

University of South Carolina
School of Music

**Guidelines For Tenure and Promotion Procedures
and Criteria**

INTRODUCTION

General procedures governing faculty tenure and promotion have been approved by the voting members of the faculty of the University of South Carolina and are outlined in the most recent edition of *The Faculty Manual* (detailed guidelines appear in *A Guide to USC-Columbia Tenure and Promotion Procedures* issued by the University Committee on Tenure and Promotion). Specific guidelines and methods of carrying out the University procedures in the School of Music are set forth in this document.

Statement of Mission

The mission of the School of Music is threefold: to provide students with outstanding artistic and technical training in academic, applied, and ensemble areas; to provide service/core courses and ensemble experience for non-majors; and to serve as a regional or national resource of musical excellence through performance or other creative activity and through research by its faculty and students.

Description of Faculty Duties and Responsibilities

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

Academic: The mission and professional activities of classroom teachers, primarily in Music History, Music Theory, Music Education and Piano Pedagogy, are similar to those of classroom teachers in other colleges at the University of South Carolina. These faculty, however, may also be engaged in other musical activities such as performance, applied instruction, ensemble direction, and composition. The academic faculty are additionally responsible for thesis and dissertation direction as a result of the research requirements for various graduate degrees.

Applied: Applied teachers engage in a mentor relationship with their students that is unduplicated in the academic setting. In addition to ongoing teaching and supervision of individuals, applied teachers also prepare students for frequent public appearances in the form of recital performances, competitions, and semester jury examinations. Recruitment efforts, often aided through the establishment of a distinguished professional reputation, are an additional responsibility. Applied teachers who teach no classroom courses normally carry 18 contact hours per week of one-on-one studio teaching, an amount within the guidelines and recommendations of the National Association of Schools of Music. Applied teachers are also responsible for attending recitals and jury examinations within their areas. They may additionally be involved in classroom teaching, thesis or dissertation direction, and/or ensemble direction.

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

Ensemble: Ensemble directors are charged with recruiting talented instrumentalists and singers into their ensembles, arranging and preparing performances, conducting rehearsals, obtaining scores and performance rights, and in some cases, composing or arranging music. In addition to the presentation of concerts by performing ensembles on campus, they are responsible for arranging invitations and concert performances for USC ensembles at national and regional level conferences and at other professional venues. Ensemble directors are often expected to assist other University units in planning and providing musical entertainment for special events. In addition, they may participate in the school's conducting program and act as mentors for graduate conducting students. Ensemble directors may additionally be involved in solo performance, classroom teaching, thesis or dissertation direction, and/or applied teaching.

Ensemble directors share with applied faculty members the responsibility for recruiting good performers. This often includes acting as liaison with public schools and serving as guest conductors, clinicians, and/or adjudicators. Ensemble directors may also be involved in planning, organizing, and directing events that motivate talented high school musicians to visit the University campus.

I. MEMBERSHIP AND OFFICERS OF THE TENURE AND PROMOTION COMMITTEE

The School of Music Tenure and Promotion Committee comprises all tenured members of the music faculty. It is responsible for the formulation and implementation of procedures on tenure and promotion. The committee considering promotion shall include all tenured faculty members of higher rank than the candidate and the committee considering tenure shall include tenured faculty of equal or higher rank. Officers of the committee shall consist of a chair and chair-elect (selected by the tenured faculty) and other agents should they be elected by the committee.

II. ELIGIBILITY FOR TENURE OR PROMOTION

Each year all non-tenured tenure-track faculty may be considered for tenure, and all tenure-track faculty members below the rank of professor may be considered for promotion. The Tenure and Promotion Committee will consider and vote on all eligible faculty members except those who, in writing, waive consideration until a later year. The Committee must consider for tenure each tenure-track faculty member in the penultimate year of a probationary appointment.

III. PROCEDURES AND DOCUMENTATION

A. Procedures

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

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

At the conclusion of discussion, ballots will be distributed to those in attendance and a deadline set for their submission. Absentee ballots must be obtained from the dean's office prior to the meeting when ballots are distributed; no ballots are distributed after this meeting. A faculty member on leave may vote only upon notification to the unit chair or dean of a desire to do so before beginning the leave. Each member shall vote "yes", "no" or "abstain." Each vote must be accompanied by a written justification that is to be based solely on the criteria described herein. No material may be attached to the written justification.

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

such letters shall become part of the candidate's file at the level to which the letter is addressed.

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

B. Documentation

The candidate bears primary responsibility for preparation of the file on which the decision will be based. Each year the provost will send to the dean directions for organization of the files, which will be forwarded to the candidates. A candidate's tenure and promotion file shall consist of an official dossier as well as any supporting materials.

The dossier must include a summary, prepared as directed by the committee chair, of all peer teaching evaluations. Also included must be a summary, prepared as directed by the committee chair, of all student evaluations administered since the candidate's appointment or previous promotion at the University of South Carolina (copies of student surveys will be included as supporting materials). These summaries will become a confidential part of the candidate's file.

A minimum of five external referees will be secured for each tenure and promotion file. Those referees will be chosen by the committee chair in consultation with the dean. Candidates being considered are permitted to suggest a maximum of two names; those suggested referees, if used, will be indicated as such in the candidate's file. Outside referees may not have a current professional association with the candidate. The names of the referees not suggested by the candidate as well as all solicited referee letters become a confidential part of the candidate's file.

Letters written by outside reviewers or faculty members in previous years are not automatically included in the file. The candidate, dean, or chair may include such a letter in the file only after receiving both the candidate's and author's written permission.

IV. CRITERIA FOR TENURE AND PROMOTION

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

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

Tenure

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

Usually the School of Music Committee on Promotion and Tenure will recommend untenured candidates for promotion and tenure during the same year. An exception can occur if a candidate was hired at the rank of Associate Professor; in such circumstances these candidates could be recommended for tenure without promotion according to the criteria outlined above.

Promotion from Assistant Professor to Associate Professor

The candidate's entire professional career will be assessed, but particular emphasis will be placed on development while serving in the rank of Assistant Professor at the University of South Carolina. Candidates for promotion to the rank of Associate Professor must demonstrate that their activities are beginning to show the promise of a national and/or international reputation. This would be achieved by significant accomplishment of tasks listed in the local/regional section of the relevant appendices and achievement of some of the tasks listed in the national/international section. Candidates for promotion to Associate Professor must demonstrate a record of good teaching, a sustained record of excellence in the area of research/performance, and an effective level of service. A record of good teaching will be defined through student evaluations that average in the strong or very strong range and through peer evaluation (including observations of teaching and student performance) of activities listed in at least the local or regional section of the relevant Appendices that achieve an assessment of good. Excellence in research/performance will be defined as achieving a rating of excellent from peers and outside referees in their evaluation of the activities listed in at least the local/regional section of the relevant Appendices. Performance at

the national level may generally be accepted as prima facie evidence of excellence. Effective service will be defined by the participation in, and successful completion of, university, community, and/or national activities as evaluated by peers.

Promotion from Associate Professor to Professor

The candidate's entire professional career will be assessed, but particular emphasis will be placed on development while serving in the rank of Associate Professor at the University of South Carolina. Candidates for promotion to the rank of Professor must demonstrate that their activities have contributed to the establishment of a national and/or international reputation. This would be achieved by significant accomplishment of tasks listed in the national/international section of the relevant appendices. Candidates for promotion to Professor must demonstrate a sustained and outstanding record of achievement in the area of research/performance, a record of excellence in teaching, and an effective level of service. A record of outstanding research/performance will be defined as achieving an outstanding rating from peers and outside referees in their evaluation of the activities listed in both the local/regional and national/international sections of the relevant Appendices. Excellence in teaching will be defined through student evaluations predominantly in the very strong range and through peer evaluation (including observations of teaching and student performance) of activities listed in both the local/regional and national/international sections of the relevant Appendices that achieve an assessment of excellent. Effective service will be defined by the participation in, and successful completion of, university, community, and/or national activities as evaluated by peers.

APPENDIX I

EXPLANATIONS AND INTERPRETATIONS AFFECTING THE EVALUATION OF MUSIC CANDIDATES

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

a) In the academic area of music, the professional activities of classroom teachers, primarily music history, music theory, music education and piano pedagogy, are comparable to those of classroom teachers in other schools and colleges at the University of South Carolina. Candidates in these areas normally develop national reputations through publishing. In many cases, however, these candidates also gain recognition through performance and/or workshop presentations.

b) "Applied teachers" are those music faculty who teach an instrument or voice in a one-on-one instructional setting. All of the students they teach in this manner comprise their "studio" or "class." "Studio" also is used to refer to the applied teacher's office where the actual teaching takes place. "Ensemble directors" are those music faculty who direct the larger ensembles within the School of Music, including orchestra, opera, chorus, and band.

c) The work of applied teachers and ensemble directors often requires activities that differ from the work of many other university faculty. Applied teachers are usually expected to perform, although it is unlikely that a candidate's national reputation will develop exclusively through performance. There is usually little opportunity for applied faculty members to develop extensive solo careers that are national in scope after committing to a full-time faculty teaching position. Therefore, the national reputation of an applied teacher or ensemble director will usually develop through a combination of activities.

d) The term "significant" is used often in these appendices. The use of this term indicates that the faculty of the University of South Carolina School of Music deems an activity or accomplishment of sufficient importance to substantially and positively affect a candidate's record in a quest for promotion and/or tenure.

e) Letters from external referees, which are required as part of the candidate's tenure and promotion file, should be submitted by prominent scholar/teachers in the area of scholarship/research, and by prominent performers or artist/teachers in the area of performance. Some candidates who teach in more than one area may have referees in each. These letters are important indicators of quality and reputation.

f) Candidates are encouraged to use their own ingenuity and creativity in indicating the national significance of their accomplishments in the areas of publication, composition, performance, conducting, teaching, presentations, awards, grants, adjudication, and recording.

g) Publications resulting from the doctoral dissertation will be weighed as evidence of research/scholarship but of themselves will not be considered sufficient material for promotion and/or tenure. Clear indications must be evident that significant, independent scholarship going beyond the scope of the dissertation has been undertaken.

h) Candidates will document the nature of their contribution in the case of co-authored works. Evidence of significant independent scholarship must be demonstrated by the candidate in these instances.

i) In some cases, a music candidate will have to choose a place in his/her file for an ambiguous activity that may fit the criteria of more than one of the three categories of teaching, research/performance, and service. Although an activity may not be included in two different areas, the candidate may choose to direct the reader to other sections of the file containing additional pertinent activities that would also fit into the category under consideration.

j) When judging a candidate's musical performing ability, music faculty at the University of South Carolina form their opinions by witnessing "live" performances over a number of years and in various musical settings, including collaborative performances with the candidate. Outside referees who evaluate only recorded performances may be influenced either positively or negatively by such factors as recording studio digital tape editing and enhancement or the technical or acoustical playback quality of the recordings as reproduced on the referee's specific sound equipment. Candidates are therefore encouraged, when preparing recordings for referees, to provide an assortment of performance situations, including live performances, that would be duly indicated in the labeling. The candidate is responsible for providing to the referees the highest possible quality in recordings of his/her performances.

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

APPENDIX II

EXAMPLES OF ACTIVITIES IN THE ACADEMIC AREA

I. RESEARCH/SCHOLARSHIP

National/International

a) Publication of authored books and monographs, in particular work published by presses that are considered significant in the candidate's area of specialty. In some areas of music, significant works can be published by smaller specialty publishing houses that cater to a unique clientele. Candidates, however, are ultimately responsible for establishing the significance of the publisher of their work.

b) Publication of performance and/or scholarly editions of music. The same guidelines as in a) above will be used.

c) Refereed articles appearing in significant scholarly journals including electronic publications, especially those in the candidate's field of specialization.

d) Awards received for research/scholarship and publications. The candidate will document the significance of the award.

e) Edited books, chapters in edited collections, and edited collections containing contributions by leading scholars in the candidate's field(s) of specialization. Candidates will indicate the extent of their individual contributions and document the significance of the publication and/or the publisher.

f) Successful application for competitive externally-funded research. Grants for scholarship in the arts and humanities are highly competitive, and often do not appear as impressive in dollar amounts as the grants in other disciplines. Nevertheless, when funding is obtained it is a significant achievement.

g) Professional papers and non-refereed publications and reports. Such work is evidence of ongoing research/scholarship and may indicate or contribute to a national reputation if, for example, it leads to refereed publications in journals or presses which have been documented by candidates to be significant publications in their field.

h) Favorable reviews of published works and favorable pre-publication reviews of works in-press that appear in national media or in journals of the candidate's field of specialization, and/or affirmative acknowledgment of the published work by other scholars. Frequent citations by others and the high praise of scholars considered prominent in the field are indicative of, or contribute to, a national reputation.

i) Performances and publication of original compositions. The significance of a publisher will be documented by the candidate.

In some circumstances, performances of compositions may be equally as important as publication. Candidates, under such circumstances, will document in their files the importance of a particular performance. Criteria which may be used would include the significance of the performer executing the piece, the number of performances given, and other distinctive aspects of the performance(s).

j) Recordings of compositions issued and distributed by significant labels within the candidate's field, as documented by the candidate.

k) Selection as finalist in, or winner of, a national or international composition competition. The candidate will document the significance of the competition.

l) Paper presentations or poster sessions at national conferences.

Local/Regional

a) Successful applications for competitive, internally funded research. Grants for research in the arts and humanities are highly competitive. When funding is obtained it is a significant achievement.

b) Papers given at state conferences.

c) Program notes written for local musical productions.

d) Reviews written about local musical productions.

e) Articles written for in-state professional music journals.

II. TEACHING

National/International

a) Publication of textbooks and pedagogical method books, in particular work published by presses that are considered significant in the candidate's area of specialty. In some areas of music, significant works can be published by smaller specialty publishing houses which cater to a unique clientele. Candidates, however, are ultimately responsible for establishing the significance of the publisher of their work.

b) Publication of books or articles on teaching, including electronic publications.

c) Presentation of workshops and seminars outside the state.

Local/Regional

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

III. SERVICE

National/International

- a) Authorship of publisher's reviews, the editorship of a journal, and service as a member of a review panel outside the state. The candidate will document the significance of the publication and/or the publisher.
- b) Invitations to serve as a clinician for music education workshops and conferences in other states.

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

Local/Regional

- a) Serving on School of Music committees, University committees, serving on Faculty Senate, any other involvement in faculty governance.
- b) Serving as an officer in local professional organizations.
- c) Serving as an advisory board member for local music clinics or festivals.
- d) Serving as a review board member for grant proposals.
- e) Serving as a review board member for accreditation proposals.
- f) Serving as an active participant in professional organizational meetings and activities.
- g) Organizing meetings, symposia, conferences, workshops, and concerts.
- h) Serving as the editor of professional organization publications, newsletters, etc.

i) Serving as an external referee for presses, journals, tenure and promotion cases at other universities within the state.

j) Working locally in schools (pre-K through university) in service to practicing school music educators and their students.

APPENDIX III

EXAMPLES OF ACTIVITIES IN THE APPLIED AREA

I. RESEARCH/SCHOLARSHIP AND PERFORMANCE

National/International

a) Recordings issued and distributed by a significant label within a candidate's area, as documented by the candidate. Candidates should also indicate the extent of their individual contributions, i.e., soloist, chamber musician, orchestra member, choir member, etc.

b) Guest artist or conducting appearances in other states. These activities include, but are not limited to, solo recitals, chamber music concerts, a choral or instrumental ensemble activity which requires the significant involvement of the candidate, a substantial solo work with orchestra, a substantial opera role, and a concert or other production in which the candidate serves in the capacity of conductor or director.

c) Articles by the candidate and reviews written by the candidate in journals in the candidate's field of specialization, including electronic publications. The candidate will document the significance of the publication.

d) Publication of books, pedagogical materials, arrangements or editions. The candidate will document the significance of the publisher.

e) Premieres of new works. Premieres of new works, especially solo and chamber works normally take a substantial effort on the part of the performer, both in hours of preparation and in consultation with the composer. In the case of some contemporary works, preparation may also include techniques or methods which are being learned for the first time. The national significance of the composer involved will be documented by the candidate.

f) Favorable reviews of the candidate's performances, recordings, compositions, or arrangements in the national media, or in journals in the candidate's field of specialization.

g) Finalist in, or winner of, a national or international performance competition. The candidate will document the significance of the competition. In some areas of music, these competitions have an age limitation of approximately 30 years of age. However, a candidate who has won a competition such as this, even if at a lower academic rank or while still a student, has achieved a significant honor. National and international competitions will normally offer prize money to the top three winners and may offer other types of awards as well, such as public performances in the performing halls of major cities and recording contracts.

h) National grants or fellowships in the performing arts. Grants and fellowships in the performing arts are highly competitive, and often do not appear as impressive in dollar amounts as the grants and fellowships in other disciplines. Nevertheless, when funding is obtained it is a significant achievement.

i) Radio and television performances in national and international broadcasts, such as National Public Radio and Public Radio International. The candidate will document the nature of his/her performance, such as soloist, member of a chamber or large ensemble, host, etc., as well as the significance of the broadcast.

j) Reviews, written by the candidate and published in leading journals in his field, of another author's books, recordings, compositions, or arrangements. Candidates will document the significance of the publications using their reviews.

Local/Regional

a) Faculty Artist performances. A consistent record of on-campus performance activities can be indicative of quality. These activities include, but are not limited to, solo recitals, chamber music concerts or other ensemble activity, choral or instrumental, which requires the significant involvement of the candidate, a substantial solo work with orchestra, a substantial opera role, and/or a concert or other production in which the candidate serves in the capacity of conductor or director. Faculty performances are subject to a high degree of visibility. Positive peer evaluation of this public work by colleagues who have attended these concerts may be indicative of quality.

b) Favorable reviews of performances and/or recordings in the local press may be indicative of quality.

c) Selection through audition for in-state artist fellowships or awards based on performance. The candidate will document the significance of the fellowship or award.

d) Selection, through audition, to become a member of a professionally-managed, paid orchestra.

e) Successful applications for competitive internally-funded performance projects or other creative musical ventures. Grants for research in the arts and humanities are highly competitive. When funding is obtained it is a significant achievement.

f) In-state radio and television broadcasts. Candidates will document the nature of the performance, such as soloist, member of a chamber ensemble or large ensemble, host, advertising, etc., as well as the significance of the broadcast.

g) Appearances as a guest artist with local and state school music organizations.

h) Successful applications for competitive internally funded research. Grants for research in the arts and humanities are highly competitive. When funding is obtained it is a significant achievement.

i) Papers given at state conferences.

j) Program notes written for local musical productions.

- k) Reviews written about local musical productions.
- l) Articles written for in-state professional music journals.

II. TEACHING

National/International

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

Local/Regional

- a) Peer reviews of teaching effectiveness. These evaluations should be based on observation of the candidate's teaching. Applied teachers may also be evaluated through peer observation of student performances in juries, recitals, and concerts.
- b) Positive student ratings on appropriate unit-approved student evaluations.
- c) Successful experimentation with innovative teaching techniques.
- d) Successful direction of and involvement in undergraduate and graduate student research.
- e) Consistent successful record of direction of undergraduate and graduate degree recitals.
- f) A significant teaching award.
- g) Self-published books, materials, and/or recordings.
- h) Presentation of master classes, workshops and seminars.

i) Demonstrated commitment to student mentoring.

j) Demonstrated ability to attract talented undergraduate and graduate students to the School of Music.

k) Consistent and continued success of students after graduation, including acceptance to prestigious graduate schools, the awarding of fellowships/teaching assistantships to graduate schools, winning or placing in local, regional and national competitions, appointments to university and college faculties, and/or hiring by orchestras and opera companies.

III. SERVICE

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

National/International

a) Invitations to serve as an adjudicator for competitions, or as a clinician, conductor or guest artist for music education workshops and conferences in other states.

b) Serving as an officer in regional, national, or international professional organizations.

c) Serving as the editor or as an active member of an editorial board for national or international scholarly presses and professional journals.

d) Serving as an advisory board member for regional, national, or international music clinics or festivals.

e) Serving as a review board member for grant proposals.

f) Serving as a review board member for accreditation proposals.

g) Serving as an active participant in professional organizational meetings and activities on a national or international level.

h) Organizing out-of-state meetings, symposia, conferences, workshops, and concerts.

i) Reviewing of manuscripts for professional journals.

j) Serving as the editor of professional organization publications, newsletters, etc.

k) Serving as an external referee for presses, journals, tenure and promotion cases at other universities outside the state.

l) Working regionally and nationally in schools (pre-K through university) in service to practicing school music educators and their students.

Local/Regional

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

APPENDIX IV

EXAMPLES OF ACTIVITIES IN THE ENSEMBLE AREA

I. RESEARCH/SCHOLARSHIP AND PERFORMANCE

National/International

a) Recordings issued and distributed by a significant label within a candidate's area, as documented by the candidate. Candidates should also indicate the extent of their individual contributions, i.e., soloist, chamber musician, orchestra member, choir member, etc.

b) Guest artist or conducting appearances in other states. These activities include, but are not limited to, solo recitals, chamber music concerts, a choral or instrumental ensemble activity which requires the significant involvement of the candidate, a substantial solo work with orchestra, a substantial opera role, and a concert or other production in which the candidate serves in the capacity of conductor or director.

c) Articles by the candidate and reviews written by the candidate in journals in the candidate's field of specialization, including electronic publications. The candidate will document the significance of the publication.

d) Publication of books, pedagogical materials, arrangements or editions. The candidate will document the significance of the publisher.

e) Premieres of new works. Premieres of new works, especially score and ensemble preparation, normally take a substantial effort on the part of the conductor, both in hours of preparation and in consultation with the composer. In the case of some contemporary works, preparation may also include techniques or methods which are being learned for the first time. The national significance of the composer involved will be documented by the candidate.

f) Favorable reviews of the candidate's performances, recordings, compositions, or arrangements in the national media, or in journals in the candidate's field of specialization.

g) Finalist in, or winner of, a national or international conducting competition. The candidate will document the significance of the competition. In some areas of music, these competitions have an age limitation of approximately 30 years of age. However, a candidate who has won a competition such as this, even if at a lower academic rank or while still a student, has achieved a significant honor. National and international competitions will normally offer prize money to the top three winners and may offer other types of awards as well, such as public performances in the performing halls of major cities and recording contracts.

h) National grants or fellowships in the performing arts. Grants and fellowships in the performing arts are highly competitive, and often do not appear as impressive in dollar amounts as the grants and fellowships in other disciplines. Nevertheless, when funding is obtained it is a significant achievement.

i) Invitations received by ensembles regularly conducted by a candidate for performances at national conferences and/or professional venues.

j) Invitations to guest conduct ensembles in professional or educational settings in other states.

k) Radio and television performances in national and international broadcasts, such as National Public Radio and Public Radio International. The candidate will document the nature of his/her performance, such as soloist, member of a chamber or large ensemble, host, etc., as well as the significance of the broadcast.

l) Reviews written by the candidate and published in leading journals in his field, of another author's books, recordings, compositions, or arrangements. The candidate will document the significance of the publications using his/her reviews.

Local/Regional

a) Faculty Artist performances. A consistent record of on-campus performance activities can be indicative of quality. These activities include, but are not limited to, solo recitals, chamber music concerts or other ensemble activity, choral or instrumental, which requires the significant involvement of the candidate, a substantial solo work with orchestra, a substantial opera role, and/or a concert or other production in which the candidate serves in the capacity of conductor or director. Faculty performances are subject to a high degree of visibility. Positive peer evaluation of this public work by colleagues who have attended these concerts may be indicative of quality.

b) Favorable reviews of performances and/or recordings in the local press may be indicative of quality.

c) Selection through audition for in-state artist fellowships or awards based on performance. The candidate will document the significance of the fellowship or award.

d) Appointment, through audition, to the position of artistic director of a professionally managed, paid orchestra or chorus.

e) Invitations for ensembles regularly conducted by the candidate to perform at in-state conferences and/or professional venues.

f) Invitations to guest conduct at in-state educational festivals and/or professional ensembles.

g) Successful applications for competitive internally-funded performance projects or other creative musical ventures. Grants for research in the arts and humanities are highly competitive. When funding is obtained it is a significant achievement.

h) In-state radio and television broadcasts. Candidates will document the nature of the performance, such as soloist, member of a chamber ensemble or large ensemble, host, advertising, etc., as well as the significance of the broadcast.

i) Adjudication at solo and ensemble festivals, All-State auditions, and at ensemble competitions for bands, choruses, and orchestras within the state.

j) Successful applications for competitive internally funded research. Grants for research in the arts and humanities are highly competitive. When funding is obtained it is a significant achievement.

k) Papers given at state conferences.

l) Program notes written for local musical productions.

m) Reviews written about local musical productions.

n) Articles written for in-state professional music journals.

II. TEACHING

National/International

a) Invitations to conduct master classes in applied music in other states.

b) The recruitment of talented students from outside the state. The candidate may document the quality of out-of-state students in his/her studio. The candidate's performing or conducting ability and teaching reputation are often key factors in attracting talented students.

c) Activities demonstrating evidence of national exposure by students and former students (teaching positions, competitions, acceptance to highly competitive graduate schools, fellowships, assistantships). In music, instrumentalists and singers are often closely identified with their applied teachers. The successful activities of students and former students reflect positively on the candidate and the USC School of Music.

d) Publication of books or articles on teaching, including electronic publications.

e) Presentation of master classes, workshops and seminars outside the state.

Local/Regional

a) Syllabi and course materials that reflect a level of sophistication appropriate for the level of courses taught, including self-published works and/or recordings.

b) Peer reviews of teaching effectiveness. These evaluations should be based on observation of the candidate's teaching. Ensemble directors may also be evaluated through peer observation of student performances in juries, recitals, and concerts.

c) Positive student ratings on appropriate unit-approved student evaluations.

d) Course revisions and/or innovations which substantially improve existing courses.

e) New course proposals which serve the mutual interests of the candidate and the School of Music.

f) Successful experimentation with innovative teaching techniques.

g) Successful direction of and involvement in undergraduate and graduate student research.

h) Consistent successful record of direction of undergraduate and graduate degree recitals.

i) A significant teaching award.

j) Publication of books or articles on teaching.

k) Presentation of master classes, workshops and seminars.

l) Demonstrated commitment to student mentoring.

m) Demonstrated ability to attract talented undergraduate and graduate students to the School of Music.

n) Consistent and continued success of students after graduation, including acceptance to prestigious graduate schools, the awarding of fellowships/teaching assistantships to graduate schools, winning or placing in local, regional and national competitions, appointments to university and college faculties, and/or hiring by orchestras and opera companies.

III. SERVICE

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

National/International

a) Invitations to serve as an adjudicator for competitions, or as a clinician, conductor or guest artist for music education workshops and conferences in other states.

b) Serving as an officer in regional, national, or international professional organizations.

c) Serving as the editor or as an active member of an editorial board for national or international scholarly presses and professional journals.

d) Serving as an advisory board member for regional, national, or international music clinics or festivals.

e) Serving as a review board member for grant proposals.

f) Serving as a review board member for accreditation proposals.

g) Serving as an active participant in professional organizational meetings and activities on a national or international level.

h) Organizing out-of-state meetings, symposia, conferences, workshops, and concerts.

i) Reviewing of manuscripts for professional journals.

j) Serving as the editor of professional organization publications, newsletters, etc.

k) Serving as an external referee for presses, journals, tenure and promotion cases at other out-of-state universities.

l) Working regionally and nationally in schools (pre-K through university) in service to practicing school music educators and their students.

Local/Regional

a) Adjudication at solo and ensemble festivals, All-State auditions, and at ensemble competitions for bands, choruses, and orchestras within the state.

b) Serving on School of Music committees, University committees, serving on Faculty Senate, any other involvement in faculty governance.

c) Serving as an officer in local professional organizations.

d) Serving as an advisory board member for local music clinics or festivals.

e) Serving as a review board member for grant proposals.

f) Serving as a review board member for accreditation proposals.

g) Serving as an active participant in professional organizational meetings and activities within the state.

h) Organizing local meetings, symposia, conferences, workshops, and concerts.

i) Serving as an external referee for presses, journals, tenure and promotion cases at other universities within the state.

j) Working locally in schools (pre-K through university) in service to practicing school music educators and their students.