reputation.
  - f. Music Composition faculty are expected to engage in the types of professional activities listed in *Appendix II Examples of Activities in the Academic Area*. Scholarship usually takes the form of original musical compositions as well as performances and recordings of original work. Some candidates may also maintain a specialty in a related field, such as computer music or music theory, in which case the scholarship may also include books, book chapters, textbooks, refereed journal articles, scholarly editions, and monographs. It is expected that a consistent stream of high quality compositions as well as performances, recordings, and/or scholarly activities will lead toward/or result in a national reputation.
  - g. *Applied teachers* are those music faculty who teach an instrument or voice in a one-on-one instructional setting. All of the students they teach in this manner comprise their *studio* or *class*. *Studio* is also used to refer to the applied teacher's office where the actual teaching takes place. *Ensemble directors* are those music faculty who direct the larger ensembles within the School of Music, including orchestra, opera, chorus, and band.

- h. The work of applied teachers and ensemble directors often requires activities that differ from the work of many other university faculty. Applied teachers are usually expected to perform, although it is unlikely that a candidate's national reputation will develop exclusively through performance. There is usually little opportunity for applied faculty members to develop extensive solo careers that are national in scope after committing to a full-time faculty teaching position. Invitations for professional activities may vary according to the nature of the applied faculty member's or ensemble director's appointment. Therefore, the national reputation of an applied teacher or ensemble director will usually develop through a combination of activities.
- i. Applied voice faculty engage in activity frequently associated with related fields. During their musical training and throughout their career, many singers develop talents as teachers, conductors, artistic directors, managers and stage directors. While a long singing career is the goal of every professional singer, the aging process affects the quality of the singing voice to a greater degree than it affects the performance ability of instrumentalists. This reality leads to the cultivation of complementary skills in preparation for a time when vocal performance is no longer the major element of creative activity. In addition, due to teaching obligations, a professional opera singer who becomes a full-time university faculty member will generally be unable to accommodate the three-to-five week absence that opera productions involve. These factors influence faculty choices in pursuing creative activity. A significant record of research may include activities that are associated with the ensemble as well as the applied area (see Appendix IV).
- j. Ensemble conductors rehearse and present performances of music with their groups. While a significant portion of this activity is considered a teaching contribution and indicated as such in *Appendix IV Examples of Activities in the Ensemble Area* of the School of Music's Tenure and Promotion Criteria, the selection of music, the study of the music outside of rehearsal, and the public performance of the ensemble are examples of Research/Scholarship and Performance Activity. The quality of the ensemble performances (relative to the performing skills of the participating students) is a measure of the quality of the research and performance skill and attainments of the conductor of the ensemble.
- k. With respect to ensemble conductors, it should be noted that while the Directors of Bands, Orchestras and Choral Studies, respectively, may each receive invitations to conduct high school All-State ensembles in other states, it is unlikely that the Associate or Assistant Band, Orchestral or Choral Directors will receive such invitations. However, it is reasonable to expect that those persons will be invited for guest conducting opportunities in other states of the region. Further, assistant or associate directors may not have the opportunity to present their ensembles at regional and national conferences. Their work may emphasize research, writing, editing, adjudicating, guest conducting and clinic presentations, and represent the achievement of items described as such from the relevant

appendix IV lists.

- l. When the School's Athletic Band Director is in a tenure-track position, it is expected that this candidate will have a large time commitment to the Marching Band in the Fall semester and fulfilling these duties will therefore take precedence over guest conducting, clinical, or adjudication activities. Invitations for the marching band to perform in exhibition may be viewed as evidence of ensemble's high performance quality.
- m. The term *significant* indicates that the faculty of the University of South Carolina School of Music deems an activity or accomplishment of sufficient importance to substantially and positively affect a candidate's record in a quest for promotion and/or tenure.
- n. Letters from external referees, which are required as part of the candidate's tenure and promotion file, should be submitted by prominent scholar/teachers in the area of scholarship/research, and by prominent performers or artist/teachers in the area of performance. Some candidates who teach in more than one area may have referees in each. These letters are important indicators of quality and reputation.
- o. Candidates are encouraged to use their own ingenuity and creativity in indicating the national significance of their accomplishments in the areas of publication, composition, performance, conducting, teaching, presentations, awards, grants, adjudication, and recording.
- p. Publications resulting from the doctoral dissertation will be weighed as evidence of research/scholarship but of themselves will not be considered sufficient material for promotion and/or tenure. Clear indications must be evident that significant, independent scholarship going beyond the scope of the dissertation has been undertaken.
- q. Candidates will document the nature of their contribution in the case of co-authored works. Evidence of significant independent scholarship must be demonstrated by the candidate in these instances.
- r. In some cases, a music candidate will have to choose a place in his/her file for an ambiguous activity that may fit the criteria of more than one of the three categories of teaching, research/performance, and service. Although an activity may not be included in two different areas, the candidate may choose to direct the reader to other sections of the file containing additional pertinent activities that would also fit into the category under consideration.
- s. When judging a candidate's musical performing ability, music faculty at the University of South Carolina form their opinions by witnessing "live" performances over a number of years and in various musical settings, including collaborative performances with the candidate. Outside referees who evaluate

only recorded performances may be influenced either positively or negatively by such factors as recording studio digital tape editing and enhancement or the technical or acoustical playback quality of the recordings as reproduced on the referee's specific sound equipment. Candidates are therefore encouraged, when preparing recordings for referees, to provide an assortment of performance situations, including live performances that would be duly indicated in the labeling. The candidate is responsible for providing to the referees the highest possible quality in recordings of his/her performances.

Appendices II, III, and IV offer familiar examples of national/international activities as well as activities which are not national in scope but are considered significant for purposes of tenure and promotion. **These appendices are not intended to be in any specific order or priority, and are not to be considered exhaustive. The candidate may document other significant activities not contained in these appendices. A candidate is not expected to demonstrate evidence of excellence relating to all of the examples in the appendices.**

University of South Carolina  
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**TENURE AND PROMOTION**  
**APPENDIX II**

EXAMPLES OF ACTIVITIES IN THE ACADEMIC AREA

I. RESEARCH/SCHOLARSHIP

National/International

- a. Publication of authored books and monographs, in particular works published by presses that are considered significant in the candidate's area of specialty. In some areas of music, significant works can be published by smaller specialty publishing houses that cater to a unique clientele. Candidates, however, are ultimately responsible for establishing the significance of the publisher of their work.
- b. Publication of performance and/or scholarly editions and arrangements of music. The same guidelines as in a) above will be used.
- c. Publication of textbooks, pedagogical method books, educational compact discs and other educational media, in particular work published by presses or companies that are considered significant in the candidate's area of specialty. In some areas of music, significant works can be published by smaller specialty publishing houses that cater to a unique clientele. Candidates, however, are ultimately responsible for establishing the significance of the publisher of their work.-
- d. Refereed articles or chapters appearing in significant scholarly journals or books including electronic publications, especially those in the candidate's field of specialization.
- e. Awards received for research/scholarship and publications. The candidate will document the significance of the award.
- f. Edited books, chapters in edited collections, and edited collections containing contributions by leading scholars in the candidate's field(s) of specialization. Candidates will indicate the extent of their individual contributions and document the significance of the publication and/or the publisher.
- g. Successful application for competitive externally-funded research. Grants for scholarship in the arts and humanities are highly competitive, and often do not appear as impressive in dollar amounts as the grants in other disciplines. Nevertheless, when funding is obtained it is a significant achievement. Engaging in activities related to research grants or funded projects is also vital.
- h. Favorable reviews of published works and favorable pre-publication reviews of works in-press that appear in national media or in journals of the candidate's field of specialization, and/or affirmative acknowledgment of the published work by other scholars. Frequent citations by others and the high praise of scholars considered prominent in the field are indicative of, or contribute to, a national reputation.
- i. Refereed paper presentations or poster sessions at national conferences.

- j. Performances of original compositions. Performances of compositions may be equally as important as recordings or publication. Candidates will document in their files the significance of a particular performance. Criteria would include the significance of the venue, performer(s), the number of performances given, and other distinctive aspects of the performance(s).
- k. Publication of original compositions. The significance of a publisher will be documented by the candidate.
- l. Recordings of compositions. The significance of a recording will be documented by the candidate.
- m. Selection as finalist in, or winner of, a national or international composition competition. The significance of the competition, award, grant, or fellowship will be documented by the candidate.
- n. Non-refereed publications, including but not limited to short articles/essays, book or music reviews, conference proceedings, liner notes and conference reports, etc. Such work is evidence of ongoing research/scholarship and may indicate or contribute to a national reputation if, for example, it leads to refereed publications in journals or presses which have been documented by candidates to be significant publications in their field.
- o. Invited lectures and presentations (as part of a nationally recognized lecture series, symposium or conference).
- p. Commissions of original compositions by a national/international organization. The significance of a commission will be documented by the candidate.
- q. Authored and edited books that build new knowledge or influence practice.
- r. Invited articles for thematic issues of a journal for peers or teachers.
- s. Publication within conference proceedings.
- t. Reprints of articles or chapters in books of readings that are peer reviewed.
- u. Reprints of invited articles or chapters in books of readings.
- v. Invitations to guest conduct ensembles in professional or educational settings in other states.
- w. Colloquia at other universities and academic conference presentations.

#### Local/Regional

- a. Successful applications for competitive, internally funded research. Grants for research in the arts and humanities are highly competitive. When funding is obtained it is a significant achievement.
- b. Papers or poster sessions given at state and regional conferences.
- c. Program notes written for local musical productions.
- d. Reviews written about local musical productions.
- e. Articles written for in-state professional music journals.
- f. Performances of original compositions at local/regional venues.
- g. Commissions of original compositions by a local/regional organization.
- h. Selection as finalist in, or winner of, a local/regional composition competition, award, grant, or fellowship.
- i. Research grants or scholarly projects based on a review process that is either not competitive or not comparable to that of refereed journals.
- j. Evidence of clinical research site development.

- k. Any of the above activities pursued through community engagement and designed to benefit both faculty/university and the community.

## II. TEACHING

### National/International

- a. Original curriculum products (e.g., multi-media, videos, tests, clinical instruction documents).
- b. The recruitment of talented students, both from within the state and out-of-state/country.
- c. Activities demonstrating evidence of national exposure by students and former students (teaching positions, acceptance to highly competitive graduate schools, fellowships, assistantships).
- d. Presentation of workshops and seminars outside the state or country.

### Local/Regional

- a. Syllabi and course materials that reflect a level of sophistication appropriate for the level of courses taught, including self-published works and/or recordings.
- b. Peer reviews of teaching effectiveness. These evaluations should be based on observation of the candidate's teaching.
- c. Positive student ratings on appropriate unit-approved student evaluations.
- d. Course revisions and/or innovations that substantially improve existing courses.
- e. New course proposals which serve the mutual interests of the candidate and the School of Music.
- f. Successful experimentation with innovative teaching techniques.
- g. Successful direction of, and involvement in, undergraduate and graduate student research.
- h. Consistent successful record of direction of undergraduate and graduate degree recitals.
- i. A significant teaching award.
- j. Presentation of master classes, workshops and seminars.
- k. Demonstrated commitment to student mentoring.
- l. Demonstrated ability to attract talented undergraduate and graduate students to the School of Music.
- m. Consistent and continued success of students after graduation, including acceptance to prestigious graduate schools, the awarding of fellowships/teaching assistantships to graduate schools, and/or appointments to college faculties.
- n. Teaching demonstrations and exhibits in schools and other clinical sites.
- o. Developing, teaching, and presenting special workshops and seminars.
- p. Any of the above activities pursued through community engagement and designed to benefit both faculty/university and the community.

## III. SERVICE

### National/International

- a. Authorship of publisher's reviews, the editorship of a journal, and service as a member of a review panel outside the state. The candidate will document the significance of the publication and/or the publisher.
- b. Invitations to serve as a clinician and/or adjudicator for music education workshops and conferences in other states.
- c. Serving as an officer in national or international professional organizations.
- d. Serving as the editor or as an active member of an editorial board for national or international scholarly presses and professional journals.
- e. Serving as an officer in, advisor to, or advisory board member for regional, national or international music clinics, festivals or professional organizations.
- f. Serving as a review board member for grant proposals.
- g. Serving as a review board member for accreditation proposals.
- h. Serving as an active participant in professional organizational meetings and activities on a national or international level.
- i. Organizing out-of-state meetings, symposia, conferences, workshops, and concerts.
- j. Reviewing of manuscripts for professional journals.
- k. Serving as the editor of professional organization publications, newsletters, etc.
- l. Serving as an external referee for presses, journals, tenure and promotion cases at other out-of-state universities.
- m. Working in schools outside of the region (pre-K through university) in service to practicing school music educators and their students.

### Local/Regional

- a. Serving on School of Music committees, University committees, serving on Faculty Senate, any other involvement in faculty governance.
- b. Serving as an officer in, or advisor to local/regional professional organizations.
- c. Serving as an advisory board member for local music clinics or festivals.
- d. Serving as a review board member for grant proposals.
- e. Serving as a review board member for accreditation proposals.
- f. Serving as an active participant in professional organizational meetings and activities.
- g. Organizing local, state, or regional meetings, symposia, conferences, workshops, and concerts.
- h. Serving as the editor of professional organization publications, newsletters, etc.
- i. Serving as an external referee for presses, journals, tenure and promotion cases at other universities within the state.
- j. Working in local/regional schools (pre-K through university) in service to practicing school music educators and their students.
- k. Adjudication at solo and ensemble festivals, All-State auditions, and at ensemble competitions for bands, choruses, and orchestras.
- l. Working in professional consultancies and advisory roles.
- m. Creating and administering professional institutes, conferences, symposia, and workshops.

- n. Establishing and implementing centers or other agencies/programs for the delivery of professional education services.
- o. Developing materials to assist educational improvement.
- p. Any of the above activities pursued through community engagement and designed to benefit both faculty/university and the community.

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**APPENDIX III**

EXAMPLES OF ACTIVITIES IN THE APPLIED AREA

I. RESEARCH/CREATIVE ACTIVITY

National/International

- a. Recordings issued and distributed by a significant label within a candidate's area, as documented by the candidate. Candidates should also indicate the extent of their individual contributions, i.e., soloist, chamber musician, orchestra member, choir member, etc.
- b. Guest artist, stage directing, or conducting appearances in other states. These activities include, but are not limited to, solo recitals, chamber music concerts, a choral or instrumental ensemble activity which requires the significant involvement of the candidate, a substantial solo work with orchestra, a substantial opera role, and a concert or other production in which the candidate serves in the capacity of conductor or director.
- c. Invitations received by ensembles regularly conducted by a candidate for performances at national conferences and/or professional venues.
- d. Invitations to guest conduct ensembles in professional or educational settings in other states.
- e. Articles by the candidate and reviews written by the candidate in journals in the candidate's field of specialization, including electronic publications. The candidate will document the significance of the publication.
- f. Publication of books, pedagogical materials, arrangements or editions. The candidate will document the significance of the publisher.
- g. Premieres of new works, especially solo and chamber works normally take a substantial effort on the part of the performer, both in hours of preparation and in consultation with the composer. In the case of some contemporary works, preparation may also include techniques or methods which are being learned for the first time. The national significance of the composer involved will be documented by the candidate.
- h. Favorable reviews of the candidate's performances, recordings, compositions, or arrangements in the national media, or in journals in the candidate's field of specialization.
- i. Finalist in, or winner of, a national or international performance competition. The candidate will document the significance of the competition. In some areas of music, these competitions have an age limitation of approximately 30 years of age. However, a candidate who has won a competition such as this, even if at a lower academic rank or while still a student, has achieved a significant honor. National and international competitions will normally offer prize money to the top three winners and may offer other types of awards as well, such as public performances in the performing halls of major cities and recording contracts.

- j. National grants or fellowships in the performing arts. Grants and fellowships in the performing arts are highly competitive, and often do not appear as impressive in dollar amounts as the grants and fellowships in other disciplines. Nevertheless, when funding is obtained it is a significant achievement.
- k. Radio and television performances in national and international broadcasts, such as National Public Radio and Public Radio International. The candidate will document the nature of his/her performance, such as soloist, member of a chamber or large ensemble, host, etc., as well as the significance of the broadcast.
- l. Reviews, written by the candidate and published in leading journals in his field, of another author's books, recordings, compositions, or arrangements. Candidates will document the significance of the publications using their reviews.

#### Local/Regional

- a. Faculty Artist performances. A consistent record of on-campus performance activities can be indicative of quality. These activities include, but are not limited to, solo recitals, chamber music concerts or other ensemble activity, choral or instrumental, which requires the significant involvement of the candidate, a substantial solo work with orchestra, a substantial opera role, and/or a concert or other production in which the candidate serves in the capacity of conductor or director. Faculty performances are subject to a high degree of visibility. Positive peer evaluation of this public work by colleagues who have attended these concerts may be indicative of quality.
- b. Appointment, through audition, to the position of artistic director of a professionally managed, paid orchestra, chorus or opera company.
- c. Invitations for ensembles regularly conducted by the candidate to perform at in-state conferences and/or professional ensembles.
- d. Invitations to guest conduct at in-state educational festivals and/or professional ensembles.
- e. Favorable reviews of performances and/or recordings in the local press may be indicative of quality.
- f. Selection through audition for in-state artist fellowships or awards based on performance. The candidate will document the significance of the fellowship or award.
- g. Selection, through audition, to become a member of a professionally-managed, paid orchestra.
- h. Successful applications for competitive internally-funded performance projects or other creative musical ventures. Grants for research in the arts and humanities are highly competitive. When funding is obtained it is a significant achievement.
- i. In-state radio and television broadcasts. Candidates will document the nature of the performance, such as soloist, member of a chamber ensemble or large ensemble, host, advertising, etc., as well as the significance of the broadcast.
- j. Appearances as a guest artist with local and state school music organizations.
- k. Successful applications for competitive internally funded research. Grants for

research in the arts and humanities are highly competitive. When funding is obtained it is a significant achievement.

- l. Papers given at state conferences.
- m. Program notes written for local musical productions.
- n. Reviews written about local musical productions.
- o. Articles written for in-state professional music journals.
- p. Any of the above activities pursued through community engagement and designed to benefit both faculty/university and the community.

## II. TEACHING

### National/International

- a. Invitations to conduct master classes in applied music in other states.
- b. The recruitment of talented students from outside the state. The candidate may document the quality of students in his/her studio. The candidate's performing ability and teaching reputation are often key factors in attracting talented students, both from within the state and out-of-state/country. Activities demonstrating evidence of national exposure by students and former students (teaching positions, competitions, acceptance to highly competitive graduate schools, fellowships, assistantships). In music, instrumentalists and singers are often closely identified with their applied teachers. The successful activities of students and former students reflect positively on the candidate and the USC School of Music.
- c. Publication of books or articles on teaching, including electronic publications and educational compact discs and other educational media.
- d. Presentation of master classes, workshops and seminars outside the state.

### Local/Regional

- a. Effective recruitment, which may be reflected by the size and quality of the applied teacher's studio.
- b. Peer reviews of teaching effectiveness. These evaluations should be based on observation of the candidate's teaching. Applied teachers may also be evaluated through peer observation of student performances in juries, recitals, and concerts.
- c. Positive student ratings on appropriate unit-approved student evaluations.
- d. Successful experimentation with innovative teaching techniques.
- e. Successful direction of and involvement in undergraduate and graduate student research.
- f. Consistent successful record of direction of undergraduate and graduate degree recitals.
- g. A significant teaching award.
- h. Self-published books, materials, and/or recordings.
- i. Presentation of master classes, workshops and seminars.
- j. Demonstrated commitment to student mentoring.
- k. Demonstrated ability to attract talented undergraduate and graduate students to the School of Music.

- l. Consistent and continued success of students after graduation, including acceptance to prestigious graduate schools, the awarding of fellowships/teaching assistantships to graduate schools, winning or placing in local, regional and national competitions, appointments to university and college faculties, and/or hiring by orchestras and opera companies.
- m. Any of the above activities pursued through community engagement and designed to benefit both faculty/university and the community.

### III. SERVICE

School of Music faculty are frequently involved in musical performance as a form of service. These activities require the same level of preparation and artistic commitment as a professional engagement.

#### National/International

- a. Invitations to serve as an adjudicator for competitions, or as a clinician, conductor or guest artist for music education workshops and conferences in other states.
- b. Serving as an officer in national or international professional organizations.
- c. Serving as the editor or as an active member of an editorial board for national or international scholarly presses and professional journals.
- d. Serving as an advisory board member for national or international music clinics or festivals.
- e. Serving as a review board member for grant proposals.
- f. Serving as a review board member for accreditation proposals.
- g. Serving as an active participant in professional organizational meetings and activities on a national or international level.
- h. Organizing out-of-state meetings, symposia, conferences, workshops, and concerts.
- i. Reviewing of manuscripts for professional journals.
- j. Serving as the editor of professional organization publications, newsletters, etc.
- k. Serving as an external referee for presses, journals, tenure and promotion cases at other universities outside the state.
- l. Working in schools outside of the region (pre-K through university) in service to practicing school music educators and their students.

#### Local/Regional

- a. Adjudication at solo and ensemble festivals, All-State auditions, and at ensemble competitions for bands, choruses, and orchestras within the state.
- b. Serving on School of Music committees, University committees, serving on Faculty Senate, any other involvement in faculty governance.
- c. Serving as an officer in local/regional professional organizations.
- d. Serving as an advisory board member for local/regional music clinics or festivals.
- e. Serving as a review board member for grant proposals.

- f. Serving as a review board member for accreditation proposals.
- g. Serving as an active participant in professional organizational meetings and activities.
- h. Organizing meetings, symposia, conferences, workshops, and concerts.
- i. Serving as the editor of professional organization publications, newsletters, etc.
- j. Serving as an external referee for presses, journals, tenure and promotion cases at other universities within the state. Working locally in schools (pre-K through university) in service to practicing school music educators and their students.
- k. Any of the above activities pursued through community engagement and designed to benefit both faculty/university and the community.

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**APPENDIX IV**

EXAMPLES OF ACTIVITIES IN THE ENSEMBLE AREA

I. RESEARCH/CREATIVE ACTIVITY

National/International

- a. Recordings issued and distributed by a significant label within a candidate's area, as documented by the candidate. Candidates should indicate the extent of their individual contributions, i.e., conductor, soloist, chamber musician, orchestra member, choir member, etc.
- b. Guest artist or conducting appearances in other states. These activities include, but are not limited to, solo recitals, chamber music concerts, a choral or instrumental ensemble activity which requires the significant involvement of the candidate, a substantial solo work with orchestra, a substantial opera role, and a concert or other production in which the candidate serves in the capacity of conductor or director.
- c. Articles by the candidate and reviews written by the candidate in journals in the candidate's field of specialization, including electronic publications. The candidate will document the significance of the publication.
- d. Publication of books, pedagogical materials, arrangements or editions. The candidate will document the significance of the publisher.
- e. Premieres of new works. Premieres of new works, especially score and ensemble preparation, normally take a substantial effort on the part of the conductor, both in hours of preparation and in consultation with the composer. In the case of some contemporary works, preparation may also include techniques or methods which are being learned for the first time. The national significance of the composer involved will be documented by the candidate.
- f. Favorable reviews of the candidate's performances, recordings, compositions, or arrangements in the national media, or in journals in the candidate's field of specialization.
- g. Finalist in, or winner of, a national or international conducting competition. The candidate will document the significance of the competition. In some areas of music, these competitions have an age limitation of approximately 30 years of age. However, a candidate who has won a competition such as this, even if at a lower academic rank or while still a student, has achieved a significant honor.
- h. National grants or fellowships in the performing arts. Grants and fellowships in the performing arts are highly competitive, and often do not appear as impressive in dollar amounts as the grants and fellowships in other disciplines. Nevertheless, when funding is obtained it is a significant achievement.
- i. Invitations received by ensembles regularly conducted by a candidate for performances at national conferences and/or professional venues.
- j. Invitations to guest conduct ensembles in professional or educational settings in

- other states.
- k. Radio and television performances in national and international broadcasts, such as National Public Radio and Public Radio International. The candidate will document the nature of his/her performance, such as soloist, member of a chamber or large ensemble, host, etc., as well as the significance of the broadcast.
  - l. Reviews written by the candidate and published in leading journals in his field, of another author's books, recordings, compositions, or arrangements. The candidate will document the significance of the publications using his/her reviews.
  - m. Serving as a clinician, guest conductor, or guest artist for festivals, and music education workshops or conferences in other states.

#### Local/Regional

- a. Faculty Artist performances. A consistent record of on-campus performance activities can be indicative of high quality. These activities include, but are not limited to, solo recitals, chamber music concerts or other ensemble activity, choral or instrumental, which requires the significant involvement of the candidate, a substantial solo work with orchestra, a substantial opera role, and/or a concert or other production in which the candidate serves in the capacity of conductor or director. Faculty performances are subject to a high degree of visibility. Positive peer evaluation of this public work by colleagues who have attended these concerts may be indicative of high quality.
- b. Favorable reviews of performances and/or recordings in the local press may be indicative of high quality.
- c. Selection through audition for in-state artist fellowships or awards based on performance. The candidate will document the significance of the fellowship or award.
- d. Appointment, through audition, to the position of artistic director of a professionally managed, paid orchestra or chorus.
- e. Invitations for ensembles regularly conducted by the candidate to perform at in-state conferences and/or professional venues.
- f. Invitations to guest conduct in-state educational festivals, K-12 honor ensembles and/or professional ensembles.
- g. Successful applications for competitive internally-funded performance projects or other creative musical ventures. Grants for research in the arts and humanities are highly competitive. When funding is obtained it is a significant achievement.
- h. In-state radio and television broadcasts. Candidates will document the nature of the performance, such as soloist, member of a chamber ensemble or large ensemble, host, advertising, etc., as well as the significance of the broadcast.
- i. Successful applications for competitive internally funded research. Grants for research in the arts and humanities are highly competitive. When funding is obtained it is a significant achievement.
- j. Papers given at state conferences.
- k. Program notes written for local musical productions.

- l. Reviews written about local musical productions.
- m. Articles written for in-state professional music journals.
- n. Any of the above activities pursued through community engagement and designed to benefit both faculty/university and the community.

## II. TEACHING

### National/International

- a. Invitations to conduct master classes with ensembles or in applied music in other states.
- b. The recruitment of talented students from outside the state. The candidate may document the quality of students in his/her ensemble. The candidate's performing or conducting ability and teaching reputation are often key factors in attracting talented students, both from within the state and out-of-state/country. Activities demonstrating evidence of national exposure by students and former students (teaching positions, competitions, acceptance to highly competitive graduate schools, fellowships, assistantships). In music, instrumentalists and singers are often closely identified with their ensemble conductors. The successful activities of students and former students reflect positively on the candidate and the USC School of Music.
- c. Publication of books or articles on teaching, including electronic publications.
- d. Presentation of master classes, workshops and seminars outside the state.
- e. Specialized adjudication for competitions in other states where the candidate can establish a teaching or instructional component to the work.
- f. Consistent and continued success of students after graduation, including acceptance to prestigious national graduate schools, the awarding of fellowships/teaching assistantships to national graduate schools, winning or placing in national or international competitions, appointments to national university and college faculties, and/or hiring by national orchestras and opera companies.

### Local/Regional

- a. Syllabi and course materials that reflect a level of sophistication appropriate for the level of courses taught, including self-published works and/or recordings.
- b. Peer reviews of teaching effectiveness. These evaluations should be based on observation of the candidate's teaching. Ensemble directors may also be evaluated through peer observation of student performances in juries, recitals, and concerts.
- c. Positive student ratings on appropriate unit-approved student evaluations.
- d. Course revisions and/or innovations which substantially improve existing courses.
- e. New course proposals which serve the mutual interests of the candidate and the School of Music.
- f. Successful experimentation with innovative teaching techniques.
- g. Successful direction of and involvement in undergraduate and graduate student

- research.
- h. Consistent successful record of direction of undergraduate and graduate degree recitals.
- i. A significant teaching award.
- j. Publication of books or articles on teaching.
- k. Presentation of master classes, workshops and seminars.
- l. Demonstrated commitment to student mentoring.
- m. Demonstrated ability to attract talented undergraduate and graduate students to the School of Music.
- n. Consistent and continued success of students after graduation, including acceptance to regional graduate schools, the awarding of fellowships/teaching assistantships to regional graduate schools, winning or placing in local/regional competitions, appointments to regional university and college faculties, and/or hiring by regional orchestras and opera companies.
- o. Specialized adjudication for competitions in local, state or regional venues where the candidate can establish a teaching or instructional component to the work.
- p. Any of the above activities pursued through community engagement and designed to benefit both faculty/university and the community.

### III. SERVICE

School of Music faculty are frequently involved in musical performance as a form of service. These activities require the same level of preparation and artistic commitment as a professional engagement.

#### National/International

- a. Invitations to serve as an adjudicator for competitions or for music education workshops and conferences in other states.
- b. Serving as an officer in national or international professional organizations.
- c. Serving as the editor or as an active member of an editorial board for national or international scholarly presses and professional journals.
- d. Serving as an advisory board member for national or international music clinics or festivals.
- e. Serving as a review board member for grant proposals.
- f. Serving as a review board member for accreditation proposals.
- g. Serving as an active participant in professional organizational meetings and activities on a national or international level.
- h. Organizing out-of-state meetings, symposia, conferences, workshops, and concerts.
- i. Reviewing of manuscripts for professional journals.
- j. Serving as the editor of professional organization publications, newsletters, etc.
- k. Serving as an external referee for presses, journals, tenure and promotion cases at other out-of-state universities.
- l. Working in schools outside of the region (pre-K through university) in service to practicing school music educators and their students.

### Local/Regional

- a. Adjudication at solo and ensemble festivals, All-State auditions, and at ensemble competitions for bands, choruses, and orchestras within the state.
- b. Serving on School of Music committees, University committees, serving on Faculty Senate, any other involvement in faculty governance.
- c. Serving as an officer in local/regional professional organizations.
- d. Serving as an advisory board member for local/regional music events.
- e. Serving as a review board member for grant proposals.
- f. Serving as a review board member for accreditation proposals.
- g. Serving as an active participant in professional organizational meetings and activities within the state.
- h. Organizing local meetings, symposia, conferences, workshops, and concerts.
- i. Serving as an external referee for presses, journals, tenure and promotion cases at other universities within the state.
- j. Working locally in schools (pre-K through university) in service to practicing school music educators and their students.
- k. Any of the above activities pursued through community engagement and designed to benefit both faculty/university and the community.