

**ADVANCEMENT STANDARDS TEMPLATES  
ARTS & HUMANITIES 2023-24**

---

**Date: July 1, 2023**

**Dept Name: Music**

**Standards for Advancement: AY 2023-24**

**Series: Traditional Faculty**

**1. SUMMARY CHART OF STANDARDS FOR ADVANCEMENT AT EACH STAGE (ONE OR TWO PAGES, IN BULLET FORM: RESEARCH**

**I. REGULAR MERITS AND PROMOTIONS**

**A. Normal Merit**

- Performance
  - Continued activity in performance and publication. The file should provide guidance on how to assess quantity since a smaller amount of more impactful work (more prestigious contexts, more substantial artist contribution) would be considered the equivalent of a larger number of lower profile collaborative events. Work should maintain/expand profile, or mark out new territory.
- Composition
  - Continuing creative and professional activity. At least one to two compositions per year, along with performances, recording or other forms of distribution of work.
- Integrated Studies:
  - Publication of articles, papers, edited collections and/or book chapters
    - at least one significant piece of work for a two-year review period
    - at least two significant items, with perhaps one in progress, for a three-year review period.
- Computer Music:
  - Research, publications, and presentation commensurate with rank. For faculty whose primary research consists of conference papers and journal articles, three conference papers might be considered a baseline in a three-year review period.

**B. Fourth Year Appraisal**

- Performance:
  - Professional activity in both performance and publication
  - Demonstrated work toward the production of a major project(s) where the faculty member is primary artist, which will form the basis of tenure.
- Composition:
  - *Either*: A body of compositions premiered by performers in recognized venues, along with recordings of these works that will lead to a contract of a monographic disc to be released by a reputable record label in the near future;

*Or*: Demonstrated progress on a major project that on completion will form the basis of a tenure case.

- Integrated Studies:
  - One or more articles published in a reputable academic journal
  - An assessment of the progress and quality of research for a book-length manuscript, including research development since the dissertation
  - Reasonable expectations of publishing with a reputable academic publisher.
- Computer Music:
  - Progress in a sustained program of research distinct from the candidate's doctoral dissertation, including some publication.

### **C. Assistant to Associate**

- Performance:
  - The publication of a major project where faculty member is primary artist, that includes the successful completion of the project signaled in the 4th year appraisal.
  - Continued professional activity in performance/presentation. Substantial accomplishments may be defined in terms of creative activity, which, when taken in aggregate, signify that the candidate has made a strong impact on the field.
- Composition:
  - *Either*: A body of compositions premiered by distinguished performers in recognized venues, along with recordings of these works, including at least one project that focuses entirely on the work of the candidate (CD, DVD, or a novel medium).

*Or*: A major work of significant scope (e.g., an opera or symphonic work) premiered and documented by a leading institution.

- Integrated Studies:
  - The completion of an academic monograph, which can be a substantially revised version of the dissertation, and its acceptance for publication by a reputable press
  - Several academic articles or book chapters
  - Other signs of increased professional visibility
- Computer Music:
  - Publication of the results of a sustained program of research distinct from the candidate's doctoral dissertation. This could take the form of a book, a series of articles, or a body of software. The work should have some measurable impact in the form of reviews, citations, documented use in musical productions, or the equivalent.

### **D. Associate to Full**

- Performance:
  - Major project where faculty member is primary artist, or collection of smaller projects that, when considered as a whole, represent a similar achievement.
  - Continued professional activity in performance/presentation with evidence of significant artistic accomplishment and broader impact on the field, on a national level, and preferably international level.
- Composition:

- *Either*: A body of compositions premiered by distinguished performers in recognized venues, along with recordings of these works, including at least one project that focuses entirely on the work of the candidate (CD, DVD, or a novel medium).

*Or*: A major work of significant scope (e.g., an opera or symphonic work) premiered and documented by a leading institution accompanied by a portfolio of other works premiered in distinguished venues internationally.

- Integrated Studies:
  - A continuing record of substantial publications (e.g., 2-3 major articles, or an edited volume)
  - The publication of, or significant progress on, a second monograph. The IS area also recognizes a variety of research, publication, and creative profiles with the significance, coherence, and substantive nature of scholarly contribution that would meet the promotion requirement, if together they comprise a substantial, original, and coherent contribution to the field.
- Computer Music:
  - A body of research, published in one or more of the forms described in the narrative, that has achieved acclaim at the national or international level. The candidate's research should have demonstrably influenced other researchers and/or musicians in their own work.

## **E. Professor Step 6**

- Performance:
  - Major project where faculty member is primary artist, or collection of smaller projects that when considered as a whole represent a similar achievement and furthers the faculty member's standing in the profession.
  - Continued professional activity in performance and presentation. Must demonstrate a mature established career with broad recognition and impact.
- Composition:
  - Composers at this level must demonstrate mature established careers with broad recognition and impact. Creative production should be well beyond that required for promotion to Professor, including works of significant scope, and portrait recordings.
- Integrated Studies:
  - A continuing record of publication in professionally significant and visible outlets. A case can be made on the basis of a combination of research publications and/or creative activity that amply demonstrate the quality and significance of the candidate's continuing research agenda and their growing presence in a field. Each candidate must be evaluated holistically and on a case by case basis.
- Computer Music:
  - Evidence, over the entire body of the candidate's work, of sustained research publications earning continuing national or international recognition.

## **F. Professor Above Scale**

- Performance:
  - Major project where faculty member is primary artist (or collection of smaller projects that, when considered as a whole, represent a similar achievement) that furthers the faculty member's standing as a leader in the profession.
  - Evidence of new research is essential.
- Composition:
  - Demonstration of sustained high artistic distinction and production, international recognition, and evidence that the candidate is a leader in the field.
- Integrated Studies:
  - Completion of another major research publication, either a third monograph or a coherent and important scholarly project resulting in a substantive and field-defining published work that makes a significant contribution to public discourse. The file should demonstrate the candidate's international reputation, including a significant number of international referees and/or other evidence of status.
- Computer Music:
  - Broadly acclaimed mastery in the field, demonstrated through publications and broad influence, nationally and internationally.

## **G. Above Scale Merits**

- All areas:
  - Continued excellence of the highest order, preferably with evidence of new modes of research

## **II. ACCELERATIONS**

- Accelerations within Assistant, Associate and Full Professor Scale
  - Accelerations across two merit steps normally require double the productivity required for a single step, plus excellent teaching and service. Instances where there may not be twice as many items, but the file includes some of unusual scale and scope will be considered.
- Accelerations to or through promotions (to Associate or Full or Above Scale)
  - Instead of twice the normal productivity of two merit reviews, an acceleration to or through a promotion requires the productivity expected of a promotion plus that expected for a merit for the step being skipped.
- Acceleration within Above Scale
  - Accelerations at this level occur in rare and compelling cases and require not only extraordinary research productivity but excellent service and teaching.

### **III. BOS**

BOS will be considered for these categories:

- 1) a faculty member has combined nearly double the amount of research with a full teaching and service load in which they perform well.
- 2) a faculty member has won a research, teaching, or service prize from the campus, the UC system or a major national or international organization.
- 3) a faculty member has completed a term of service as the director of an institute or a center: Program directors may be considered for a BOS upon completion of their term, if they demonstrated outstanding leadership in creating and/or advancing the relevant program. Standard progress benchmarks will have to be exceeded and outcomes will need to have surpassed the norm. Annual Evaluation Standards for IAH Directors are used as divisional models to define these metrics.
- 4) a faculty member has successfully completed a term of service as department chair.
- 5) a faculty member has successfully completed a term of service as a member of CAP or the CoC, has chaired a major academic senate committee (like UGC, GC, or similar), or served as an elected member of the Academic Senate Leadership.
- 6) a faculty member has successfully taught an overload equivalent to 1.5 times the regular teaching load (not including any thesis supervision, directed readings, and similar).
- 7) a faculty member does not have the research for a normal merit or because they are at a barrier step, but teaching and service are excellent – No change with BOS.
- 8) a faculty member provided extraordinary contributions to EDI in service, teaching, and/or research.

### **2. SUMMARY CHART OF STANDARDS FOR ADVANCEMENT AT EACH STAGE (ONE OR TWO PAGES, IN BULLET FORM: TEACHING**

- 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 as guidance in evaluating overload teaching situations for advancements and promotions.
- All faculty are expected to be able to demonstrate their effectiveness in teaching. 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.
- All faculty need to include some kind of reflection on their teaching as part of their personal statement.

### **3. SUMMARY CHART OF STANDARDS FOR ADVANCEMENT AT EACH STAGE (ONE OR TWO PAGES, IN BULLET FORM: SERVICE**

- Good citizenship in meeting departmental, university, and professional responsibilities is expected at all levels.
- Service expectations increase as faculty move up the ranks.
  - Junior faculty are expected to perform some service within the department (e.g. membership of one of the department committees)
  - Faculty in the Associate ranks are expected to perform more impactful department service (e.g. chairing a departmental committee, serving on a search committee) and to engage in some campus service.
  - 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.

### **4. NARRATIVE PRESENTATION OF STANDARDS FOR ADVANCEMENT**

#### **A Note on Hybrid Practice**

Many, if not most of our faculty have hybrid practices that involve production of research in multiple modalities (across creative practice, humanities scholarship, engineering scholarship and beyond). The area criteria defined in this document map broadly to these three primary modes and represent what is required to advance through research production in a single mode (creative practice for composition and performance, humanities scholarship in the IS criteria and engineering scholarship in the computer music criteria). In weighing files that encompass hybrid activity, reviewers should assess work in each mode against the relevant criteria and then make a holistic determination scaled accordingly. For example, someone who is active as a scholar and performer might publish two journal articles in a two year review period and maintain an active career as performer and recording artist. In this instance, the person would have satisfied the criteria for a normal merit advancement in each field, so would reasonably be eligible for an acceleration. In other review cycles this person might only publish one article and perform less frequently, but the combination of work in the two modes (half way in each) would support a normal merit advancement.

## **Performance Area Narrative**

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, LPs, cassette tapes 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. Similarly, one concert as soloist would normatively carry more weight than a series of collaborative performances, although again stature of collaborators and standing of venue would also factor into weighting. Promotion criteria refer to “major projects” by which we mean things like a recording release where the faculty member is the primary artist, or a performance of higher standing (e.g. soloist with an orchestra, a recital at an important festival or venue, the world premiere of a substantial new work etc). These would be items that represent both additional effort/time on the part of the performer and reflect the possibility of greater professional impact.

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.

## **Composition Area Narrative**

The Composition Area primarily considers the quality of the work when assessing creative achievement. Work will be evaluated in terms of originality, scope, richness, and depth. Scope relates to the amount of work completed, the nature of the forces engaged (solo, chamber ensemble,

orchestral, electronics, etc.), and the duration of the works. There is a complex weave of factors here, and all are germane.

Completed compositions may exist as notated scores, textual instructions, and/or digital media. Given the way our profession is evolving, we wish to retain flexibility in this regard so that creative works may find form in whatever medium the composer wishes.

Commercial music publishing has gone through extreme consolidation in recent years, and choices are primarily driven by economic considerations. Therefore, while contracts with prestigious publishing houses may be considered as a considerable measure of success, it should not be expected. Self-publishing of printed scores is most common among composers today, and the subsequent performance and recording of these works is a much more important measure of their impact.

Performances are evaluated for the level of distinction of the performers and the quality of the venue. While the initial performance is of greatest significance, repeated performances, particularly in distinguished venues, is also valued. While famous large venues are of course recognized and valued, smaller venues that focus on innovative work are among the most distinguished places where experimental music is being presented.

Similarly, while performances by major orchestras and opera companies are considered important career landmarks, performances by the most distinguished ensembles and soloists who focus on contemporary music are also important measures of success.

Beyond live performance, recordings (whether on physical media or streaming digitally) are the most important means of dissemination of new compositions. The best way to evaluate the quality of recordings as publications is to look at the distinction of the performers, measure the quality of the work, and consider reviews and journal articles about the recordings after they are released, along with opinions of colleagues, and outside reviewers.

The situation with these ensembles, venues, and recording labels is quickly evolving, and so rather than submit a list to use as a reference, we prefer to analyze and contextualize the venues in each file, with a nuanced understanding of where each candidate locates their work in this complex, evolving landscape.

## **Integrative Studies Area Guidelines and Narrative**

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.

### *Research and Publication*

The general research criteria for promotion and advancement in Integrative Studies is substantive and sustained original scholarship and/or the publication of original creative work. Scholars and Creative Practitioners are encouraged and expected to disseminate their work through a wide range of formats and venues. Original scholarship may take the form of single- or co-authored books, edited volumes, guest-edited special journal issues, journal articles, book chapters in edited volumes, as well as emerging digital formats. Original creative practice may take the form of compositions, performances, installations, technological innovations, recordings and broadcasts (in and across a variety of media), and more.

The work of creative practitioners will be evaluated in terms of its originality, quality, importance, and impact on the faculty member’s specific field, as well as on the importance of the venue/format of presentation. Since artistic work, by its very nature, will vary widely in formal and methodological approach, assessment will depend on circumstances in the field and the scope and complexity of research and subject matter, methods and technologies used, and more.

The original single-authored scholarly book (or monograph) utilizing a combination of primary and secondary sources to make an original contribution to the field is the most recognizable form of music scholarship, but co-authored works that constitute important scholarship can carry a great deal of weight, depending on the extent of the faculty member’s contribution, and standards for promotion from Associate Professor and beyond can also be met with a combination of types of publications other than books. These require an equivalent amount and quality of research to a monograph, and together must comprise a substantial, original, and coherent contribution to the

field. Works of broad synthesis and/or important conceptual innovation, depending on their scope, may also be considered on a par with scholarly books based upon research in primary sources.

In general, while the expected length of academic articles and books for scholars in humanistic music research disciplines is fairly standardized, the research process itself involves significant variance in terms of time, complexity, and commitment. The scholarly apparatus needed to support an author's arguments also can differ greatly from one area of research to another and one kind of study to another. In general, therefore, when a range is given for the number of publications needed for advancement or promotion, the more involved the research process and more significant the research publication, the fewer of them that are to be expected. In addition to academic articles and books, edited volumes and journal issues make valuable contributions to music scholarship and to the community of music scholars. Edited volumes often represent a more thorough exploration of a field of research than a single-authored monograph. They require a long process of soliciting, gathering, vetting, and synthesizing of articles. Moreover, they serve as an important way of building a scholarly community, worldwide, and often require an equivalent amount of work as single-authored monographs.

Guest-edited special journal issues are crucial in charting new research directions and debating critical concepts. Although the publication process for a journal issue may be more streamlined than that for an edited volume, a special journal issue still must go through a similarly rigorous process of approval of the issue proposal by the journal, the guest-editor's evaluation of abstracts, peer-review of submissions, and editorial work on selected articles.

We regard the time-consuming and intellectually challenging tasks of editing an important book or journal issue—or in some cases curating an important event—as often equivalent to one or more significant peer-reviewed publications, and in some cases equivalent to a major publication, for the purposes of advancement and promotion.

For those outlets/venues that do not take the form of the conventional scholarly publication, we recognize the need to outline forms of evaluation that are analogous to the "peer review" process. We interpret "refereeing" as involving the examination of a particular work and the assessment of its significance within a particular field by impartial professionals who are qualified to perform this function. These individuals might be editors, producers, record label owners, curators, or other arts professionals who evaluate the merit of artistic work for performance, installation, and/or publication.

Evidence of the significance of the venue or outlet in which the work is presented is particularly important, as are critical evaluations of the work and its impact in the form of letters, reviews, articles, reports, and more, which may occur in a variety of media including books, journals, websites, and news forums. Popular news media and general interest media might be important for artists and scholars who focus on initiating state, national, and international dialogue on social and cultural issues outside of artistic and academic contexts. Other measures of impact can include participation on editorial boards and participation in professional associations, professional recognition in the form of awards and distinctions, and evidence of influential work with communities where the research transforms public dialogue and public space. In general, however, advancement criteria include continuing high-level scholarly and creative accomplishment, a substantial publication record (often but not always in the form of additional single-authored books), and either national (Professor, Step VI) or national and international recognition (Above Scale), as assessed by the Department and external reviewers.

## *Publication Venues*

Most academic books and edited volumes are published with university presses. This has been our standard for decades. Market pressures, however, have closed many university presses and decreased the number of books they can publish. Reputable commercial publishers, small independent presses, and electronic venues are increasingly important venues for music scholars, just as non-traditional, often digital, outlets are increasingly important for music creators. Indeed, electronic publication is becoming a serious alternative to traditional formats. Many of these e-publication venues are peer-reviewed, and the IS Program and Music Department will continue to discuss ways to evaluate these forms of scholarly and creative production and to encourage faculty to pursue Open Access venues.

Original scholarship is also published in the form of research articles, and the importance of scholarly articles relative to books and edited volumes has been growing, thanks to the easy accessibility of articles through reliable search engines, the digitizing of articles, and the reduction in the number of books produced by university presses. Evaluating the importance of journal articles is a complex process that involves publication venue, peer review, but flag-ship journals, such as *Journal of the American Musicological Society*, *Ethnomusicology*, *American Music*, *Popular Music*, *Popular Music and Society*, *Perspectives of New Music*, *Contemporary Music Review*, *Music Theory Spectrum*, *Jazz Perspectives*, *Latin American Music Review*, and their equivalents, still deserve special recognition.

Articles can range considerably in length dependent on the area of research, the methodology, and the venue. When the Department provides a range for the number of articles to be produced in a review period, it is understood that the more significant the publications, the lower the number per review period will be expected. Research articles typically range from 7,000 to 10,000 words in length. Market or editorial pressures, however, sometimes require that articles be much shorter in length. Dependent on the venue, these shorter articles can be among the most impactful and prestigious in the field. It is also important to note that in music studies, research journals uniformly disallow simultaneous submission to multiple venues, and that the most prestigious journals often have a time to publication of several years after acceptance.

Music scholars also publish an increasing number of book chapters in scholarly anthologies. Reviewers have sometimes slighted book chapters in comparison to journal articles. However, there is no a priori reason to consider the quality of articles published in an edited book as inferior to those that appear in journals. Chapters in scholarly anthologies typically undergo a peer-review process, usually quite rigorous. In these cases, the IS Program considers them equivalent to peer review articles published in reputable journals. In fact, chapters in edited volumes published by university presses (e.g., California, Chicago, Duke, Minnesota, and Oxford) require reading and evaluation by 2 to 3 external reviewers solicited by the press, in addition to approval from a faculty editorial board.

The Department emphasizes the importance of new scholarship and discourages the artificial padding of a CV with articles that are merely rewritings of previously published work, with little addition to the data considered or to the argument. Yet, at the same time, the Department recognizes the prestige of translation of a research article into another language or the republication of it (or its translation) in an edited volume, for such translation or republication illustrates both the impact and the continuing relevance of the original article. The Department likewise understands that a scholar, while working on a large project such as a book, will publish shorter essays and articles based on the

on-going research that will later be part of a book project. In that case, the ad hoc committee report and the Chair's letters should be explicit as to which parts of a book have been published earlier as articles or chapters, and what percentage of a book constitutes unpublished material.

In addition to creating new scholarship, faculty may publish items with an eye to gaining the widest possible dissemination of their original work, among specialists and general readers. These high-impact items may include important textbooks that have a popular or teaching impact, as well as short essays, encyclopedia entries, review essays, and book reviews. Digital projects and the "Digital Humanities" are also becoming increasingly important in the field. Though these contributions might not always constitute new research in a field, they should not be seen exclusively as a form of service.

Being asked to review a work, especially that of a major scholar in a flagship publication or being asked to contribute to an important textbook or encyclopedia, is a sign of the reviewer's stature and recognition in the field. These publications may be considered as evidence of scholarly contribution to the field but would not be sufficient for promotion without evidence of continuing original scholarship.

Scholars are usually asked to write synthesizing essays for encyclopedias based on their exceptional expertise in a field and are expected to produce an exhaustive analysis of a cultural or historical phenomenon. Encyclopedia entries are normally B items, especially when they are short. However, as they are solicited, as a sign of the reputation of the scholar, they can carry more weight, according to the prestige of the encyclopedia. Also, if they are of significant length, and contain not only the synthesis of the current research on a specific subject, but also an interpretation of it, and even an original contribution, this would justify their classification under A. The burden would be on the ad hoc committee report and the Chair's letter to make the case for such an inclusion.

Similarly, a good book review will not only identify, crystallize, and evaluate the major arguments of the work reviewed, but also usually situate it within the larger body of scholarship of which it is a part. Book reviews are usually B items. They also can carry more or less weight according to the prestige of the venue and to the reputation of the author of the book reviewed, as this speaks to the reputation of the reviewer in the field. Review articles can be of significant length and can make an original contribution, when presenting a carefully researched argument about an emerging literary or cultural phenomenon. In that case, especially when peer reviewed, they should be classified under A. The burden would be on the ad hoc committee report and the Chair's letter to justify such an inclusion.

### *Additional Measures of Public Distinction*

Scholars sometimes publish short essays in popular venues (e.g., magazines, newspapers, special websites). These high-impact publications derived from their special knowledge and often intervene in current issues. These essays should be considered carefully in relation to creative/scholarly output. Publications in major venues such as the New York Times, LA Times or online venues of similar quality and reach will be given special weight.

Measures of professional distinction may include lecture invitations and requests to review manuscripts for presses, fellowship applications for granting agencies, or tenure and promotion files for other universities. Special recognition should also be given to awards, prizes, and honors in the

fields of teaching, service, and research. These may include prizes for books or articles published, teaching awards, becoming editor of a prestigious journal, receiving a major national fellowship or grant, or being elected President of a major professional organization. In some cases, faculty will receive prizes that may be unknown in the U.S. but are the most prestigious prizes in the cultures in which they are awarded. The Department, in these cases, will make meaningful comparisons to U.S. prizes, so that reviewers may appreciate the import of such awards. Evidence of extraordinary recognition from the profession may be used to request bonus off-scale salary and/or acceleration.

Favorable reviews of books in reputable venues are also a measure of the impact made by a scholar or a creative writer, especially when written by a respected author. For scholars and creative writers at the Associate and Full Professor ranks, scholarly and critical studies of their work should be considered an important sign of their impact.

## **Computer Music Narrative**

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 neuro-scientific 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, psycho-musical, 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*, *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 in addition to (or in place of) more usual citation metrics.