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Music Department Criteria for Promotion and Advancement

The Music Department has a faculty comprised of regular and teaching professors (LSOE) engaged in scholarship, artistic research (both practice-based and practice-led), and, in some cases, both to varying degrees combinations. The department offers PhD's in Composition, Integrative Studies and Computer Music, and a DMA degree in Contemporary Music Performance. Although most of our current faculty are associated clearly with one of these four programs, we increasingly have faculty members whose research, teaching, and disciplinary knowledge exists across or between these areas. We continue, however, to locate individual faculty members in one of the four "series" recognized by the Division of Arts and Humanities— (I) Scholar Series; (II) Artist Series; (III) Scholar/Artist Series; (IV) LSOE Series—and follow the general criteria for advancement and promotion articulated by the Division.

Common Expectations

We have shared expectations in Teaching and Service for all Music Department faculty. Research criteria are area-specific and outlined separately.

Teaching: All faculty are expected to teach in accordance with the department's stated course load policy (attached) and to be able to demonstrate their effectiveness in teaching these classes. This can be done in a variety of ways (CAPEs, syllabi, course materials, independent observations etc), but as per the PPM there should be at least two forms of documentation of teaching effectiveness provided.

Service: Service expectations increase as faculty move up the ranks. Junior faculty are expected to perform some service within the department; faculty in the Associate ranks are expected to perform more impactful department service and to engage in some campus service; while faculty in the Professor series should demonstrate impactful service at both departmental and campus levels. It is expected that Above Scale faculty would continue with a similar service commitment to Professor series faculty.

Diversity: We recognize that contributions to Equity, Diversity and Inclusion come in a wide variety of forms. We expect faculty to itemize specific contributions in the relevant place in their BioBib, but also encourage them to articulate in their personal statement the diversity impacts of their work in service, teaching and research. It is expected that faculty will address diversity in their personal statements.

Composition Area Criteria for Research and Other Creative Activity

- It is the character and quality of compositions that the Composition Area uses in assessing creative achievement. Less emphasis is placed on quantity in view of the fact that innovation is an important Departmental criterion. The nature of the creative products will be evaluated in terms of: originality, scope, richness, and depth.
 - Originality is gauged in relation to the work of creative artists whom we recognize as leaders in our field.
 - Scope relates to three measures: the number of works completed, the size of the forces engaged with (solo, ensemble, orchestra, computers, etc.), and the duration of the work. There is a complex weave of factors here, and all are germane.
 - Richness and Depth have to do with the degree to which the premises of the work as they are played out exceed what could be thought of as “normative”, suggesting larger implications and horizons.
- Completed compositions exist as notated scores and, in the case of electronic music, as computer files that contain all necessary information to manifest the work without the need of live performers. It is expected that such documentation be accomplished at a high level of professionalism. The evolution of commercial music publishing has in recent years markedly reduced the potential for composers to find a recognized publisher, and thereby to realize printed editions of their works. It should be understood, therefore, that, while commercial publishing is a plus, it couldn't be taken as an expectation.
- As a matter of contemporary fact, the availability of published reviews of musical works or concerts has greatly diminished in recent years. As, when necessary, an alternative to published reviews, we sometimes request evaluations from peers who were present at events (composers, musicologists, ethno-musicologists, computer musicians, etc.).
- Writings in journals or book form will be judged in the normative way for publications. We do not view such writings as a requirement for advancement in our field.
- Compositions are brought to realization through public performance (with or without live musicians) or through published CDs. This brings further considerations:
 - The identity and stature of the performers (whether individual or in ensemble)
 - The identity and status of the presenter, and
 - The identity and status of the venue at which the performance occurs.
- It should be noted that differing kinds of music will find differing combinations of the above factors, and, for example, in New York City, innovative music is more likely to be heard at the Miller Theater or Merkin Hall, than at Carnegie Hall or Lincoln Center. There are, of course, exceptions in which the most renowned venues do present challenging new work.
- An analysis of the work will be presented in terms of its nature, quality, importance, and impact on the Faculty member's specific field (e.g., instrumental composition, real-time computer interactivity, theatrical, installations, etc.).

Promotion to Associate Professor:

Either:

A) A body of significant compositions - written and performed - that taken as a whole establish the composer's "voice". This might be instantiated as a commercially released "Portrait CD".

and/or

B) A major work that shows clearly the scope of the composer's vision and command of craft. This work would have to have been performed in a context that would allow it to be evaluated.

Promotion to Professor:

A) An aggregate body of work that establishes the composer's "voice" as a significant one recognized within the profession, ideally substantiated by commercially released CDs.

and/or

B) Evidence of the capacity to realize major works in terms of resources and duration. Such a work or works would have to have been performed in a context that allows it to be evaluated.

Advancement to Professor, Step VI:

Sustained work and artistic development accompanied with broad recognition and impact. Composers at this level must demonstrate mature established careers and creative production well beyond that required for promotion to Professor.

Advancement to Professor, Above Scale:

Demonstration of sustained high artistic distinction, broad recognition, nationally and internationally, and consensus that the candidate is a leader in the field.

Secondary Areas of Expertise

Composition files may draw attention to related expertise in technology, in theatrical dramaturgy, the use of texts, expertise in non-Western traditions, the creation of installations, etc. These areas of expertise are particularly valued when they involve "utilization of new approaches and techniques for the solution of professional problems."

Music Performance Research Criteria

The Music Department at UCSD recognizes two primary criteria for excellence among its Performance Faculty:

* **Publication.** Publication in the form of recordings is a point of judgment. At the time of this writing recordings are typically CDs, although recordings may also take the form of audio and video DVDs and web-based formats. We remain open to changes in technology and by extension to changes in the recording media available to us.

* **Presentation.** A consistently high-level performance of concerts both on and off campus is also a point of judgment for promotions. Performance activities may include the interpretation of notated pieces, improvisation, lecture-demonstrations and experimental forms. While contemporary music has been a long-standing focus of the UCSD Music Department, we equally value original and engaged interpretations of traditional repertoire. The creation of new work through commissioning or other collaborative engagements, including creative enterprise with artists from other disciplines, is also acknowledged as valuable.

We expect that excellence in both areas – publication and presentation -- should be demonstrated as a condition for advancement. We also expect that the number, profile and impact of presentations and publications should be commensurate with the level of the promotion requested. Given that the artistic and research output of musical performers cannot easily be quantified, we urge that a letter from the Chair of the Music Department (or from an ad hoc faculty committee) seek to place a candidate's accomplishments in perspective and explain how the above criteria have been met. A Chair's letter should evaluate the merit and impact of presentations and publications in a given file. For example, we recognize that in some instances a single recording of great impact might have greater worth than several recordings on which a performer plays a secondary role.

Many performers engage in activities outside of pure performance. These might include various forms of creative and scholarly work. While the presence of such activity may be considered for promotion or acceleration, its absence should not be used to deny promotion or acceleration. We wish to underline that research accomplishments in the area of musical performance usually take a form that is very different from research in other academic disciplines. We therefore explicitly note the following standards that we do not embrace as required criteria for promotion.

* **Books and articles.** While many performers write about their research, "publication" for performers means recording. The publication of books and articles is not a requirement for promotion.

* **Prizes and International Awards.** Notable prizes such as Pulitzer, MacArthur and Alpert Awards are rarely if ever awarded to performers on the basis of their performance activities alone. We therefore do not hold that winning a major prize is a criterion for promotion at any level.

UCSD's Music department is a community of adventurous music-makers. Performances at high-profile mainstream venues, though commendable, should not be a requirement for

advancement, since much significant and influential new work is presented in less traditional contexts. We urge that a Chair's or ad hoc letter accompanying the file address the critical question of profile and impact in venues that present contemporary and experimental music.

In general terms we would expect the following levels of accomplishment for the four major "career reviews"

Promotion to Associate Professor:

Evidence of substantial accomplishments in the candidate's specialty. Substantial accomplishments may be defined in terms of performances, recordings, collaborative projects, which, when taken in aggregate, signify that the candidate has made a strong impact on the field.

Promotion to Full Professor:

Clear evidence of significant artistic accomplishment and broader impact on the field, on a national level, and possibly international level. Significant artistic accomplishments may be defined by a strong profile in performance, recordings and/or collaborative projects, which taken in aggregate, demonstrate that the candidate has an important presence in their area of specialty, and which further demonstrate strong interrelationships with other performers, composers, and/or scholars in their area of specialty.

Advancement to Professor, Step VI:

Clear evidence of continued productivity and artistic growth, with continued accomplishment, both nationally and internationally.

Advancement to Professor, Above Scale:

Demonstration of sustained high artistic distinction, broad recognition, nationally and internationally, and consensus that the candidate is a leader in the field.

Integrative Studies Area Guidelines for Advancement

The Integrative Studies graduate area within the Department of Music at UC San Diego has a faculty and student population with very diverse interests and experiences. We seek to cultivate “artist-scholars” and have a faculty that reflects this integrative approach, with a few professors primarily on one or the other side of this hybrid identity, but most who cultivate something of a blended profile.

Research in the Integrative Studies Program takes many forms and follows many different methodologies. It can involve anthropological methods and the collection of ethnographic data (often involving participant observation), the analysis of event-based data (using various media and analysis techniques), and the study of larger sociological data sets, as well as more hermeneutic and applied methods, including advocacy. The area acknowledges that the majority of its faculty are engaged in a “book field,” but it also embraces hybrid methodologies in which artistic output may play a more or less important role, and, therefore, research output can also take the form of compositions, installations, recordings, performances, collaborative projects (etc). Crucially, the balance between different kinds of output may change at various stages and review periods.

With this in mind, it would be impossible to impose a singular standard for advancement and promotion on our area faculty. Those professors who have a scholarly profile have tended to follow the accepted procedures for advancement in fields such as musicology and ethnomusicology and to be held to standards similar to those in use at other R1 institutions. For faculty members with a more artistic profile, the promotion standards can be quite different. In these cases, evaluation usually involves assessing the number and scope of one’s creative projects and the quality/visibility of the venues and publication outlets through which one’s work is presented – in line with the parameters outlined in the criteria laid out by our composition and performance faculty. In the case of Integrative Studies faculty who cultivate a hybrid identity, research activity may reflect a constellation of professional output and engagement, and may vary significantly from one review period to the next.

It is the responsibility of the individual and of the chair of the department to make a compelling case during each advancement period, and especially during career reviews, for how the work should be evaluated. There are no easy calculations to equate work done across creative and disciplinary lines, although, in all cases, individuals should be held to similar standards of productivity and professional influence.

NORMAL MERIT REVIEWS

In a normal merit review faculty in the Integrative Studies program are expected to show a continuing record of successful teaching and service as well as evidence of ongoing research productivity. We also take seriously candidates’ record in promoting principles of diversity, equity, and inclusion at the departmental, campus, and University levels. For scholars, research activity is demonstrated through the publication of articles, papers, edited collections and/or book chapters. We would normally expect at least one significant piece of work for a two year review period, and at least two significant items for a three year review period. In most cases this work will include published research articles in “A”, but it may also involve submitted research

articles in “C” and drafts of unpublished book chapters. The overarching expectation between major career reviews is ongoing publication of articles with evidence of continued progress on a book project. However, CAP has acknowledged that published output in a book field will not necessarily be even over several review periods between books, and the proportion of “A” and “C” items may shift over time as well. Additionally, Integrative Studies faculty with a more hybrid or purely creative profile will have their work assessed according to standards akin to those established by our composition and performance faculty.

FOURTH-YEAR ASSESSMENTS FOR UNTENURED FACULTY MEMBERS

The bulk of a fourth-year review and appraisal focuses on the progress and quality of research of what is usually the candidate’s first book-length manuscript. Departmental reviewers base their appraisal on the quality and state of the manuscript, its development since the dissertation, and whether it is reasonable to expect that the book will be completed and accepted by a reputable publisher within the next two years. At this stage, we expect that our junior colleagues have at least made meaningful contact with a press. In addition, we usually expect a published article or two in Section A, a solid record of teaching, and some service at the departmental level. We do our best to protect junior colleagues from onerous university service.

PROMOTIONS TO ASSOCIATE PROFESSOR

For promotion from Assistant Professor to Associate Professor with tenure, the Integrative Studies area requires the completion of a monograph, which is normally a substantially revised version of the candidate’s dissertation. Specifically, promotion to tenure is predicated upon a book manuscript being accepted by a reputable press, as documented either by the publisher’s letter informing the author that no further revisions are necessary to proceed with publication, or by a final manuscript in production. In addition to the book, the Department would normally expect a few published articles and/or book chapters and other signs of professional visibility (fellowships, book reviews in major journals, scholarly conference papers, invited lectures, etc.). For teaching and service, the Department expects the tenure candidate to have developed a variety of well-received course offerings (lower division and upper division lecture classes and graduate seminars). However, service expectations are kept to a minimum. Assistant professors are not required to accept graduate students, although this level of engagement with the graduate program is commonly witnessed and highly valued. Promotion plus acceleration of one step requires 5- 6 articles, depending on venue/scope.

PROMOTION FROM ASSOCIATE TO FULL PROFESSOR AND ADVANCEMENT TO PROFESSOR STEP VI

The requirements for promotion to full professor and advancement to Professor Step VI include excellence in teaching, more substantial service than at the assistant level, and a continuing record of substantial publications. The research criteria for promotions beyond the Assistant level are more flexible than those required for tenure, but this means that each candidate must be evaluated holistically on a case by case basis.

In recent years, the department has generally followed the practice of requiring a monographic book for promotion from Associate to Full for music scholars. The advantage

of such a practice is that a monograph comprises a coherent and substantive original scholarly contribution that clearly meets the requirements for promotion. However, there are disadvantages to maintaining this as an exclusive practice. First, it does not recognize or encourage the variety of scholarly paths that constitute “high quality creative activity.” Second, the length of time required to complete a second monograph—10-12 years is not unusual—does not fit the university’s normative expectations of advancement beyond the Associate level.

To address these problems, the IS area asserts the flexibility to define a variety of research, publication, and creative profiles that would meet the promotion requirement. Thus, in addition to the existing practice of a monographic book, the case for promotion could be made on the basis of a group of significant articles (5-7). Or, it could be made on the basis of a combination of articles, edited volumes, and creative activity that demonstrate both quality productivity and an important presence in the field. Additionally, the case for promotion could be made with a smaller number of significant publications (2-3 major articles, an edited volume) if they are in addition to substantial progress on a monograph. “Substantial progress” would be documented by the submission solid drafts of several planned book chapters. In all cases, it is the Department’s responsibility to make the reasonable case that the significance, the coherence, and the substantive nature of the scholarly contribution justifies promotion.

ADVANCEMENT TO PROFESSOR, ABOVE-SCALE

Promotion to Above Scale requires excellence in teaching, service and research as well as completion of another major research publication. This publication usually will consist of a third or fourth monograph, though the nature and quality of the continuing research agenda will be evaluated on a case-by-case basis. Promotions to Above Scale may also be made based on the completion of a coherent and important scholarly project resulting in a substantial and field defining edited volume or published work that makes a substantial contribution to public discourse. All promotions to above scale must demonstrate an international reputation, including a significant number of international referees and/or other evidence of status. Since advancement to the rank of Professor, Above-Scale is considered a career review, the Department of Music usually solicits at least four external reviews in such cases.

Accelerations

Accelerations across two merit steps normally require double the amount of publications required for a single step, PLUS strong service and teaching. For an acceleration to or through a promotion, the case is slightly different in a book field. Instead of “twice” the normal productivity of two merit reviews, an acceleration to or through a promotion requires the productivity expected of a promotion (the book) plus that expected of an additional merit review period (several articles, depending on a 2 or 3 year cycle).

Above Scale Merits

In formal terms, there are no “merits” for above scale files, but at the four year review cycle, we can request a 50% step, a 100% step, a 150% step or a 200% step. According to CAP, these should NOT be considered the same as a “normal” half step, full step, etc. CAP described the 100% step as a “super step”, requiring as much productivity as it

took to get from Step IX to Above Scale. Accelerations at this level occur in “rare and compelling” cases and require not only extraordinary research productivity but excellent service and teaching.

Computer Music

The computer music area of the UCSD Music Department has, since its inception, focused on research. Criteria for advancement for computer music faculty should focus on the impact of their research on the state of the art of computer music composition and performance in all its forms, including its applications to music composition and performance, as well as to the development of theoretical and practical methods leading to algorithms, software, hardware, instrumentation, psychological and neuroscientific methods, etc. This can sometimes be measured using the usual criteria of research publications and citations, but sometimes additionally is manifested in contributions to the musical output of the department and/or the rest of the music-making, psychomusical, and musicological worlds.

Evaluation of computer music research is complicated by the variety of venues in which the research is presented. There is a wide variety of peer-reviewed journals and conferences both specifically focused on computer music (Sound and Music Computing Conference, Computer Music Journal, Organised Sound, Proceedings of the ICMC), but also incorporating computer music in larger contexts of music (Leonardo Music Journal, Journal of New Music Research) or engineering research (Journal of the Acoustical Society, various Journals of the ACM and IEEE, Journal of the Audio Engineering Society). In the field of computer music research, refereed conference proceedings and journal articles carry the same weight. Co-authored papers are standard practice in the field with contributors usually being listed in order of importance (most computer music journals and conferences follow the IEEE standard). In some cases, the research can be measured by the impact on musical output in the form of compositions and performances of new musical works incorporating research results.

Promotion to Associate Professor:

Publication of the results of a sustained program of research distinct from the candidate's doctoral dissertation. This could take the form of a published book, a series of articles, or a body of software. In any case, the work should have some measurable impact in the form of reviews, citations, use in musical productions, or the equivalent.

Promotion to Professor:

A body of research, published in one or more of the forms described above, that has achieved acclaim at the national or international level. The candidate's research should have influenced other researchers and/or musicians in their own work.

Advancement to Professor, Step VI:

Evidence, over the entire body of the candidate's work, of sustained research publications earning continuing national or international recognition.

Advancement to Professor, Above Scale:

Broadly acclaimed mastery in the field, demonstrated through publications and broad influence, nationally and internationally.

ADDENDUM:

Music Department Course Load Policy

- The expected teaching load is 4 courses for regular rank faculty, and 6 courses for faculty in the teaching professor series.
- Courses of fewer than 4 credits, or co-taught courses will be counted proportionally A reduction in teaching load in a given year is possible based on:
- a significant amount of individual instruction or advising and/or maintaining a large studio of graduate students
teaching one or more large enrollment courses (150+ students)
intensive curricular development or programmatic administration/oversight (especially for faculty in the teaching professor series)
- A reduction will involve no more than one course relief. 3 courses per year is considered a minimum teaching load for regular rank faculty, 5 courses per year for teaching professors.
- Regular rank faculty must teach at least two undergraduate courses each year, and preferably three.
- The Department strongly encourages that each faculty member teach a large enrollment undergraduate course (35+ students) for non-majors on a regular or semi-regular basis as a service to the Department and to the campus community.
- All teaching—both classroom-based and individualized—that exceeds these expectations will be conveyed to CAP as guidance in evaluating overload teaching situations for advancements and promotions.
- The teaching plan will be reviewed by the department Executive Committee and, after their approval, will be made public to the faculty.

Department policies and other definitions:

- Chair = 2 course relief
- Associate Chair = 1 course relief
- Faculty members on full sabbatical will not be listed in the course schedule, per university regulations, and, therefore, will receive no teaching credit. It is the faculty member's responsibility to arrange for her/his students to enroll with colleagues, as necessary.
- COWL - Change of Work Location will only be supported when the full course load is covered in the two remaining quarters. COWL will not result in a net-reduction of course assignments since no sabbatical credits are being used. All requests for COWL must include a compelling argument for, and documentation of, research relocation needs and all requests must be approved by the Dean of Arts & Humanities.
- Zero teaching quarters are possible as long as a faculty member meets or exceeds the expected teaching load in the remaining two quarters of an academic year. Faculty on zero teaching quarters must fulfill all other departmental and university responsibilities, including committee service, individual instruction and attending department meetings.