Faculty members must consult the College of the Arts Promotion and Tenure Manual. In the event of a conflict between the two documents, the college manual takes precedence.

All materials, discussions, conclusions, and letters that are part of the review process will be held in strictest confidence, and no party to the process, other than the candidate, may divulge any information about it to anyone not directly involved.
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Preamble

The School of Music faculty assumes the same responsibilities in the areas of Research and Creative Activity, Teaching and Service, as do all members of the University faculty. Accordingly, this document outlines how School of Music faculty responsibilities are to be evaluated in each of these areas.

In the area of Research and Creative Activity, it is important to note that music is a very diverse discipline encompassing varied combinations of traditional academic research and creative activity. Scholarly activity, in the form of publications and presentations at international, national, and regional conferences, is expected of faculty whose primary function is research. It is not necessarily appropriate for all music faculty members to engage in traditional research and academic publication work; they may instead demonstrate scholarly activity through performances, recordings, and the creation of new music. Both the quality and quantity of research and creative work are to be considered, with quality of primary importance. Commensurate with all university faculty, peer-reviewed and refereed work is highly valued and should form the core of professional activity as it provides markers of quality.

In the area of Teaching, several factors are of critical importance in the evaluation process. First, faculty teaching takes many different forms, some of which are uncommon in university settings. For instance, a performance studies teacher (i.e., applied music or studio) calculates a full teaching load on the basis of a minimum of 18 contact hours per week. With successful recruiting efforts, a performance teacher’s instructional load may exceed 20 contact hours per week. Such workloads are comparable to teaching assignments in most major schools of music and are necessary for maintaining quality instructional programs. It is important to consider that a typical music student spends at least one hour per week throughout his/her college career on a one-to-one basis with his/her performance studies teacher.

Second, the success and growth of any School of Music depends upon other forms of faculty involvement that extend beyond assigned teaching responsibilities. Representative examples include attending recitals and concerts, student recruitment, holding auditions, making logistical arrangements for performances on and off campus, and maintaining the equipment and instruments used in their work. More detailed explanations of the evaluation criteria for Research and Creative Activity, Teaching and Service are provided within the body of this manual.

Overview

The School of Music Promotion and Tenure Guidelines is to be used in conjunction with the College of the Arts Promotion and Tenure Manual. For details regarding eligibility, probationary periods, time in rank, three-year pre-tenure review, five-year post-tenure cumulative review, Promotion and Tenure calendar, and specific procedures and guidelines for dossier submission, consult the College Guidelines. Candidates should note that the College Promotion and Tenure Manual take precedence over the School of Music Guidelines.
Candidates are urged to study the College Manual thoroughly and to adhere strictly to the format guidelines. No candidate will receive a positive recommendation by the School of Music without the clear presentation of documentary evidence of research and creative activity, teaching and service. It is incumbent upon the candidate to prepare materials in a concise, organized manner. Candidates should include materials only within the appropriate category and avoid duplication in subsequent areas of the dossier.

Upon appointment at the rank of Assistant Professor, candidates should design a program of research and creative activity and instructional objectives that is directly related to their teaching assignment and primary field of specialization. It is imperative to engage in as much high-level, quality professional activity as possible, whether performing, conducting, composing, directing, serving as a clinician, working on research, or designing/producing study materials. Faculty should be careful to emphasize their primary field of specialization; however, candidates may receive additional recognition for research and creative activity if they publish or perform in additional fields in which they have training or in emerging areas of scholarship that may lie outside their original specializations.

The senior faculty and administration of the School of Music will be available to advise all junior faculty members. A mentor will be assigned by the Director within the first semester of a new faculty appointment. Mentors will be drawn from the tenured-faculty ranks. The mentor will work with the candidate in planning professional development activity, evaluating the progress of that activity and monitoring the overall efforts in research and creative activity, teaching, and service. To avoid potential conflicts of interest, the mentor may not chair the junior faculty’s evaluation committee during the review process for promotion and tenure. The candidate should consult other faculty, as well, to provide balance. Following a three-year pre-tenure review the department’s evaluation will be reviewed and commented on by the Director, the Dean, and the Provost. The faculty member will receive a written report of the results of this review and comments by the Director, the Dean, and the Provost.

**School of Music Criteria for Evaluation**

The credentials and dossier of a candidate for promotion and/or tenure are evaluated by the School of Music Promotion and Tenure Committee in three areas: Research and Creative Activity, Teaching, and Service. These evaluations are based on materials submitted to the Committee by the candidate.
CRITERIA FOR PROMOTION TO SPECIFIC ACADEMIC RANKS

Candidates will be evaluated as either having met or not having met the standards for promotion and tenure as determined by the following:

For promotion to and/or tenure at the rank of Associate Professor.
A minimum of “Excellent” in both Research and Creative Activity and Teaching and at least “Good” in Service.

For promotion to and/or tenure at the rank of Professor.
A minimum of “Excellent” in both Research and Creative Activity and Teaching and a minimum of “Very Good” in Service.

RESEARCH AND CREATIVE ACTIVITY

Candidates seeking promotion to Associate Professor are to have developed a substantial body of work that has already contributed to the advancement in their discipline regionally as determined by peers within and outside of the University, while establishing a national/international reputation in their field. Candidates seeking promotion to Professor are to have established a national/international reputation in their field, substantially past the requirements for recommendation to promotion for Associate Professor and have a high probability of continued high quality research and creative activity.

Creative research activity may take any of a wide variety of forms, depending upon the field of specialization and interests of the faculty member. Faculty members often participate in diverse activities such as: performing, writing, conducting, directing, editing, composing, publishing, consulting, recording, and participating in a wide variety of professional forums. Each faculty member’s primary efforts are usually directed toward those activities expected in the area of his/her appointment.

Evidence to be considered in the evaluation of creative and research activity may include the following:

- publication as the author, co-author, editor, or translator of books, chapters in books, articles, reviews, monographs, and non-print materials, and reviews of these publications (publications subjected to substantial peer review prior to publication shall be more highly regarded than publications not subjected to such review);

- the conduct of research contributing significantly to the state of knowledge in the faculty member's field of specialization, and publication of the results; service as an editor or reviewer of a scholarly journal, or series, or as a reviewer of other scholarly activity;
recognition within the profession through appointment or election to non-administrative
committees, boards, and review panels;

- participation as an invited or peer-reviewed master class presenter, clinician or lecturer
  for seminars, recitals, workshops and conferences at state, regional, national and
  international levels;
- commissions for musical compositions;
- publication of musical compositions or arrangements;
- obtaining funding support for research or development or for instructional or program
  improvement;
- appearances off-campus as a speaker, conductor, soloist, actor, director, designer,
  ensemble member, panelist, or clinician, or as a director of a workshop or institute;
- presenting papers, speaking, participating on panels, presiding at sessions, adjudicating,
  performing as soloist, actor, director, designer, ensemble member, or conductor, or
  otherwise participating in activities of professional associations;
- appearances off-campus with professional groups or in professional
  settings;
- participation in symposiums and other selective gatherings of distinguished
  colleagues;
- performances by off-campus groups or individuals of compositions by the faculty
  member;
- performances on commercial recordings by the faculty member or performances on
  commercial recordings of compositions by the faculty member;
- service as a consultant to or on behalf of educational institutions, professional associations,
  or government agencies when it is clearly an honor to have been selected;
- service as an adjudicator in major competitions when it is clearly an honor to have been
  selected; winning of prizes, awards, fellowships, or other recognition.
- Intellectual contributions to professional organizations.

CATEGORIES FOR RESEARCH AND CREATIVE ACTIVITY
(refer to college manual, Section V., for exact content, formatting, and pagination of materials)

Professional development activities in music vary widely within music fields. This manual
identifies six distinct profiles of music faculty:

1. Music Education
2. Music Theory
3. Musicology/Ethnomusicology
4. Composition
5. Applied Performance
6. Conductors and Ensemble Directors
EVALUATION CRITERIA FOR PROFESSIONAL DEVELOPMENT

It is expected that candidates will address each bulleted criterion point within their respective areas as detailed in the following lists.

1. Music Education

In Music Education, publications are analogous to those in the social sciences. Articles can be broadly theoretical/philosophical or reports of discrete experiments and qualitative research projects. Also included are practitioner-oriented articles, books and media that make original, significant, and research-based contributions to the knowledge base about pedagogy and instruction. Candidates should be expected to have numerous publications in peer-reviewed journals.

Note: In music education and education journals, co-authored articles normally list the primary author as the first author. However, this is not always the case. For the purpose of evaluation, it is assumed that the first-listed author is the primary author unless the candidate justifies a different order (such as alphabetical).

Excellent at the Rank of Professor

• The candidate significantly exceeds the criteria for rating of “Excellent” at the Rank of Associate Professor. The nature and scope of the candidate’s scholarly activity extends beyond national recognition toward international acknowledgement as an expert in the field.

Excellent at the Rank of Associate Professor

• The candidate has established excellence in the field through publications, presentations, and service to the profession.

• The candidate has a strong publication record in leading peer-reviewed journals. These must include reports or original research beyond the dissertation and must include research-based practitioner articles. The reputation of scholarly journals is changeable and should be assessed for the period of review. Research-based book chapters, encyclopedia entries and pedagogical materials are included within this category. Non-research based publications are included here if they are supported by and illustrative of the candidate’s academic/research profile. The collective publication record should demonstrate an identifiable research focus, theoretical and/or methodological cohesiveness, growth in research and writing skills and a strong trajectory for continued publication success. Emphasis will be given to the qualitative impact of the candidate’s publication, though it is anticipated that candidates will submit manuscripts and receive acceptances on an annual basis during the period of review.

• The candidate has a strong record of peer-reviewed presentations at important conferences, symposia, and colloquia. Research poster sessions are included within this category.

• The candidate has a strong record of recognition by public and private school teachers as
demonstrated by workshop invitations, guest conducting or performing invitations (when appropriate) and peer-reviewed presentations.

- Music Education faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

2. Music Theory

In Music Theory, publications are analogous to those in the humanities. The standard publication vehicle for music theorists is the lengthy journal article. Evaluators should be aware that music theory journals are somewhat limited in number and that the publication decision process can be lengthy (6-18 months). Candidates should be expected to have several important articles in top-tier or second-tier journals, supplemented by national/international peer-reviewed presentations at conferences, symposia, and colloquia.

Excellent at the Rank of Professor

- The candidate significantly exceeds the criteria for ratings of “Excellent” at the Rank of Associate Professor. The nature and scope of the candidate’s scholarly activity extends beyond national recognition toward international acknowledgement as an expert in the field.

Excellent at the Rank of Associate Professor

- The candidate has established excellence in the field through publications, presentations, and service to the profession.
- The candidate has a strong publication record in leading peer-reviewed journals. These must include reports or original research beyond the dissertation. The reputation of scholarly journals is changeable and should be assessed for the period of review. Book chapters, encyclopedia entries and research-based pedagogical materials are included in this category. The collective publication record should demonstrate an identifiable research focus, theoretical and/or methodological cohesiveness, and strong trajectory for continued publication success.
- The candidate has a strong record of peer-reviewed presentations at important conferences, symposia, and colloquia. Research poster sessions are included within this category.
- Music theory faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic /research profile. These activities will be viewed as supplemental to the items listed above.

3. Musicology/Ethnomusicology

In Musicology/Ethnomusicology, publications are analogous to those in the humanities. The publication vehicles tend to be books and extended journal articles. As in the case of music theory journals, evaluators should be aware that musicology journals are somewhat limited in number and that the publication decision process can be lengthy (6-18 months). Candidates should be expected
to have significant publications such as a book and several important articles.

**Excellent at the Rank of Professor**

- The candidate significantly exceeds the criteria for ratings of “Excellent” at the Rank of Associate Professor. The nature and scope of the candidate’s scholarly activity extends beyond national recognition toward international acknowledgement as an expert in the field.

**Excellent at the Rank of Associate Professor**

- The candidate has established excellence in the field through publications, presentations, and service to the profession.
- The candidate has a strong publication record in leading peer-reviewed journals. These must include reports or original research beyond the dissertation. The reputation of scholarly journals is changeable and should be assessed for the period of review. Book chapters, encyclopedia entries and research-based pedagogical materials are included in this category. The collective publication record should demonstrate an identifiable research focus, theoretical and/or methodological cohesiveness, and strong trajectory for continued publication success.
- The candidate has a strong record of peer-reviewed presentations at important conferences, symposia, and colloquia. Research poster sessions are included within this category.
- Musicology/Ethnomusicology faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

4. **Composition**

The primary activity for composers is the creation and performance of new musical compositions. Evaluators must take into consideration the quality as well as the quantity of compositions written during the evaluation period. The specific number of pieces is not as important as the overall scope of works completed, the level of performers and/or ensembles performing works and the venues where performances of new works were given. Candidates who work primarily in the electro-acoustic/computer music genres may generate fewer numbers of pieces due to the technical nature of the works. For composers engaged primarily in computer music or electro-acoustic music creation, important articles in top-tier or second-tier journals and/or national/international peer-reviewed presentations at conferences, symposia, and colloquia would be appropriate. Candidates will not be expected to have a significant number of print publications of music as these are extremely rare in the field. Of more significance is the publication of recorded works on an established label with international, national, and electronic distribution.

**Excellent at the Rank of Professor**

- The candidate significantly exceeds the criteria for ratings of “Excellent” at the Rank of Associate Professor. The nature and scope of the candidate’s scholarly activity extends beyond national recognition toward international acknowledgement as an expert in the field.
- The candidate is a prize winner in national or international competitions.
• The candidate has compositions published in print by established publishers of contemporary music or compositions published on recordings that are distributed commercially. Recordings show evidence of a review process and are not self-published.

• Compositions created during the evaluation period are commissions from professional institutions, professional ensembles or significant performers, or through peer-reviewed competition.

• The candidate has been composer-in-residence at research institutions, universities, conservatories, or performing organizations such as symphony orchestras.

• There is evidence of national and international broadcast and concert performances, published reviews, and interviews.

• Compositions have been performed at national and international conferences, symposia, festivals, and on professional concert series at the international and national levels.

• Performances of compositions include premieres of new works as well as repeat performances of older works.

• The candidate has received multiple reviews of compositions either in print or digital media.

• The candidate has served on established adjudication panels.

• The candidate has presented master classes and lectures in national and international venues.

Excellent at the Rate of Associate Professor

• The candidate has significant commissions for new works.

• There is evidence of publication (in print or recording), either by independent means or by established publishers, with documentation of distribution and evidence of success in obtaining independent funding for creative work.

• The candidate is a prize winner in regional and national competitions.

• Compositions receive performances by professional performers and ensembles at regional and national conferences, symposia and festivals, and on professional concert series at the regional and national levels.

• The candidate shows significant breadth of output, ranging from small chamber works to major compositions in various forms including research initiatives within the area of electro-acoustic and computer generated composition.

• There is evidence of visibility on a national level (emerging national reputation) in performance, professional service, broadcast, and recording distribution.
Many of the compositions created during the evaluation period were commissioned via peer-reviewed competition and by professional performers.

Performances include premieres of new works as well as performances of older works.

Candidate has had compositions performed at national and regional conferences, festivals or symposia.

The candidate has at least one recorded album of compositions or has had a similar number of works included on compilation recordings or the recordings of significant performers distributed commercially in hard copy or via digital downloads. Recordings show evidence of a review process and are not self-published.

Candidate has an established record of invitations to serve on adjudication panels and may have presented master classes and/or lectures at the national and international level.

5. **Applied Performance**

Primary creative activity for faculty in applied performance areas is performing. This can include performances as soloists, member of a chamber or large ensemble and a contributor to recordings. Significant evidence of artistic merit may be either a single work of considerable importance or a program of worthwhile research or creative activity. Candidates seeking promotion to associate professor must have established a record of sustained activity in regional venues and an emerging national reputation. The faculty member is encouraged to thoroughly document the significance of the forum to assist the committee in making an accurate assessment of the contribution. The significance of scholarly and creative work in this area will be determined by taking into consideration the prestige, visibility, critical reviews, and forum (local, regional, national, international) of the performance, publication, recording, or presentation.

**Excellent at the Rank of Professor**

- The candidate significantly exceeds the criteria for ratings of “Excellent” at the Rank of Associate Professor. In specific, the nature and scope of the candidate’s scholarly activity extends beyond national recognition toward international acknowledgement as an expert in the field.

**Excellent at the Rank of Associate Professor**

- The candidate has established excellence in the field through performances, recordings, publications, presentations and/or service to the profession.

- The candidate has a record of public performances at important venues commensurate with an emerging national profile. These can involve solo and chamber music recitals at regional universities and other concert venues, as well as performances with symphonic ensembles, in established jazz venues, or with opera companies.
• The candidate has a record of participation as a clinician for regional and national organizations. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.

• The candidate has been increasingly recognized through invitations to serve as a judge for choral, instrumental, operatic, or solo competitions, and arts councils at the regional level and beyond.

• The candidate can be considered to have added significant scholarly work to the field through articles, presentations, or recordings distributed commercially in hard copy or via digital downloads. Recordings show evidence of a review process and are not self-published.

• The candidate, according to job description, has been engaged in project-based artistic direction, including related work on a significant production, festival, or concert series.

6. Conductor/Ensemble Directors

For faculty who serve as conductors and ensemble directors, it might be said that their creative work is on constant display during university performances. While true, those performances are considered under the criteria for “teaching” since they involve students who enroll for academic credit and for which the conductor receives course load credit. Including in the phrase “conductors” are those faculty who lead choral and instrumental ensembles of all types, including jazz and world music ensembles. Included in the phrase “ensemble directors” are those faculty who provide the artistic/stage direction of staged works such as operas, even if the artistic/stage director does not physically conduct the performance. Performances that fall within the criteria for professional development include, but are not limited to:

a. Performance by Georgia State student ensembles, including staged works, at festivals, juried performances for conferences, or performances at professional venues as part of a professional concert series.

b. Performances of non-GSU student ensembles (K-12 schools, all-state ensembles, other universities, etc.) including staged works, where the candidate is invited because of established expertise.

c. Performances at collegiate and professional ensembles, including staged works, with which the candidate is associated or where the candidate is invited because of established expertise.

d. Performances that do not fall into the above categories, but for which the candidate can offer documentation of contribution as professional development.

For those seeking tenure, a continuing record of activity in regional venues with some activity in national venues is expected. For tenured faculty seeking promotion, a continuing record of activity in national venues of high quality is expected, along with at least some activity in international venues.
venues. The faculty member is encouraged to thoroughly document the significance of the forum to assist the committee in making an accurate assessment of the contribution. The significance of scholarly and creative work in this area will be determined by taking into consideration the prestige, visibility, critical reviews, and forum (local, regional, national, international) of the performance, publication, recording, or presentation.

**Excellent at the Rank of Professor**

- The candidate significantly exceeds the criteria for ratings of “Excellent” at the Rank of Associate Professor. The nature and scope of the candidate’s scholarly conducting/artistic direction activity extends beyond national recognition toward international acknowledgement as an expert in the field.

**Excellent at the Rank of Associate Professor**

- The candidate has established excellence in the field through performances, recordings, publications, presentations and/or service to the profession.
- The candidate has a strong and consistent record of public performances at important venues. These can involve guest conducting or invited artistic direction of staged works at regional universities and other concert spaces outside the state, as well as performances with symphonic ensembles and opera companies.
- The candidate has a strong and consistent record of participation as a clinician for regional and national organizations. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.
- The candidate has been increasingly recognized through honors and awards by panels of experts in the area of focus. This would include invitations for the candidate’s ensembles to perform for a juried conference, or through the awarding of prizes at competitions and festivals.
- The candidate has been increasingly recognized through invitations to serve as a judge for choral, instrumental, operatic, or solo competitions, and arts councils at the regional level and beyond.
- The candidate can be considered to have added significant scholarly work to the field through publicly available sources such as recordings on a distributed label, the editing or composition of ensemble repertoire, or related publications.
- The candidate has been engaged in project-based artistic direction, including related work on a significant production, festival, or concert series beyond the state level.
- Because of the potential for enhancing university prestige and the rigorous selection process, being selected to lead all-state and regional/divisional multi-state auditioned honor ensembles would be included at this level.
TEACHING

Georgia State University requires the services of teacher-scholars who are contributing significantly in the area of teaching and for whom there exists evidence that such teaching activities will continue in the future. These activities fall into three major categories:

1. Instructional lessons and pedagogical techniques employed in regularly scheduled classes;
2. Individual tutelage with recital preparation, research projects, music compositions, theory reviews, directed studies, honors papers, theses, and dissertations;
3. The development of new and revised courses, programs, and/or concepts of instruction.

Candidates for Promotion and/or Tenure must consult the College of the Arts guidelines for the Teaching Portfolio and Policy on Assessment of Teaching Effectiveness. Overall teaching assessment is derived from consideration of the following:

1. The teaching portfolio, which may include: material illustrating the supervision of recitals and papers; preparation and grading of Master’s examinations; evidence of official advising of students (as indicated, for example, by signed advising forms); a video tape/DVD of the candidate’s teaching; evidence of acceptance of current and former students accepted into graduate programs, appointments to faculty positions, or recognition in the profession; and student papers and related materials of Honors projects and independent studies;
2. Peer review. Full-time tenured colleagues in the School of Music will be selected to observe at least one class, applied lesson, master class, and/or rehearsal of tenure-track faculty annually and as requested by tenured faculty. Peer observations will be conducted by one of the tenured faculty as determined by the Director in consultation with the School of Music Promotion and Tenure Committee. The peer reviewer should contact the tenure-track faculty member to arrange for possible dates and times of the observation. Following the observation of teaching, the observer(s) will hold an informal discussion with the candidate, after which a written report will be submitted to the Director and the candidate. These annual observations will begin no later than the second semester of employment at Georgia State and will continue through the pre-tenure review in the third year of service and until the tenure-track faculty member declares his/her candidacy for promotion and/or tenure. The observation that occurs in the semester concurrent with the application for promotion and tenure will be conducted by at least one member of the School’s Promotion and Tenure Committee. The teaching portfolio will be made available for the peer reviewer to assess syllabi, sample exams, and other pertinent study materials as well as data from the student evaluation forms (provided in the Director’s Office). The candidate may also provide a video of his or her teaching, produced at the candidate’s convenience, for inclusion in the teaching portfolio.
3. Student evaluations. The primary indicator will be the item that most broadly addresses the candidate’s teaching effectiveness. The candidate will meet or exceed the School’s expectation for the type of course (e.g., studio, survey courses, performance). Candidates are expected to provide contextual information in their written statements contained in the
EVALUATION CRITERIA FOR TEACHING

Academic instruction is of vital importance to the School of Music and its mission. Faculty are to follow University guidelines and standards for the preparation of syllabi. A candidate under consideration for promotion and/or tenure is expected to demonstrate the following attributes in the category of teaching:

- Mastery of the subject matter;
- Mastery of instruction organization;
- Creation of syllabi with clear objectives, calendars, and criteria for assessment of student effort;
- Consistent meeting of classes according to scheduled times, balancing teaching style with subject matter, and remaining current in the field;
- Appropriate creation and gathering of supplementary teaching materials (such as course packs, study guides, handouts, web materials, guest speakers, etc.).

A. Music Education, Music Theory, Musicology/Ethnomusicology, and Composition

Note: It is acknowledged that faculty whose primary responsibility involves composition will combine elements that are both “academic” and “applied” in nature.

Excellent at the Ranks of Associate Professor and Professor:
The candidate performs teaching responsibilities consistently well; supporting material includes evidence of diligent preparation and a conscientious mentoring of students, as well as a commitment to enthusiastic, creative, and innovative pedagogy. Students are accepted into nationally recognized graduate programs. The candidate may receive invitations to lectures that are based upon his or her reputation as a teacher/performer, and may also be involved in leading workshops and providing documented consultation to colleagues.

B. Applied Performance

Three factors are considered in assessing applied instructors:

1. The success of graduates from the candidate’s studio as judged by the quality of their performances, acceptance for graduate study, or establishment of professional careers;
2. The number of students attracted and retained in the candidate’s studio;

3. The candidate’s knowledge of literature and styles, as evidenced by performances and/or those by his/her students.

**Excellent at the Ranks of Associate Professor and Professor:**
The candidate effectively demonstrates an ability to communicate and work with students and provides them with current concepts and practices consistent with mastery of the field. The candidate consistently attracts new students with high levels of talent and musical proficiency to his/her studio. Student enrollment is consistent with workload expectation. Select graduates are accepted to major graduate programs and/or have professional careers as composers, performers or teachers. Students participate in performance activities or have their compositions performed regionally or statewide. Students perform a broad range of repertoire with satisfactory technique and musicianship, and an understanding of the style. A candidate’s reputation as a master teacher/workshop clinician is recognized on a regional and emerging national level.

**C. Conductors/Ensemble Directors**

Three factors are considered in assessing conductors/ensemble directors:

1. The artistic success of their performances as defined by comparison with norms in the field, the appropriateness of repertoire selection, and reviews by knowledgeable authorities in the genre;

2. The observations of teaching and rehearsing by faculty peer evaluations;

3. The incorporation of rehearsal techniques that results in students’ cognition of the style of the repertoire under study.

**Excellent at the Ranks of Associate Professor and Professor:**
The candidate has established a reputation as a master teacher or a master workshop leader. The candidate has a strong ability to achieve successful performances and provides students with current concepts and practices consistent with mastery in the field. Quality students are attracted to and retained in the ensemble. The ensemble’s coherence and musical comprehension are at a high level,
making aesthetic performances consistently possible. Repertoire is of the highest musical level, drawn from a broad spectrum of styles that result in creative programming and high levels of aesthetic interest. The candidate’s reputation as a master teacher/conductor/director workshop leader is recognized on a regional and emerging national level.

SERVICE

CATEGORIES FOR SERVICE
(refer to College guidelines, p. 27-28, for exact content, formatting, and pagination of materials)

Service for the candidate, in addition to committee work and administrative roles for professional organizations, involves recruiting activities, recital and concert attendance, admission auditions and/or interviews, and performance management by ensemble conductors.

EVALUATION CRITERIA FOR SERVICE

Very Good:
The candidate demonstrates service in the programmatic and administrative areas of the University, College, and/or School.

The candidate is a responsible and effective member on College and School committees, and has shown consistent work in student recruitment, student advisement, and program development. The candidate has applied for grants for non-research or non-academic support (e.g., QIF). There is evidence of service activities as an officer or committee member for professional organizations in the candidate’s field of specialization. The candidate has rendered substantial service to colleagues. The candidate actively promotes and attends School events related to his/her field of specialization.

Good:
The candidate has shown consistent and responsible activity on committees, review boards, programs, etc., in accord with expectations of his/her rank. The candidate has thoroughly executed assigned school duties and has given significant assistance to colleagues. The candidate actively promotes and attends School events related to his/her field of specialization.
APPENDIX I

Ratings Guidelines for Pre-Tenure Review

A. Professional Development

1. Music Education

In Music Education, publications are analogous to those in the social sciences. Articles can be broadly theoretical/philosophical or reports of discrete experiments and qualitative research projects. Also included are practitioner-oriented articles, books, and media that make original, significant, and research-based contributions to the knowledge base about pedagogy and instruction. Candidates should be expected to have numerous publications in peer-reviewed journals.

Note: In music education and education journals, co-authored articles normally list the primary author as the first author. However, this is not always the case. For the purpose of evaluation, it is assumed that the first-listed author is the primary author unless the candidate justifies a different order (such as alphabetical).

Poor:
- The candidate has limited recognition in the field as evidenced by publications, presentations, and service to the profession.
- The candidate has a limited publication record in peer-reviewed journals.
- The candidate has a limited record of peer-reviewed presentations.
- The candidate has a limited record of recognition by public and private school teachers as demonstrated by workshop invitations, guest conducting or performing invitations (when appropriate).

Fair:
- The candidate is establishing statewide recognition in the field through publications, presentations, and service to the profession.
- The candidate has published articles in statewide peer-reviewed journals.
- The candidate has a limited record of peer-reviewed presentations at state and conferences, symposia and colloquia; there is limited activity beyond the state level. Research poster sessions are included within this category, but the candidate must have presented sessions in addition to poster sessions.
- The candidate has a record of recognition by public and private school teachers as demonstrated by workshop invitations, guest conducting or performing invitations (when appropriate) and peer-reviewed presentations at state-level conferences.
• Music Education faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

Good:

• The candidate is establishing statewide recognition in the field through publications, presentations, and service to the profession, with at least some activity on the regional level.

• The candidate has published several articles (three or fewer) in statement or national peer-reviewed journals. These must include reports or original research beyond the dissertation or research-based practitioner articles. The reputation of scholarly journals is changeable and should be assessed for the period of review. Research-based book chapters, encyclopedia entries, and pedagogical materials are included within this category. Non-research based publications are included here if they are supported by and illustrative of the candidate’s academic/research profile.

• The candidate has a record of peer-reviewed presentations at state conferences, symposia and colloquia; there is limited activity beyond the state level. Research poster sessions are included within this category, but the candidate must have presented sessions in addition to poster sessions.

• The candidate has a record of recognition by public and private school teachers as demonstrated by workshop invitations, guest conducting or performing invitations (when appropriate) and peer-reviewed presentations at state-level conferences.

• Music Education faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

Very Good:

• The candidate is establishing regional recognition in the field through publications, presentations, and service to the profession.

• The candidate has published several articles in leading peer-reviewed journals. These must include reports or original research beyond the dissertation and must include research-based practitioner articles. The reputation of scholarly journals is changeable and should be assessed for the period of review. Research-based book chapters, encyclopedia entries, and pedagogical materials are included within this category. Non-research based publications are included here if they are supported by and illustrative of the candidate’s academic/research profile.

• The candidate has a record of peer-reviewed presentations at state and regional conferences, symposia, and colloquia. Research poster sessions are included within this category, but the candidate must have presented sessions in addition to poster sessions.

• The candidate has a record of recognition by public and private school teachers as demonstrated
by workshop invitations, guest conducting or performing invitations (when appropriate) and peer-reviewed presentations at state-level conferences.

- Music Education faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Excellent:**
- The candidate is establishing excellence in the field through publications, presentations, and service to the profession.
- The candidate has a strong publication record in leading peer-reviewed journals. These must include reports or original research beyond the dissertation and must include research-based practitioner articles. The reputation of scholarly journals is changeable and should be assessed for the period of review. Research-based book chapters, encyclopedia entries, and pedagogical materials are included within this category. Non-research based publications are included here if they are supported by and illustrative of the candidate’s academic/research profile. The collective publication record should demonstrate an identifiable research focus, theoretical and/or methodological cohesiveness, growth in research and writing skills and a strong trajectory for continued publication success. Emphasis will be given to the qualitative impact of the candidate’s publication, though it is anticipated that candidates will submit manuscripts and receive acceptances on an annual basis during the period of review.
- The candidate has a strong record of peer-reviewed presentations at important conferences, symposia, and colloquia. Research poster sessions are included within this category.
- The candidate has a strong record of recognition by public and private school teachers as demonstrated by workshop invitations, guest conducting or performing invitations (when appropriate) and peer-reviewed presentations.
- Music Education faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Outstanding:**
- The faculty member has achieved eminence in his or her field, as evidenced by national and international awards, strong reviews in major publication outlets, invited performances/lectures at prestigious venues and so on.

2. **Music Theory**

In Music Theory, publications are analogous to those in the humanities. The standard publication vehicle for music theorists is the lengthy journal article. Evaluators should be aware that music theory journals are somewhat limited in number and that the publication decision process can be
lengthy (6-18 months). Candidates should be expected to have several important articles in top-tier or second-tier journals, supplemented by national/international peer-reviewed presentations at conferences, symposia and colloquia.

**Poor:**
- The candidate is not establishing a record of publication in peer-reviewed journals.
- The candidate is not establishing a record of peer-reviewed presentations and conferences. Research poster sessions are included within this category.
- Music theory faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Fair:**
- The candidate has relatively little evidence of scholarly activity through publications, presentations, and service to the profession.
- The candidate has a limited record of peer-reviewed presentations and conferences. Research poster sessions are included within this category.
- Music theory faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Good:**
- The candidate has statewide recognition in the field through publications, presentations, and service to the profession.
- The candidate has a publication record in peer-reviewed journals. These must include reports or original research beyond the dissertation. The reputation of scholarly journals is changeable and should be assessed for the period of review. Book chapters, encyclopedia entries, and research-based pedagogical materials are included within this category. The collective publication record should demonstrate an identifiable research focus and theoretical and/or methodological cohesiveness, with some indication of anticipated continued publication success.
- The candidate has a modest record of peer reviewed presentations at conferences, symposia, and colloquia. Research poster sessions are included within this category.
- Music theory faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.
**Very Good:**

- The candidate is establishing regional recognition in the field through publications, presentations, and service to the profession.

- The candidate has a publication record in leading peer-reviewed journals. These must include reports or original research beyond the dissertation. The reputation of scholarly journals is changeable and should be assessed for the period of review. Book chapters, encyclopedia entries, and research-based pedagogical materials are included within this category. The collective publication record should demonstrate an identifiable research focus, theoretical and/or methodological cohesiveness, and a clear indication of anticipated continued publication success.

- The candidate has a record of peer-reviewed presentations at conferences, symposia, and colloquia. Research poster sessions are included within this category.

- Music theory faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Excellent:**

- The candidate is establishing excellence in the field through publications, presentations, and service to the profession.

- The candidate has a strong publication record in leading peer-reviewed journals. These must include reports or original research beyond the dissertation. The reputation of scholarly journals is changeable and should be assessed for the period of review. Book chapters, encyclopedia entries and research-based pedagogical materials are included within this category. The collective publication record should demonstrate an identifiable research focus, theoretical and/or methodological cohesiveness, and a strong trajectory for continued publication success.

- The candidate has a strong record of peer-reviewed presentations at important conferences, symposia and colloquia. Research poster sessions are included within this category.

- Music theory faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Outstanding:**

- The faculty member has achieved eminence in his or her field, as evidenced by national and international awards, strong reviews in major publication outlets, invited performances/lectures at prestigious venues and so on.
3. Musicology/Ethnomusicology

In Musicology/Ethnomusicology, publications are analogous to those in the humanities. The publication vehicles tend to be books and extended journal articles. As in the case of music theory journals, evaluators should be aware that musicology journals are somewhat limited in number and that the publication decision process can be lengthy (6-18 months). Candidates should be expected to have significant publications such as a book and several important articles.

Poor:
- The candidate is not establishing a record of publication in peer-reviewed journals.
- The candidate is not establishing a record of peer-reviewed presentations and conferences. Research poster sessions are included within this category.
- Musicology/Ethnomusicology faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

Fair:
- The candidate has relatively little evidence of scholarly activity through publications, presentations, and service to the profession.
- The candidate has a limited record of peer-reviewed presentations and conferences, symposia and colloquia. Research poster sessions are included within this category.
- Musicology/Ethnomusicology faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

Good:
- The candidate has statewide recognition in the field through publications, presentations, and service to the profession.
- The candidate has a publication record in peer-reviewed journals. These must include reports or original research beyond the dissertation. The reputation of scholarly journals is changeable and should be assessed for the period of review. Book chapters, encyclopedia entries, and research-based pedagogical materials are included within this category. The collective publication record should demonstrate an identifiable research focus and theoretical and/or methodological cohesiveness with some indication of anticipated continued publication success.
- The candidate has a record of peer-reviewed presentations at state conferences, symposia, and colloquia. Research poster sessions are included within this category.
- Musicology/Ethnomusicology faculty who serve the School of Music in other capacities (e.g.
conducted and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Very Good:**
- The candidate is establishing regional recognition in the field through publications, presentations, and service to the profession.
- The candidate has a publication record in leading peer-reviewed journals. These must include reports or original research beyond the dissertation. The reputation of scholarly journals is changeable and should be assessed for the period of review. Book chapters, encyclopedia entries, and research-based pedagogical materials are included within this category. The collective publication record should demonstrate an identifiable research focus, theoretical and/or methodological cohesiveness, and a clear indication of anticipated continued publication success.
- The candidate has a record of peer-reviewed presentations at regional conferences, symposia, and colloquia. Research poster sessions are included within this category.
- Musicology/Ethnomusicology faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Excellent:**
- The candidate is establishing excellence in the field through publications, presentations, and service to the profession.
- The candidate has a strong publication record in leading peer-reviewed journals. These must include reports or original research beyond the dissertation. The reputation of scholarly journals is changeable and should be assessed for the period of review. Book chapters, encyclopedia entries, and research-based pedagogical materials are included in this category. The collective publication record should demonstrate an identifiable research focus, theoretical and/or methodological cohesiveness, and a strong trajectory for continued publication success.
- The candidate has a strong record of peer-reviewed presentations at important conferences, symposia and colloquia. Research poster sessions are included within this category.
- Musicology/Ethnomusicology faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Outstanding:**
- The faculty member has achieved eminence in his or her field, as evidenced by national and international awards, strong reviews in major publication outlets, invited performances/lectures at prestigious venues and so on.
4. Composition

The primary activity for composers is the creation and performance of new musical compositions. Evaluators must take into consideration the quality as well as the quantity of compositions written during the evaluation period. The specific number of pieces is not as important as the overall scope of works completed, the level of performers and/or ensembles performing works and the venues where performances of new works were given. Candidates who work primarily in the electro-acoustic/computer music genres may generate fewer numbers of pieces due to the technical nature of the works. For composers engaged primarily in computer music or electro-acoustic music creation, important articles in top-tier or second-tier journals and/or national/international peer-reviewed presentations at conferences, symposia and colloquia would be appropriate. Candidates will not be expected to have a significant number of print publications of music as these are extremely rare in the field. Of more significance is the publication of recorded works on an established label with international, national, and electronic distribution.

**Poor:**
- The candidate has created very little original music.
- Works have only been performed at the local level and the candidate has had no compositions performed at conferences, festivals or symposia.
- Candidate has no record of invitations to serve on adjudication panels nor has given any master classes or lectures.

**Fair:**
- The candidate has created a modest amount of original music.
- In addition to performances at the local level, the candidate has had compositions performed at least one state festival or symposium.
- Candidate has been invited to serve on at least one state adjudication panel and has been given at least one master class in conjunction with the performance of a composition at the state level.

**Good:**
- Compositions have been performed by professional performers and ensembles at state and local levels.
- At least one of the compositions created during the evaluation period was commissioned by professional performers and/or performers.
- Performances include premieres of new works as well as at least one performance of an older work.
- Candidate has had compositions performed at state festivals or symposia.
- Candidate has at least one work included on a compilation recording distributed commercially
Candidate has a record of invitations to serve on state adjudication panels and has given at least one master class and lecture in conjunction with the performance of a composition at the state level.

**Very Good:**
- The candidate has received some commissions.
- The candidate demonstrates success in having music performed by area musicians of professional caliber.
- Performances occur off-campus in the regional area.
- There is demonstrated success in juried events with visibility as a professional composer in the region.
- Performances include multiple premieres as well as at least one performance of an older work.
- Candidate has had compositions performed at state and regional conferences, festivals or symposia with at least one national performance.
- The candidate has received at least one positive review of compositions either in print or digital media.
- Candidate has at least one recorded album of compositions or included selected work(s) on a compilation recording distributed commercially in hard copy or via digital downloads.
- Candidate has a record of invitations to serve on regional adjudication panels and has presented master classes and lectures at the regional level.

**Excellent:**
- The candidate has significant commissions for new works.
- There is evidence of publication (in print or recordings), either by independent means or by established publishers, with documentation of distribution and evidence of success in obtaining independent funding for creative work.
- The candidate is a prize winner in regional and national competitions.
- Compositions receive performances by professional performers and ensembles at regional and national conferences, symposia and festivals, and on professional concert series at the regional and national levels.
- The candidate shows significant breadth of output, ranging from small chamber works to major...
compositions in various forms including research initiatives within the area of electro-acoustic and computer generated composition.

- There is evidence of visibility on a national level (emerging national reputation) in performance, professional service, broadcast, and recording distribution.

- Many of the compositions created during the evaluation period were commissioned via peer-reviewed competition and by professional performers.

- Performances include premieres of new works as well as performances of older works.

- Candidate has had compositions performed at national and regional conferences, festivals or symposia.

- Candidate has at least one recorded album of compositions or has had a similar number of works included on compilation recordings or the recordings of significant performers distributed commercially in hard copy or via digital downloads. Recordings show evidence of a review process and are not self-published.

- Candidate has a record of invitations to serve on adjudication panels and may have presented master classes and lectures at the national and international levels.

**Outstanding:**

- The candidate significantly exceeds the criteria for ratings of “Excellent.” The nature and scope of the candidate’s scholarly activity extends beyond national recognition toward international acknowledgment as an expert in the field.

- The candidate is a prize winner in national or international competitions.

- The candidate has compositions published in print by established publishers of contemporary music or compositions published on recordings that are distributed commercially. Recordings show evidence of a review process and are not self-published.

- Compositions created during the evaluation period are commissions from professional institutions, professional ensembles or significant performers, or through peer-reviewed competitions.

- The candidate has been composer-in-residence at research institutions, universities, conservatories, or performing organizations such as symphony orchestras.

- There is evidence of national and international broadcast and concert performances, published reviews, and interviews.

- Compositions have been performed at national and international conferences, symposia, festivals, and professional concert series at the international and national levels.
• Performance of compositions include premieres of new works as well as repeat performances of older works.

• The candidate has received multiple reviews of compositions either in print or digital media.

• The candidate has served on established adjudication panels.

• The candidate has presented master classes and lectures in national and international venues.

5. Applied Performance

Primary creative ability for faculty in applied performance areas is performing. This can include performances as soloists, member of a chamber or large ensemble and a contributor to recordings. Significant evidence of artistic merit may be either a single work of considerable importance or a program of worthwhile research or creative activity. Candidates going through pre-tenure review should be establishing a record of sustained activity in regional venues and an emerging national reputation. The faculty member is encouraged to thoroughly document the significance of the forum to assist the committee in making an accurate assessment of the contribution. The significance of scholarly and creative work in this area will be determined by taking into consideration the prestige, visibility, critical reviews, and forum (local, regional, national, international) of the performance, publication, recording or presentation.

Poor:

• The candidate has limited or no recognition in the field through performances, recordings, publications, presentations and/or service to the profession.

• The candidate lacks a record of public performances.

• The candidate lacks a record of participation as a clinician. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.

• The candidate cannot be considered to have added significant scholarly work to the field.

Fair:

• The candidate has a modest record of performance at the local level.

• The candidate has a modest record of participation as a clinician at the local level. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.

• The candidate has a modest record of adjudication at the local level.

Good:

• The candidate is establishing statewide recognition in the field through performances, recordings, publications, presentations and/or service to the profession.

• The candidate has a record of public performances at the local level and some involvement at
the state level. These can involve solo and chamber recitals at universities and other concert spaces, as well as performances with symphonic ensembles and opera companies.

• The candidate has a record of participation as a clinician at the local level and a growing record at the state level. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.

• The candidate has been increasingly recognized through invitations to serve as a judge for choral, instrumental, operatic, or solo festivals, competitions, and arts councils at the local and state levels.

• The candidate can be considered to have added scholarly work to the field through publicly available sources such as recordings on a distributed label.

• The candidate has been engaged in project-based artistic direction, including related work on a significant production, festival, or concert series at the local level.

**Very Good:**

• The candidate is establishing regional recognition in the field through performances, recordings, publications, presentations and/or service to the profession.

• The candidate has a consistent record of public performances at the state level, some at the regional level, and at least some presence at the national level. These can involve solo and chamber music recitals at universities and other concert spaces, as well as performances with symphonic ensembles and opera companies.

• The candidate has a consistent record of participation as a clinician at the state level and a growing record at the regional level. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.

• The candidate has been increasingly recognized through invitations to serve as a judge for choral, instrumental, operatic, or solo competitions, and arts councils at the state level.

• The candidate can be considered to have added significant scholarly work to the field through publicly available sources such as recordings on a distributed label.

• The candidate has been engaged in project-based artistic direction, including related work on a significant production, festival, or concert series within the state.

**Excellent:**

• The candidate is establishing excellence in the field through performances, recordings, publications, presentations and/or service to the profession.

• The candidate has a record of public performances at important venues commensurate with an emerging national profile. These can involve solo and chamber music recitals at regional universities and other concert venues, as well as performances with symphonic ensembles, in
established jazz venues, or with opera companies.

- The candidate has a record of participation as a clinician for regional and national organizations. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.

- The candidate has been increasingly recognized through invitations to serve as a judge for choral, instrumental, operatic, or solo competitions, and arts councils at the regional level and beyond.

- The candidate can be considered to have added significant scholarly work to the field through articles, presentations, or recordings distributed commercially in hard copy or via digital downloads. Recordings show evidence of a review process and are not self-published.

- The candidate, according to job description, has been engaged in project-based artistic direction, including related work on a significant production, festival, or concert series.

**Outstanding**

- The faculty member has achieved eminence in his or her field, as evidenced by national and international awards, strong reviews in major publication outlets, invited performances/lectures at prestigious venues and so on.

6. **Conductors/Ensemble Directors**

For faculty who serve as conductors and ensemble directors, it might be said that their creative work is on constant display during university performances. While true, those performances are considered under the criteria for “teaching” since they involve students who enroll for academic credit and for which the conductor receives course load credit. Included in the phrase “conductors” are those faculty who lead choral and instrumental ensembles of all types, including jazz and world music ensembles. Included in the phrase “ensemble directors” are those faculty who provide the artistic/stage direction of staged works such as operas, even if the artistic/stage director does not physically conduct the performance. Performances that fall within the criteria for professional development include, but are not limited to:

a. Performances by Georgia State student ensembles, including staged works that occur beyond the course requirements stated in the syllabus. These might include performances at festivals, juried performances for conferences, or performances at professional venues as part of a professional concert series.

b. Performances of non-GSU student ensembles (K-12 schools, all-state ensembles, other universities, etc.), including staged works, where the candidate is invited because of established expertise.

c. Performances of collegiate and professional ensembles, including staged works, with which the candidate is associated or where the candidate is invited because of established expertise.
d. Performances that do not fall into the above categories, but for which the candidate can offer documentation of contribution as professional development.

Candidates going through pre-tenure review should be amassing a continuing record of activity in regional venues with some activity in national venues. The faculty member is encouraged to thoroughly document the significance of the forum to assist the committee in making an accurate assessment of the contribution. The significance of scholarly and creative work in this area will be determined by taking into consideration the prestige, visibility, critical reviews, and forum (local, regional, national, international) of the performance, publication, recording or presentation.

**Poor:**
- The candidate has limited or no recognition in the field through performances, recordings, publications, presentations and/or service to the profession.
- The candidate lacks a record of public performances.
- The candidate lacks a record of participation as a clinician. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.
- The candidate cannot be considered to have added significant scholarly work to the field.

**Fair:**
- The candidate has modest recognition in the field through performances, recordings, publications, presentations and/or service to the profession.
- The candidate has a modest record of public performances at local level.
- The candidate has a modest record of participation as a clinician at local level. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.
- The candidate has a modest record of adjudication at the local level.

**Good:**
- The candidate is establishing statewide recognition in the field through performances, recordings, publications, presentations and/or service to the profession.
- The candidate has a record of public performances at the state level. These can involve guest conducting or invited artistic direction of staged works at in-state universities and other concert spaces, as well as performances with symphonic ensembles and opera companies.
- The candidate has a record of participation as a clinician at the state level. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.
- The candidate has been increasingly recognized through invitations to serve as a judge for choral, instrumental, operatic, or solo festivals, competitions, and arts councils at the state level.
**Very Good:**

- The candidate is establishing regional recognition in the field through performances, recordings, publications, presentations and/or service to the profession.

- The candidate has a consistent record of public performances at the state level and some at the regional level. These can involve guest conducting or invited artistic direction of staged works at in-state universities and other concert spaces, as well as performance with symphonic ensembles and opera companies.

- The candidate has a consistent record of participation as a clinician at the state level and a growing record at the regional level. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.

- The candidate has been increasingly recognized through honors and awards by panels of experts in the area of focus. This would include invitations for the candidate’s ensembles to perform for a juried conference, or through the awarding of prizes at competitions and festivals.

- The candidate has been increasingly recognized through invitations to serve as a judge for choral, instrumental, operatic, or solo festivals, competitions, and arts councils at the state level.

- Because of the potential for enhancing university prestige and the rigorous selection process, being selected to lead in-state regional or district auditioned honor ensembles would be included at this level.

**Excellent:**

- The candidate is establishing excellence in the field through performances, recordings, publications, presentations and/or service to the profession.

- The candidate has a strong and consistent record of public performances at important venues. These can involve guest conducting or invited artistic direction of staged works at regional universities and other concert spaces outside the state, as well as performances with symphonic ensembles and opera companies.

- The candidate has a strong and consistent record of participation as a clinician for regional and national organizations. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.

- The candidate has been increasingly recognized through honors and awards by panels of experts in the area of focus. This would include invitations for the candidate’s ensembles to perform for a juried conference, or through the awarding of prizes at competitions and festivals.

- The candidate has been increasingly recognized through invitations to serve as a judge for choral, instrumental, operatic, or solo competitions, and arts councils at the regional level and beyond.

- The candidate can be considered to have added significant scholarly work to the field through...
publicly available sources such as recordings on a distributed label, the editing or composition
of ensemble repertoire, or related publications.

• The candidate has been engaged in project-based artistic direction, including related work on a
significant production, festival, or concert series beyond the state level.

• Because of the potential for enhancing university prestige and the rigorous selection process,
being selected to lead all-state and regional/divisional multi-state auditioned honor ensembles
would be included at this level.

Outstanding:
• The faculty member has achieved eminence in his or her field, as evidenced by national and
international awards, strong reviews in major publication outlets, invited performances/lectures
at prestigious venues and so on.

B. Teaching

1. Music Education, Music Theory, Musicology/Ethnomusicology, and Composition

Note: It is acknowledged that faculty whose primary responsibility involves composition will
combine elements that are both “academic” and “applied” in nature.

Academic instruction is of vital importance to the School of Music and its mission. Faculty are to
follow University guidelines and standards for the preparation of syllabi. School of Music faculty
going through pre-tenure review are expected to demonstrate the following attributes in the
category of teaching:

• Mastery of the subject matter;

• Mastery of instructional organization;

• Ability to create syllabi with clear objectives, calendars, and criteria for assessment of
student effort;

• Ability to meet classes consistently; balance teaching style with subject matter; and remain
current in the field;

• Ability to appropriately create and gather supplementary teaching materials (such as course
packs, study guides, handouts, web materials, guest speakers, etc.).

Poor:
• The candidate demonstrates little evidence of teaching competence and an unacceptable record
of teaching.
Fair:
• The candidate demonstrates minimal teaching competence according to the standards outlined in the above categories.

Good:
• The candidate fulfills a majority of teaching responsibilities in an adequate manner. Supporting materials do not show evidence of diligent preparation and valid course content.

Very Good:
• The candidate fulfills teaching responsibilities in an adequate manner. Supporting material show evidence of diligent preparation and valid course content. Students are active in academic activities in the School and the local community, and are accepted to graduate programs.

Excellent:
• The candidate performs teaching responsibilities consistently well; supporting material includes evidence of diligent preparation and a conscientious mentoring of students, as well as a commitment to enthusiastic, creative, and innovative pedagogy. Students are accepted into nationally recognized graduate programs. The candidate may receive invitations to lectures that are based upon his or her reputation as a teacher/performer, and may also be involved in leading workshops and providing documented consultations to colleagues.

Outstanding:
• A candidate is evaluated as “Outstanding” if the committee determines that the quality of his/her accomplishments exceeds the criteria for “Excellent.”

2. Applied Performance

Three factors are considered in assessing applied instructors:

1. The success of graduates from the candidate’s studio as judged by the quality of their performances, acceptance for graduate study, or establishment of professional careers;

2. The number of students attracted and retained in the candidate’s studio;

3. The candidate’s knowledge of literature and styles, as evidenced by performances and/or those by his/her students.

Poor:
• The candidate demonstrates little evidence of teaching competence as judged by pedagogy and student performances.

Fair:
• The candidate demonstrates minimal teaching competence. There is limited evidence of student progress, musicianship, or technical facility.
Good:

- The candidate demonstrates acceptable teaching competence. The candidate attracts new students infrequently. Studio enrollment consistently remains below expected level. Students compose or perform a limited range of repertoire adequately. A candidate’s reputation as a master teacher/workshop clinician is recognized on a local level.

Very Good:

- The candidate demonstrates above average ability to communicate and work effectively with students and provides them with current concepts and practices consistent with mastery of the field. The candidate attracts new students with average levels of talent and musical proficiency; studio enrollment is consistent with expected workload. Graduates attend graduate programs or begin professional careers. Student progress is evident. Students participate in school, community, and state composition and performance activities. The range of repertoire provided to students is adequate and is performed satisfactorily with an understanding of its style. A candidate’s reputation as a master teacher/workshop clinician is recognized on a state level.

Excellent:

- The candidate effectively demonstrates an ability to communicate and work with students and provides them with current concepts and practices consistent with mastery in the field. The candidate consistently attracts new students with high levels of talent and musical proficiency to his/her studio. Student enrollment is consistent with workload expectation. Select graduates are accepted to major graduate programs and/or have professional careers as composers, performers or teachers. Students participate in performance activities or have their compositions performed regionally or statewide. Students perform a broad range of repertoire with satisfactory technique and musicianship, and an understanding of the style. A candidate’s reputation as a master teacher/workshop clinician is recognized on a regional and emerging national level.

Outstanding:

- A candidate is evaluated as “Outstanding” if the committee determines that the quality of his/her accomplishments exceeds the criteria for “Excellent.”

3. Conductors/Ensemble Directors

Three factors are considered in assessing conductors/ensemble directors:

1. The artistic success of their performance as defined by comparison with norms in the field, the appropriateness of repertoire selection, and reviews by knowledgeable authorities in the genre.

2. The observations of teaching and rehearsing by faculty peer evaluators;

3. The incorporation of rehearsal techniques that results in students’ cognition of the style of the repertoire under study.
Poor:

- The candidate demonstrates little evidence of competent rehearsal and/or conducting techniques. The ensemble has shown little to no progress.

Fair:

- The candidate demonstrates minimal competence as a conductor and as recruiter of students. The repertoire selected is limited and does not fulfill the objectives of the ensemble. There is little evidence that individual students have progressed musically, or that the ensemble as a whole has shown any more than limited progress.

Good:

- The candidate demonstrates acceptable competence as a conductor/director and attracts and retains an adequate number of students to the ensemble for effective performance of quality literature. The candidate demonstrates some elements of comprehensive musicianship as part of each rehearsal. The repertoire selected for performance is of an average caliber. The candidate’s reputation as a teacher/conductor/director/workshop leader is recognized on the local and emerging state level.

Very Good:

- The candidate demonstrates an above average ability to achieve successful performances and provides students with current concepts and practices consistent with mastery in the field. Quality students are attracted and retained, and are consistently strong performers. The candidate’s rehearsals are consistently effective and employ aspects of a comprehensive-musicianship approach to study of the literature performed. The repertoire selected for performance is of a high caliber and appropriate to the ensemble, resulting in creative concert programs and performances. The candidate’s reputation as a teacher/conductor/workshop leader is recognized on a state level.

Excellent:

- The candidate is establishing a reputation as a master teacher or a master workshop leader. The candidate has a strong ability to achieve successful performances and provides students with current concepts and practices consistent with mastery in the field. Quality students are attracted to and retained in the ensemble. The ensemble’s coherence and musical comprehension are at a high level, making aesthetic performances consistently possible. Repertoire is of the highest musical level, drawn from a broad spectrum of styles that result in creative programming and high levels of aesthetic interest. The candidate’s reputation as a master teacher/conductor/director workshop leader is recognized on a regional and emerging national level.

Outstanding:

- A candidate is evaluated as “Outstanding” if the committee determines that the quality of his/her accomplishments exceeds the criteria for “Excellent.”
C. Service

Poor:
- The candidate demonstrates very little or no effective service.

Fair:
- The candidate has given minimal service on School committees, review boards, programs, etc. The candidate is a member of professional organizations in the field and has attended meetings at the state/regional level.

Good:
- The candidate has shown consistent and responsible activity on committees, review boards, programs, etc., in accord with expectations of his/her rank. The candidate has thoroughly executed assigned duties and has given significant assistance to colleagues. The candidate actively promotes and attends School events related to his/her field of specialization.

Very Good:
- The candidate demonstrates service in the programmatic and administrative areas of the University, College, and School.
  
  The candidate is a responsible and effective committee member and has shown consistent work in student recruitment and program development. The candidate has applied for grants for non-research or non-academic support (e.g., QIF). There is evidence of service activities as an officer or committee member for professional organizations in the candidate’s field of specialization. The candidate has rendered substantial service to colleagues. The candidate actively promotes and attends School events related to his/her field of specialization.

Excellent:
- The candidate demonstrates ongoing willingness and initiative in serving the programmatic and administrative areas of the University, College, and School. The candidate has demonstrated effective and responsible service activity throughout the University, College, and School on committees, review boards, program implementation, projects, policy development, and the like. This includes significant efforts toward student recruitment, student advisement, and school development. There is evidence of important service activities as an officer or committee member at the regional/national level for professional organizations in the candidate’s field of specialization. The candidate actively promotes and attends many School events related to his/her field of specialization.

Outstanding:
- The candidate demonstrates ongoing willingness to serve in the programmatic and administrative areas of the University, College, and School. The candidate has shown consistent and highly effective activity, including: leadership throughout the University, College, and School; service on committees and review boards; and program implementation, projects, policy development, etc. Included here may be service as an area
coordinator which includes program development and successful student recruitment activities. This also includes major administrative responsibility for policy development, program implementation, and the creation of new programs. The candidate has evidence of important service activities as an officer at the national/international level for professional organizations in his/her field of specialization. The candidate actively promotes and attends a majority of School events related to his/her field of specialization. A candidate is judged outstanding if the committee determines that the quality of activities exceeds the criteria for excellent.
APPENDIX II

Ratings Guidelines for Post-Tenure Review

A. Professional Development

1. Music Education

In Music Education, publications are analogous to those in the social sciences. Articles can be broadly theoretical/philosophical or reports of discrete experiments and qualitative research projects. Also included are practitioner-oriented articles, books, and media that make original, significant, and research-based contributions to the knowledge base about pedagogy and instruction. Candidates should be expected to have numerous publications in peer-reviewed journals.

Note: In music education and education journals, co-authored articles normally list the primary author as the first author. However, this is not always the case. For the purpose of evaluation, it is assumed that the first-listed author is the primary author unless the candidate justifies a different order (such as alphabetical).

Poor:
- The candidate has limited recognition in the field as evidenced by publications, presentations, and service to the profession.
- The candidate has a limited publication record in peer-reviewed journals.
- The candidate has a limited record of peer-reviewed presentations.
- The candidate has a limited record of recognition by public and private school teachers as demonstrated by workshop invitations, guest conducting or performing invitations (when appropriate).

Fair:
- The candidate has established statewide recognition in the field through publications, presentations, and service to the profession.
- The candidate has published articles in statewide peer-reviewed journals.
- The candidate has a limited record of peer-reviewed presentations at state and conferences, symposia and colloquia; there is limited activity beyond the state level. Research poster sessions are included within this category, but the candidate must have presented sessions in addition to poster sessions.
- The candidate has a record of recognition by public and private school teachers as demonstrated by workshop invitations, guest conducting or performing invitations (when appropriate) and peer-reviewed presentations at state-level conferences.
• Music Education faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

Good:
• The candidate has established statewide recognition in the field through publications, presentations, and service to the profession, with at least some activity on the regional level.
• The candidate has published several articles (three or fewer) in statement or national peer-reviewed journals. These must include reports or original research beyond the dissertation or research-based practitioner articles. The reputation of scholarly journals is changeable and should be assessed for the period of review. Research-based book chapters, encyclopedia entries, and pedagogical materials are included within this category. Non-research based publications are included here if they are supported by and illustrative of the candidate’s academic/research profile.
• The candidate has a record of peer-reviewed presentations at state conferences, symposia and colloquia; there is limited activity beyond the state level. Research poster sessions are included within this category, but the candidate must have presented sessions in addition to poster sessions.
• The candidate has a record of recognition by public and private school teachers as demonstrated by workshop invitations, guest conducting or performing invitations (when appropriate) and peer-reviewed presentations at state-level conferences.

Very Good:
• The candidate has established regional recognition in the field through publications, presentations, and service to the profession.
• The candidate has published several articles in leading peer-reviewed journals. These must include reports or original research beyond the dissertation and must include research-based practitioner articles. The reputation of scholarly journals is changeable and should be assessed for the period of review. Research-based book chapters, encyclopedia entries, and pedagogical materials are included within this category. Non-research based publications are included here if they are supported by and illustrative of the candidate’s academic/research profile.
• The candidate has a record of peer-reviewed presentations at state and regional conferences, symposia, and colloquia. Research poster sessions are included within this category, but the candidate must have presented sessions in addition to poster sessions.
• The candidate has a record of recognition by public and private school teachers as demonstrated
by workshop invitations, guest conducting or performing invitations (when appropriate) and peer-reviewed presentations at state-level conferences.

- Music Education faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Excellent at the Rank of Professor:**
- The candidate significantly exceeds the criteria for rating of “Excellent” at the Rank of Associate Professor. The nature and scope of the candidate’s scholarly activity extends beyond national recognition toward international acknowledgement as an expert in the field.

**Excellent at the Rank of Associate Professor:**
- The candidate has established excellence in the field through publications, presentations, and service to the profession.

- The candidate has a strong publication record in leading peer-reviewed journals. These must include reports or original research beyond the dissertation and must include research-based practitioner articles. The reputation of scholarly journals is changeable and should be assessed for the period of review. Research-based book chapters, encyclopedia entries, and pedagogical materials are included within this category. Non-research based publications are included here if they are supported by and illustrative of the candidate’s academic/research profile. The collective publication record should demonstrate an identifiable research focus, theoretical and/or methodological cohesiveness, growth in research and writing skills and a strong trajectory for continued publication success. Emphasis will be given to the qualitative impact of the candidate’s publication, though it is anticipated that candidates will submit manuscripts and receive acceptances on an annual basis during the period of review.

- The candidate has a strong record of peer-reviewed presentations at important conferences, symposia, and colloquia. Research poster sessions are included within this category.

- The candidate has a strong record of recognition by public and private school teachers as demonstrated by workshop invitations, guest conducting or performing invitations (when appropriate) and peer-reviewed presentations.

- Music Education faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Outstanding:**
- The faculty member has achieved eminence in his or her field, as evidenced by national and international awards, strong reviews in major publication outlets, invited performances/lectures at prestigious venues and so on.
2. Music Theory

In Music Theory, publications are analogous to those in the humanities. The standard publication vehicle for music theorists is the lengthy journal article. Evaluators should be aware that music theory journals are somewhat limited in number and that the publication decision process can be lengthy (6-18 months). Candidates should be expected to have several important articles in top-tier or second-tier journals, supplemented by national/international peer-reviewed presentations at conferences, symposia and colloquia.

Poor:

- The candidate has not established a record of publication in peer-reviewed journals.
- The candidate has not established a record of peer-reviewed presentations and conferences. Research poster sessions are included within this category.
- Music theory faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

Fair:

- The candidate has relatively little evidence of scholarly activity through publications, presentations, and service to the profession.
- The candidate has a limited record of peer-reviewed presentations and conferences. Research poster sessions are included within this category.
- Music theory faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

Good:

- The candidate has statewide recognition in the field through publications, presentations, and service to the profession.
- The candidate has a publication record in peer-reviewed journals. These must include reports or original research beyond the dissertation. The reputation of scholarly journals is changeable and should be assessed for the period of review. Book chapters, encyclopedia entries, and research-based pedagogical materials are included within this category. The collective publication record should demonstrate an identifiable research focus and theoretical and/or methodological cohesiveness, with some indication of anticipated continued publication success.
- The candidate has a modest record of peer reviewed presentations at conferences, symposia, and colloquia. Research poster sessions are included within this category.
Music theory faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Very Good:**

- The candidate has established regional recognition in the field through publications, presentations, and service to the profession.
- The candidate has a publication record in leading peer-reviewed journals. These must include reports or original research beyond the dissertation. The reputation of scholarly journals is changeable and should be assessed for the period of review. Book chapters, encyclopedia entries, and research-based pedagogical materials are included within this category. The collective publication record should demonstrate an identifiable research focus, theoretical and/or methodological cohesiveness, and a clear indication of anticipated continued publication success.
- The candidate has a record of peer-reviewed presentations at conferences, symposia, and colloquia. Research poster sessions are included within this category.
- Music theory faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Excellent at the Rank of Professor:**

- The candidate significantly exceeds the criteria for rating of “Excellent” at the Rank of Associate Professor. The nature and scope of the candidate’s scholarly activity extends beyond national recognition toward international acknowledgement as an expert in the field.

**Excellent at the Rank of Associate Professor:**

- The candidate has established excellence in the field through publications, presentations, and service to the profession.
- The candidate has a strong publication record in leading peer-reviewed journals. These must include reports or original research beyond the dissertation. The reputation of scholarly journals is changeable and should be assessed for the period of review. Book chapters, encyclopedia entries and research-based pedagogical materials are included within this category. The collective publication record should demonstrate an identifiable research focus, theoretical and/or methodological cohesiveness, and a strong trajectory for continued publication success.
- The candidate has a strong record of peer-reviewed presentations at important conferences, symposia and colloquia. Research poster sessions are included within this category.
- Music theory faculty who serve the School of Music in other capacities (e.g. conducting and/or
performing) may have those activities included within this category if they are related to the
candidate’s overall academic/research profile. These activities will be viewed as supplemental
to the items listed above.

**Outstanding:**

- The faculty member has achieved eminence in his or her field, as evidenced by national and
  international awards, strong reviews in major publication outlets, invited performances/lectures
  at prestigious venues and so on.

3. **Musicology/Ethnomusicology**

In Musicology/Ethnomusicology, publications are analogous to those in the humanities. The
publication vehicles tend to be books and extended journal articles. As in the case of music theory
journals, evaluators should be aware that musicology journals are somewhat limited in number and
that the publication decision process can be lengthy (6-18 months). Candidates should be expected
to have significant publications such as a book and several important articles.

**Poor:**

- The candidate has not established a record of publication in peer-reviewed journals.

- The candidate has not established a record of peer-reviewed presentations and conferences.
  Research poster sessions are included within this category.

- Musicology/Ethnomusicology faculty who serve the School of Music in other capacities (e.g.
  conducting and/or performing) may have those activities included within this category if they
  are related to the candidate’s overall academic/research profile. These activities will be viewed
  as supplemental to the items listed above.

**Fair:**

- The candidate has relatively little evidence of scholarly activity through publications,
  presentations, and service to the profession.

- The candidate has a limited record of peer-reviewed presentations and conferences, symposia
  and colloquia. Research poster sessions are included within this category.

- Musicology/Ethnomusicology faculty who serve the School of Music in other capacities (e.g.
  conducting and/or performing) may have those activities included within this category if they
  are related to the candidate’s overall academic/research profile. These activities will be viewed
  as supplemental to the items listed above.

**Good**

- The candidate has statewide recognition in the field through publications, presentations, and
  service to the profession.

- The candidate has a publication record in peer-reviewed journals. These must include reports or
  original research beyond the dissertation. The reputation of scholarly journals is changeable and
should be assessed for the period of review. Book chapters, encyclopedia entries, and research-based pedagogical materials are included within this category. The collective publication record should demonstrate an identifiable research focus and theoretical and/or methodological cohesiveness with some indication of anticipated continued publication success.

- The candidate has a record of peer-reviewed presentations at state conferences, symposia, and colloquia. Research poster sessions are included within this category.
- Musicology/Ethnomusicology faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Very Good:**

- The candidate has established regional recognition in the field through publications, presentations, and service to the profession.
- The candidate has a publication record in leading peer-reviewed journals. These must include reports or original research beyond the dissertation. The reputation of scholarly journals is changeable and should be assessed for the period of review. Book chapters, encyclopedia entries, and research-based pedagogical materials are included within this category. The collective publication record should demonstrate an identifiable research focus, theoretical and/or methodological cohesiveness, and a clear indication of anticipated continued publication success.
- The candidate has a record of peer-reviewed presentations at regional conferences, symposia, and colloquia. Research poster sessions are included within this category.
- Musicology/Ethnomusicology faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Excellent at the Rank of Professor:**

- The candidate significantly exceeds the criteria for rating of “Excellent” at the Rank of Associate Professor. The nature and scope of the candidate’s scholarly activity extends beyond national recognition toward international acknowledgement as an expert in the field.

**Excellent at the Rank of Associate Professor:**

- The candidate has established excellence in the field through publications, presentations, and service to the profession.
- The candidate has a strong publication record in leading peer-reviewed journals. These must include reports or original research beyond the dissertation. The reputation of scholarly journals is changeable and should be assessed for the period of review. Book chapters, encyclopedia entries, and research-based pedagogical materials are included in this category. The collective publication record should demonstrate an identifiable research focus, theoretical and/or
methodological cohesiveness, and a strong trajectory for continued publication success.

- The candidate has a strong record of peer-reviewed presentations at important conferences, symposia and colloquia. Research poster sessions are included within this category.

- Musicology/Ethnomusicology faculty who serve the School of Music in other capacities (e.g. conducting and/or performing) may have those activities included within this category if they are related to the candidate’s overall academic/research profile. These activities will be viewed as supplemental to the items listed above.

**Outstanding:**
- The faculty member has achieved eminence in his or her field, as evidenced by national and international awards, strong reviews in major publication outlets, invited performances/lectures at prestigious venues and so on.

4. **Composition**

The primary activity for composers is the creation and performance of new musical compositions. Evaluators must take into consideration the quality as well as the quantity of compositions written during the evaluation period. The specific number of pieces is not as important as the overall scope of works completed, the level of performers and/or ensembles performing works and the venues where performances of new works were given. Candidates who work primarily in the electro-acoustic/computer music genres may generate fewer numbers of pieces due to the technical nature of the works. For composers engaged primarily in computer music or electro-acoustic music creation, important articles in top-tier or second-tier journals and/or national/international peer-reviewed presentations at conferences, symposia and colloquia would be appropriate. Candidates will not be expected to have a significant number of print publications of music as these are extremely rare in the field. Of more significance is the publication of recorded works on an established label with international, national, and electronic distribution.

**Poor:**
- The candidate has created very little original music.

- Works have only been performed at the local level and the candidate has had no compositions performed at conferences, festivals or symposia.

- Candidate has no established record of invitations to serve on adjudication panels nor has given any master classes or lectures.

**Fair:**
- The candidate has created a modest amount of original music.

- In addition to performances at the local level, the candidate has had compositions performed at least one state festival or symposium.
• Candidate has been invited to serve on at least one state adjudication panel and has been given at least one master class in conjunction with the performance of a composition at the state level.

**Good:**

• Compositions have been performed by professional performers and ensembles at state and local levels.

• At least one of the compositions created during the evaluation period was commissioned by professional performers and/or performers.

• Performances include premieres of new works as well as at least one performance of an older work.

• Candidate has had compositions performed at state festivals or symposia.

• Candidate has at least one work included on a compilation recording distributed commercially in hard copy or via digital.

• Candidate has an established record of invitations to serve on state adjudication panels and has given at least one master class and lecture in conjunction with the performance of a composition at the state level.

**Very Good:**

• The candidate has received some commissions.

• The candidate demonstrates success in having music performed by area musicians of professional caliber.

• Performances occur off-campus in the regional area.

• There is demonstrated success in juried events with visibility as a professional composer in the region.

• Performances include multiple premieres as well as at least one performance of an older work.

• Candidate has had compositions performed at state and regional conferences, festivals or symposia with at least one national performance.

• The candidate has received at least one positive review of compositions either in print or digital media.

• Candidate has at least one recorded album of compositions or included selected work(s) on a compilation recording distributed commercially in hard copy or via digital downloads.
• Candidate has an established record of invitations to serve on regional adjudication panels and has presented master classes and lectures at the regional level.

**Excellent at the Rank of Professor:**

• The candidate significantly exceeds the criteria for rating of “Excellent” at the Rank of Associate Professor. The nature and scope of the candidate’s scholarly activity extends beyond national recognition toward international acknowledgement as an expert in the field.

**Excellent at the Rank of Associate Professor:**

• The candidate has significant commissions for new works.

• There is evidence of publication (in print or recordings), either by independent means or by established publishers, with documentation of distribution and evidence of success in obtaining independent funding for creative work.

• The candidate is a prize winner in regional and national competitions.

• Compositions receive performances by professional performers and ensembles at regional and national conferences, symposia and festivals, and on professional concert series at the regional and national levels.

• The candidate shows significant breadth of output, ranging from small chamber works to major compositions in various forms including research initiatives within the area of electro-acoustic and computer generated composition.

• There is evidence of visibility on a national level (emerging national reputation) in performance, professional service, broadcast, and recording distribution.

• Many of the compositions created during the evaluation period were commissioned via peer-reviewed competition and by professional performers.

• Performances include premieres of new works as well as performances of older works.

• Candidate has had compositions performed at national and regional conferences, festivals or symposia.

• Candidate has at least one recorded album of compositions or has had a similar number of works included on compilation recordings or the recordings of significant performers distributed commercially in hard copy or via digital downloads. Recordings show evidence of a review process and are not self-published.

• Candidate has an established record of invitations to serve on adjudication panels and may have presented master classes and lectures at the national and international levels.
Outstanding:

- The candidate significantly exceeds the criteria for ratings of “Excellent.” The nature and scope of the candidate’s scholarly activity extends beyond national recognition toward international acknowledgment as an expert in the field.
- The candidate is a prize winner in national or international competitions.
- The candidate has compositions published in print by established publishers of contemporary music or compositions published on recordings that are distributed commercially. Recordings show evidence of a review process and are not self-published.
- Compositions created during the evaluation period are commissions from professional institutions, professional ensembles or significant performers, or through peer-reviewed competitions.
- The candidate has been composer-in-residence at research institutions, universities, conservatories, or performing organizations such as symphony orchestras.
- There is evidence of national and international broadcast and concert performances, published reviews, and interviews.
- Compositions have been performed at national and international conferences, symposia, festivals, and professional concert series at the international and national levels.
- Performance of compositions include premieres of new works as well as repeat performances of older works.
- The candidate has received multiple reviews of compositions either in print or digital media.
- The candidate has served on established adjudication panels.
- The candidate has presented master classes and lectures in national and international venues.

5. Applied Performance

Primary creative ability for faculty in applied performance areas is performing. This can include performances as soloists, member of a chamber or large ensemble and a contributor to recordings. Significant evidence of artistic merit may be either a single work of considerable importance or a program of worthwhile research or creative activity. Candidates seeking promotion to associate professor must have established a record of sustained activity in regional venues and an emerging national reputation. The faculty member is encouraged to thoroughly document the significance of the forum to assist the committee in making an accurate assessment of the contribution. The significance of scholarly and create work in this area will be determined by taking into consideration the prestige, visibility, critical reviews, and forum (local, regional, national, international) of the performance, publication, recording or presentation.
Poor:
• The candidate has limited or no recognition in the field through performances, recordings, publications, presentations and/or service to the profession.
• The candidate lacks a record of public performances.
• The candidate lacks a record of participation as a clinician. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.
• The candidate cannot be considered to have added significant scholarly work to the field.

Fair:
• The candidate has a modest record of performance at the local level.
• The candidate has a modest record of participation as a clinician at the local level. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.
• The candidate has a modest record of adjudication at the local level.

Good:
• The candidate has established statewide recognition in the field through performances, recordings, publications, presentations and/or service to the profession.
• The candidate has a record of public performances at the local level and some involvement at the state level. These can involve solo and chamber recitals at universities and other concert spaces, as well as performances with symphonic ensembles and opera companies.
• The candidate has a record of participation as a clinician at the local level and a growing record at the state level. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.
• The candidate has been increasingly recognized through invitations to serve as a judge for choral, instrumental, operatic, or solo festivals, competitions, and arts councils at the local and state levels.
• The candidate can be considered to have added scholarly work to the field through publicly available sources such as recordings on a distributed label.
• The candidate has been engaged in project-based artistic direction, including related work on a significant production, festival, or concert series at the local level.

Very Good:
• The candidate has established regional recognition in the field through performances, recordings, publications, presentations and/or service to the profession.
• The candidate has a consistent record of public performances at the state level, some at the
regional level, and at least some presence at the national level. These can involve solo and chamber music recitals at universities and other concert spaces, as well as performances with symphonic ensembles and opera companies.

- The candidate has a consistent record of participation as a clinician at the state level and a growing record at the regional level. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.
- The candidate has been increasingly recognized through invitations to serve as a judge for choral, instrumental, operatic, or solo competitions, and arts councils at the state level.
- The candidate can be considered to have added significant scholarly work to the field through publicly available sources such as recordings on a distributed label.
- The candidate has been engaged in project-based artistic direction, including related work on a significant production, festival, or concert series within the state.

**Excellent at the Rank of Professor:**

- The candidate significantly exceeds the criteria for rating of “Excellent” at the Rank of Associate Professor. The nature and scope of the candidate’s scholarly activity extends beyond national recognition toward international acknowledgement as an expert in the field.

**Excellent at the Rank of Associate Professor:**

- The candidate has established excellence in the field through performances, recordings, publications, presentations and/or service to the profession.
- The candidate has a record of public performances at important venues commensurate with an emerging national profile. These can involve solo and chamber music recitals at regional universities and other concert venues, as well as performances with symphonic ensembles, in established jazz venues, or with opera companies.
- The candidate has a record of participation as a clinician for regional and national organizations. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.
- The candidate has been increasingly recognized through invitations to serve as a judge for choral, instrumental, operatic, or solo competitions, and arts councils at the regional level and beyond.
- The candidate can be considered to have added significant scholarly work to the field through articles, presentations, or recordings distributed commercially in hard copy or via digital downloads. Recordings show evidence of a review process and are not self-published.
- The candidate, according to job description, has been engaged in project-based artistic direction, including related work on a significant production, festival, or concert series.
Outstanding

- The faculty member has achieved eminence in his or her field, as evidenced by national and international awards, strong reviews in major publication outlets, invited performances/lectures at prestigious venues and so on.

6. Conductors/Ensemble Directors

For faculty who serve as conductors and ensemble directors, it might be said that their creative work is on constant display during university performances. While true, those performances are considered under the criteria for “teaching” since they involve students who enroll for academic credit and for which the conductor receives course load credit. Included in the phrase “conductors” are those faculty who lead choral and instrumental ensembles of all types, including jazz and world music ensembles. Included in the phrase “ensemble directors” are those faculty who provide the artistic/stage direction of staged works such as operas, even if the artistic/stage director does not physically conduct the performance. Performances that fall within the criteria for professional development include, but are not limited to:

e. Performances by Georgia State student ensembles, including staged works that occur beyond the course requirements stated in the syllabus. These might include performances at festivals, juried performances for conferences, or performances at professional venues as part of a professional concert series.

f. Performances of non-GSU student ensembles (K-12 schools, all-state ensembles, other universities, etc.), including staged works, where the candidate is invited because of established expertise.

g. Performances of collegiate and professional ensembles, including staged works, with which the candidate is associated or where the candidate is invited because of established expertise.

h. Performances that do not fall into the above categories, but for which the candidate can offer documentation of contribution as professional development.

For those seeking tenure, a continuing record of activity in regional venues with some activity in national venues is expected. For tenured faculty seeking promotion, a continuing record of activity in national venues of high quality is expected, along with at least some activity in international venues. The faculty member is encouraged to thoroughly document the significance of the forum to assist the committee in making an accurate assessment of the contribution. The significance of scholarly and create work in this area will be determined by taking into consideration the prestige, visibility, critical reviews, and forum (local, regional, national, international) of the performance, publication, recording or presentation.

Poor:

- The candidate has limited or no recognition in the field through performances, recordings, publications, presentations and/or service to the profession.
• The candidate lacks a record of public performances.

• The candidate lacks a record of participation as a clinician. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.

• The candidate cannot be considered to have added significant scholarly work to the field.

Fair:

• The candidate has modest recognition in the field through performances, recordings, publications, presentations and/or service to the profession.

• The candidate has a modest record of public performances at local level.

• The candidate has a modest record of participation as a clinician at local level. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.

• The candidate has a modest record of adjudication at the local level.

Good:

• The candidate has established statewide recognition in the field through performances, recordings, publications, presentations and/or service to the profession.

• The candidate has a record of public performances at the state level. These can involve guest conducting or invited artistic direction of staged works at in-state universities and other concert spaces, as well as performances with symphonic ensembles and opera companies.

• The candidate has a record of participation as a clinician at the state level. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.

• The candidate has been increasingly recognized through invitations to serve as a judge for choral, instrumental, operatic, or solo festivals, competitions, and arts councils at the state level.

Very Good:

• The candidate has established regional recognition in the field through performances, recordings, publications, presentations and/or service to the profession.

• The candidate has a consistent record of public performances at the state level and some at the regional level. These can involve guest conducting or invited artistic direction of staged works at in-state universities and other concert spaces, as well as performance with symphonic ensembles and opera companies.

• The candidate has a consistent record of participation as a clinician at the state level and a growing record at the regional level. Included in this context are workshops, seminars,
conferences, master classes, and other professional meetings or events.

- The candidate has been increasingly recognized through honors and awards by panels of experts in the area of focus. This would include invitations for the candidate’s ensembles to perform for a juried conference, or through the awarding of prizes at competitions and festivals.

- The candidate has been increasingly recognized through invitations to serve as a judge for a choral, instrumental, operatic, or solo festivals, competitions, and arts councils at the state level.

- Because of the potential for enhancing university prestige and the rigorous selection process, being selected to lead in-state regional or district auditioned honor ensembles would be included at this level.

**Excellent at the Rank of Professor:**

- The candidate significantly exceeds the criteria for rating of “Excellent” at the Rank of Associate Professor. The nature and scope of the candidate’s scholarly activity extends beyond national recognition toward international acknowledgement as an expert in the field.

**Excellent at the Rank of Associate Professor:**

- The candidate has established excellence in the field through performances, recordings, publications, presentations and/or service to the profession.

- The candidate has a strong and consistent record of public performances at important venues. These can involve guest conducting or invited artistic direction of staged works at regional universities and other concert spaces outside the state, as well as performances with symphonic ensembles and opera companies.

- The candidate has a strong and consistent record of participation as a clinician for regional and national organizations. Included in this context are workshops, seminars, conferences, master classes, and other professional meetings or events.

- The candidate has been increasingly recognized through honors and awards by panels of experts in the area of focus. This would include invitations for the candidate’s ensembles to perform for a juried conference, or through the awarding of prizes at competitions and festivals.

- The candidate has been increasingly recognized through invitations to serve as a judge for choral, instrumental, operatic, or solo competitions, and arts councils at the regional level and beyond.

- The candidate can be considered to have added significant scholarly work to the field through publicly available sources such as recordings on a distributed label, the editing or composition of ensemble repertoire, or related publications.

- The candidate has been engaged in project-based artistic direction, including related work on a significant production, festival, or concert series beyond the state level.

- Because of the potential for enhancing university prestige and the rigorous selection process,
being selected to lead all-state and regional/divisional multi-state auditioned honor ensembles would be included at this level.

Outstanding:
- The faculty member has achieved eminence in his or her field, as evidenced by national and international awards, strong reviews in major publication outlets, invited performances/lectures at prestigious venues and so on.

B. Teaching

1. Music Education, Music Theory, Musicology/Ethnomusicology, and Composition

Note: It is acknowledged that faculty whose primary responsibility involves composition will combine elements that are both “academic” and “applied” in nature.

Academic instruction is of vital importance to the School of Music and its mission. Faculty are to follow University guidelines and standards for the preparation of syllabi. A candidate under consideration for promotion and/or tenure is expected to demonstrate the following attributes in the category of teaching:

- Mastery of the subject matter;
- Mastery of instructional organization;
- Ability to create syllabi with clear objectives, calendars, and criteria for assessment of student effort;
- Ability to meet classes consistently; balance teaching style with subject matter; and remain current in the field;
- Ability to appropriately create and gather supplementary teaching materials (such as course packs, study guides, handouts, web materials, guest speakers, etc.).

Poor:
- The candidate demonstrates little evidence of teaching competence and an unacceptable record of teaching.

Fair:
- The candidate demonstrates minimal teaching competence according to the standards outlined in the above categories.

Good:
- The candidate fulfills a majority of teaching responsibilities in an adequate manner. Supporting
materials do not show evidence of diligent preparation and valid course content.

**Very Good:**
- The candidate fulfills teaching responsibilities in an adequate manner. Supporting material show evidence of diligent preparation and valid course content. Students are active in academic activities in the School and the local community, and are accepted to graduate programs.

**Excellent:**
- The candidate performs teaching responsibilities consistently well; supporting material includes evidence of diligent preparation and a conscientious mentoring of students, as well as a commitment to enthusiastic, creative, and innovative pedagogy. Students are accepted into nationally recognized graduate programs. The candidate may receive invitations to lectures that are based upon his or her reputation as a teacher/performer, and may also be involved in leading workshops and providing documented consultations to colleagues.

**Outstanding:**
- A candidate is evaluated as “Outstanding” if the committee determines that the quality of his/her accomplishments exceeds the criteria for “Excellent.”

2. **Applied Performance**

Three factors are considered in assessing applied instructors:

4. The success of graduates from the candidate’s studio as judged by the quality of their performances, acceptance for graduate study, or establishment of professional careers;

5. The number of students attracted and retained in the candidate’s studio;

6. The candidate’s knowledge of literature and styles, as evidenced by performances and/or those by his/her students.

**Poor:**
- The candidate demonstrates little evidence of teaching competence as judged by pedagogy and student performances.

**Fair:**
- The candidate demonstrates minimal teaching competence. There is limited evidence of student progress, musicianship, or technical facility.

**Good:**
- The candidate demonstrates acceptable teaching competence. The candidate attracts new students infrequently. Studio enrollment consistently remains below expected level. Students compose or perform a limited range of repertoire adequately. A candidate’s reputation as a master teacher/workshop clinician is recognized on a local level.
Very Good:

- The candidate demonstrates above average ability to communicate and work effectively with students and provides them with current concepts and practices consistent with mastery of the field. The candidate attracts new students with average levels of talent and musical proficiency; studio enrollment is consistent with expected workload. Graduates attend graduate programs or begin professional careers. Student progress is evident. Students participate in school, community, and state composition and performance activities. The range of repertoire provided to students is adequate and is performed satisfactorily with an understanding of its style. A candidate’s reputation as a master teacher/workshop clinician is recognized on a state level.

Excellent:

- The candidate effectively demonstrates an ability to communicate and work with students and provides them with current concepts and practices consistent with mastery in the field. The candidate consistently attracts new students with high levels of talent and musical proficiency to his/her studio. Student enrollment is consistent with workload expectation. Select graduates are accepted to major graduate programs and/or have professional careers as composers, performers or teachers. Students participate in performance activities or have their compositions performed regionally or statewide. Students perform a broad range of repertoire with satisfactory technique and musicianship, and an understanding of the style. A candidate’s reputation as a master teacher/workshop clinician is recognized on a regional and emerging national level.

Outstanding:

- A candidate is evaluated as “Outstanding” if the committee determines that the quality of his/her accomplishments exceeds the criteria for “Excellent.”

3. Conductors/Ensemble Directors

Three factors are considered in assessing conductors/ensemble directors:

4. The artistic success of their performance as defined by comparison with norms in the field, the appropriateness of repertoire selection, and reviews by knowledgeable authorities in the genre.

5. The observations of teaching and rehearsing by faculty peer evaluators;

6. The incorporation of rehearsal techniques that results in students’ cognition of the style of the repertoire under study.

Poor:

- The candidate demonstrates little evidence of competent rehearsal and/or conducting techniques. The ensemble has shown little to no progress.

Fair:

- The candidate demonstrates minimal competence as a conductor and as recruiter of students. The repertoire selected is limited and does not fulfill the objectives of the ensemble. There is
little evidence that individual students have progressed musically, or that the ensemble as a whole has shown any more than limited progress.

**Good:**
- The candidate demonstrates acceptable competence as a conductor/director and attracts and retains an adequate number of students to the ensemble for effective performance of quality literature. The candidate demonstrates some elements of comprehensive musicianship as part of each rehearsal. The repertoire selected for performance is of an average caliber. The candidate’s reputation as a teacher/conductor/director/workshop leader is recognized on the local and emerging state level.

**Very Good:**
- The candidate demonstrates an above average ability to achieve successful performances and provides students with current concepts and practices consistent with mastery in the field. Quality students are attracted and retained, and are consistently strong performers. The candidate’s rehearsals are consistently effective and employ aspects of a comprehensive-musicianship approach to study of the literature performed. The repertoire selected for performance is of a high caliber and appropriate to the ensemble, resulting in creative concert programs and performances. The candidate’s reputation as a teacher/conductor/workshop leader is recognized on a state level.

**Excellent:**
- The candidate has established a reputation as a master teacher or a master workshop leader. The candidate has a strong ability to achieve successful performances and provides students with current concepts and practices consistent with mastery in the field. Quality students are attracted to and retained in the ensemble. The ensemble’s coherence and musical comprehension are at a high level, making aesthetic performances consistently possible. Repertoire is of the highest musical level, drawn from a broad spectrum of styles that result in creative programming and high levels of aesthetic interest. The candidate’s reputation as a master teacher/conductor/director workshop leader is recognized on a regional and emerging national level.

**Outstanding:**
- A candidate is evaluated as “Outstanding” if the committee determines that the quality of his/her accomplishments exceeds the criteria for “Excellent.”

**C. Service**

**Poor:**
- The candidate demonstrates very little or no effective service.

**Fair:**
- The candidate has given minimal service on School committees, review boards, programs, etc. The candidate is a member of professional organizations in the field and has attended meetings at the state/regional level.
Good:
- The candidate has shown consistent and responsible activity on committees, review boards, programs, etc., in accord with expectations of his/her rank. The candidate has thoroughly executed assigned duties and has given significant assistance to colleagues. The candidate actively promotes and attends School events related to his/her field of specialization.

Very Good:
- The candidate demonstrates service in the programmatic and administrative areas of the University, College, and School.

The candidate is a responsible and effective committee member and has shown consistent work in student recruitment and program development. The candidate has applied for grants for non-research or non-academic support (e.g., QIF). There is evidence of service activities as an officer or committee member for professional organizations in the candidate’s field of specialization. The candidate has rendered substantial service to colleagues. The candidate actively promotes and attends School events related to his/her field of specialization.

Excellent:
- The candidate demonstrates ongoing willingness and initiative in serving the programmatic and administrative areas of the University, College, and School. The candidate has demonstrated effective and responsible service activity throughout the University, College, and School on committees, review boards, program implementation, projects, policy development, and the like. This includes significant efforts toward student recruitment, student advisement, and school development. There is evidence of important service activities as an officer or committee member at the regional/national level for professional organizations in the candidate’s field of specialization. The candidate actively promotes and attends School events related to his/her field of specialization.

Outstanding:
- The candidate demonstrates ongoing willingness to serve in the programmatic and administrative areas of the University, College, and School. The candidate has shown consistent and highly effective activity, including: leadership throughout the University, College, and School; service on committees and review boards; and program implementation, projects, policy development, etc. Included here may be service as an area coordinator which includes program development and successful student recruitment activities. This also includes major administrative responsibility for policy development, program implementation, and the creation of new programs. The candidate has evidence of important service activities as an officer at the national/international level for professional organizations in his/her field of specialization. The candidate actively promotes and attends a majority of School events related to his/her field of specialization. A candidate is judged outstanding if the committee determines that the quality of activities exceeds the criteria for excellent.