

REAPPOINTMENT, TENURE AND PROMOTION CRITERIA FOR MUSIC FACULTY EFFECTIVE FALL 2026

Introduction

At each level of review, a faculty member being considered for reappointment, tenure, or promotion shall be evaluated according to criteria in each of the following categories in priority order:

- a. Teaching effectiveness
- b. Scholarship, research, or creative achievement
- c. Service to the University, the Department, the Profession, and the Community

The Music Department has developed these guidelines to assist committees and administrators at all levels of review, to understand standards appropriate to the applicant's profession and to ensure fair and equitable application of these standards to the broader procedures and criteria of university policies.

The Music Department has determined that the diversity and range of artistic, creative, and scholarly achievements warrant field-specific guidelines. The Department values musical activities that foster connections at the local, national and international levels, as these promote the university's mission toward excellence in teaching and faculty development.

Upon appointment, the Department Chair shall provide the tenure track faculty candidate with a copy of the Department criteria, procedures, and standards at all levels of review. The Department Chair shall designate a committee composed of Music Department faculty to facilitate and review the candidate's progress in accordance with University Reappointment, Tenure and Promotion policy.

During the first semester of appointment, the Chair of the Department RTP Committee will meet with the tenure track faculty candidate to review the professional expectations for the candidate's reappointment, tenure and promotion. The review will provide specific guidance as to what the faculty candidate needs to accomplish in the areas of teaching, scholarly and creative achievements, and service to the University, the Department, the Profession (as related to the candidate's field of specialty) and the Community. In subsequent review cycles, the RTP Committee will meet with the candidate to discuss and assess teaching effectiveness, research progress, performances and creative activity, service to the university, department, and profession, and evidence of progress toward promotion pertinent to the candidate's discipline.

Teaching Effectiveness

The Department expects faculty members to teach a wide spectrum of courses to meet the needs of the Department including core major courses, elective courses and general education courses. We expect instructors to remain active practitioners in the musical arts who can demonstrate musical concepts both verbally and through performance, and who can relate with students of all levels of ability. The Department values education that combines deep pedagogical knowledge, professional practice, personalized instruction and an active learning environment that engages students in creating, listening, analyzing, and responding to music. Examples of effective instruction includes incremental goal setting that breaks complex pieces into smaller chunks and setting practice goals, and actionable feedback that provides students with precise and immediate corrections that enable students to resolve musical issues.

When assessing the strength of the candidate's teaching, the Department RTP Committee will consider multiple measures of teaching effectiveness. Evidence may include but is not limited to: 1) quantitative and qualitative student evaluations of teaching, 2) peer evaluations of teaching, 3) attending professional development activities devoted to increasing teaching effectiveness such as conferences, seminars or campus workshops, 4) review of syllabi and assignments or 5) learning outcomes assessments. The candidate also may submit evidence of other teaching related activities including 1) development of new class materials, courses or curricula, 2) the implementation and assessment of teaching innovations, 3) honors or awards earned, 4) instructional grants or 5) continuing education designed to increase professional expertise.

For procedures related to the submission of materials and review schedules, candidates should consult current University RTP policy and deadlines. Candidates should expect to work closely with the Department RTP Committee as the committee shapes the candidate's document and offers important evaluative feedback.

Teaching Requirements for Tenure and Promotion to Associate Professor

1. **ROSE (Reflections on the Student Experience):** The candidate shall provide student evaluations from two different courses for each evaluation cycle. The average of the quantitative scores should be 4.0 or above and a majority of positive qualitative comments from students, based on URTP criteria. Probationary faculty members will be expected to address both quantitative and qualitative issues raised in their review during the probationary period, such as times the course was taught, improvement in scores through sequential reviews, and extenuating circumstances that caused low scores.
2. **SELF-ASSESSMENT OF TEACHING:** The candidate shall compose a self-assessment of teaching during each RTP review cycle that describes the candidate's teaching philosophy and practice as well as responses to constructive criticism by students and peers and details a plan for improvement.

3. **TEACHING PORTFOLIO:** The candidate shall provide a portfolio providing evidence of excellence in teaching. Examples may include sample syllabi, sample assignments or course projects, audio or video performance recordings, programs from performances, and any other documentation that illustrates the candidate's teaching.
4. **PEER EVALUATIONS:** Candidates should provide two (2) peer evaluations of their teaching for each review cycle, at least one of which must be completed by a tenured faculty member in the Department. The Department seeks peer evaluations that highlight quality of syllabus, clear statement of learning objectives, correlation of objectives with grading and assignments, relevance and interest of academic content, in-class student participation, faculty engagement.

Teaching Requirements for Promotion to Professor

1. **ROSE:** The candidate is expected to maintain excellent quantitative ROSE scores with an overall average of 4.0 and above in courses the candidate teaches and a majority of positive qualitative comments from students, based on URTP criteria.
2. **SELF-ASSESSMENT OF TEACHING:** The candidates shall provide a thoughtful self-assessment highlighting their experiences as a teacher and reflecting how they have utilized student and peer feedback and other data to adapt their curriculum and/or teaching practice. The assessment should describe the candidate's teaching philosophy and personal growth and development as an educator.
3. **PORTFOLIO:** The candidate shall provide a portfolio representing a comprehensive compendium of evidence of excellence in teaching and continued growth as an educator. Examples may include sample syllabi, sample assignments or course projects, audio or video performance recordings, programs from performances, and any other documentation that illustrates the candidate's teaching.
4. **PEER EVALUATIONS:** Candidates should provide two (2) peer evaluations by two different tenured faculty members in the department. The candidate may also include additional letters of support from colleagues in their field of specialty at other institutions.

Scholarship, Research, and Creative Achievement

The Music Department expects faculty to establish and cultivate ties with music organizations in our local service area, the greater Bay Area, and throughout the state of California. Creative and scholarly activities on and off campus in local concert halls, public and private venues, K-12 schools, and community colleges are significant and critical to the faculty member's individual mission within the university.

The Music Department regards scholarly research, artistic creation, composition and performance as equivalent. Specific areas of specialization are identified below, with examples of scholarly and creative activities that are typical for each area. A faculty member may have more than one area of specialization, necessitating a blend of various artistic, creative and scholarly achievements.

PEER REVIEW IN THE FIELD OF MUSIC

For many artistic, creative, scholarly activities, the peer review is documented and comes in different and non-traditional forms.

Peer reviews of a performance may be documented by reviews and evaluations from peer-reviews in a journal or media reviews of the performance. In addition to peer-reviewed and published work, the Department recognizes other forms of artistic achievement and scholarship.

The reputation of a faculty member through their artistic, creative, scholarly activities is one of the most important forms of peer review in the field of music. This kind of distinction may be demonstrated through invitations to perform, guest conduct, adjudicate festivals, conduct rehearsal clinics, give lectures and present sessions at conferences. For composers, distinction is demonstrated through repeated performances of works that further enhance the artist's stature.

Thus, in many cases, the *invitation* to create, perform, conduct, compose or present is the equivalent of a peer review since the invitation is based on the prestige the faculty member has acquired over many past performances.

Candidates are expected to cite evidence of the works and activities in their RTP files in the form of concert programs, invitation correspondence, performance contracts, musical scores, audio files or video recordings, evaluation letters by the candidate's peers or other individuals possessing the background to provide substantial critical commentary, and other similar types of documentation.

Candidates seeking promotion to Professor are encouraged to provide letters of support from established colleagues in the field (e.g., from colleagues at other universities).

Examples of Artistic, Creative, and Scholarly Achievement by Area of Specialization

Vocal and Instrumental Performance

- Performer as a soloist with a reputable music organization at the regional, state or national level
- Performer in an ensemble member of a reputable music organization at the local, regional or national level
- Performer as a solo recitalist or chamber musician
- Performer as a solo recitalist or chamber musician in a regional, state or national venue
- Performance as an invited Performer for an out of state public school, community or university ensemble concert
- Performer as a soloist or ensemble musician on a professional audio/video recording
- Performer in a leading position (director, conductor, creator, producer) of a substantial musical work at a regional, state or national venue or summer program
- Featured Presenter/Clinician at a masterclass, workshop, or professional conference
- Presenter of public educational tutorials in the field of specialty (such as YouTube)
- Authorship of an article or book chapter published in a professional journal, or in an open access journal or electronic media
- Editor of a published performance edition
- Other artistic, creative or scholarly endeavors in the field of music not listed here

Conducting Performance

- Performance as a Conductor with a professional music organization at the local, regional or national level
- Performance as an invited Guest Conductor for a regional, state or national honor ensemble
- Performance as an invited Guest Conductor for an out of state public school, community or university ensemble concert
- Performance as a Conductor on a professional video or CD recording
- Invitation to bring an SSU ensemble to perform at a regional, state or national conference
- Organizer or Featured Guest Presenter at a conducting workshop or symposium
- Preparation of an ensemble featuring a national or internationally renowned artist
- Adjudicator/Clinician for a music festival at the regional, state, or national level
- Adjudicator/Clinician for public schools and community colleges at the regional, state or national level
- Performance as a Conductor for a summer music festival, summer performing arts camp, or other summer music event
- Presenter, Conductor at a regional, state, or national music conference
- Author of a peer-reviewed article, book chapter, book on conducting or conducting pedagogy
- Editor of a published performance edition
- Other artistic, creative or scholarly endeavors in the field of music not listed here

Music Education

- Author of peer-reviewed articles, book chapters, books, review essays, critical editions, or other medium in music scholarship
- Development of specialized curriculum or music teaching materials incorporating current educational and technological trends
- Keynote presentation at a music education conference at the regional, state, national or international level
- Guest Clinician or Masterclass Presenter in K-12 music education, music teaching pedagogy (college/university levels), and music pedagogy for individual learners, small groups, and performing ensembles
- Performance as a Conductor with a professional music organization at the local, regional or national level
- Adjudicator/Clinician for a music festival at the regional, state, or national level
- Adjudicator/Clinician for K-12 schools and community colleges at the local, regional, state or national level
- Notable or original achievement in a secondary area of musical expertise locally or at SSU (choral, instrumental, elementary, community music)
- Other artistic, creative or scholarly endeavors in the field of music not listed here

Composition and Technology

- The completion of original musical works during the review period. May include existing works that are significantly revised and/or re-orchestrated, that are published or commissioned by performers or ensembles at local, regional and national levels. Published scores are those available in print or digital form, regardless of whether or not they are published commercially.
- Performance of an original composition in a public venue
- Performance of an original work on-campus or off-campus by a reputable ensemble or soloist
- A recording, media broadcast, or technological application that features compositional activities by the faculty member
- A presentation of a new work at a music festival during the review period
- A self-produced recording and publication that is peer reviewed
- Recordings of any composition(s) from the faculty member's portfolio, in physical or digital format, distributed by regionally, nationally, or internationally
- Broadcasts or streaming of recordings and/or performances of any compositions from the faculty member's portfolio by regionally, nationally, or internationally-recognized entities
- Other artistic, creative or scholarly endeavors in the field of music not listed here

Technology

- Live performances, recordings, media broadcasts, compositions, technological applications, and other creative activities in technology
- Evidence of pioneering work in the field of music technology
- Advancement or implementation of technology that enhances the learning experience in the arts and humanities

- Development of a new kind of artistic creativity or collaboration involving technology.
- Scholarly publications and professional presentations
- Other artistic, creative or scholarly endeavors in the field of music not listed here

Musicology/Ethnomusicology/Music History/Music Theory

- Author of peer-reviewed articles, book chapters, books, review essays, critical editions, or other medium in music scholarship
- Paper or panel presentation at a regional, state, national or international conference
- Keynote address for a regional, state, national or international professional organization
- Pre-concert lectures or presentations at a professional ensemble performance or other professional music events
- Author of a performance edition of a musical work
- Author or editor of program notes for a performing group or organization
- Other evidence of scholarly production that provides documentation of ongoing and future engagement with the profession.
- Active involvement in a relevant professional society, including elected or appointed leadership roles
- Other artistic, creative or scholarly endeavors in the field of music not listed here

Jazz

Depending on areas of specialization (performance, education, conducting, composition) as identified by the Music Department, the tenure track candidate will refer to examples as described in any of the applicable areas.

Requirements for Tenure and Promotion to Associate Professor

**Artistic, creative and scholarly activities must occur during the review cycle.*

Vocal and Instrumental Performance

Evidence of at least twelve (12) experiences as a Solo or Ensemble Performer from the List of Examples. Performing as a soloist or ensemble musician on a professional recording may be counted as two experiences.

-and-

- Evidence of at least ten (10) experiences as a Featured Presenter, Adjudicator, Clinician, Author or Editor from the List of Examples.

Candidates may substitute up to three (3) experiences from the lists of Examples in other areas.

Conducting Performance

- Evidence of at least ten (10) experiences as a Conductor from the List of Examples

-and-

- Evidence of at least twelve (12) experiences as a Featured Presenter, Adjudicator, Clinician, Author or Editor from the List of Examples

Candidates may substitute up to three (3) experiences from the lists of Examples in other areas.

Music Education

Evidence of at least fifteen (15) experiences from the List of Examples, two (2) of which should involve authorship of published articles, book chapters, or, the development of specialized curriculum or teaching materials.

In consultation with the candidate's RTP Committee, the candidate may substitute up to three (3) experiences from the lists of Examples in other areas.

Composition and Technology

- Evidence of at least one piece of composed music completed during each year of the review cycle. May include existing works that are significantly revised and/or re-orchestrated, that are published or commissioned by performers or ensembles at local, regional and national levels.

-and-

- Evidence of at least an additional five (5) additional experiences from the lists of Examples from other areas.

Musicology/Ethnomusicology/Music History/Music Theory

Evidence of at least fifteen (15) experiences from the List of Examples, two (2) of which should involve authorship of peer-reviewed articles or book chapters based on research conducted since the candidate's appointment at SSU. The publication of a single-authored, peer-reviewed scholarly book may substitute for five other publications.

Candidates may substitute up to three (3) experiences from the lists of Examples in other areas.

Jazz

Evidence of at least twenty (20) experiences from the List of Examples in any of the areas related to Performance, Conducting, Composition, or Education.

Requirements for Promotion to Professor

**Artistic, creative and scholarly activities must occur during the review cycle.*

Vocal and Instrumental Performance

- Evidence of an additional twelve (12) additional experiences as a Solo or Ensemble Performer from the List of Examples.

-and-

- Evidence of an additional eight (8) additional experiences as a Featured Presenter, Adjudicator, Clinician, Author or Editor from the List of Examples.

For promotion to Professor, a minimum of any two (2) experiences above must occur out of state, or at the national or international level.

Candidates may substitute up to three (3) experiences from the lists of Examples in other areas.

Conducting Performance Faculty

- Evidence of an additional ten (10) additional experiences as a Conductor from the List of Examples.

-and-

- Evidence of an additional twelve (12) additional experiences as a Featured Presenter, Adjudicator, Clinician, Author or Editor from the List of Examples.

For promotion to Professor, a minimum of any two (2) of any of the experiences above must occur out of state or at the national or international level.

Candidates may substitute up to three (3) experiences from the lists of Examples in other areas.

Music Education Faculty

Evidence of an additional fifteen (15) additional experiences from the List of Examples, two (2) of which should involve authorship of articles or book chapters, or the development of specialized curriculum or teaching materials.

For promotion to Professor, a minimum of any two (2) of the experiences must occur out of state, or at the national or international level.

Candidates may substitute up to three (3) experiences from the lists of Examples in other areas.

Composition and Technology Faculty

- Evidence of at least one piece of composed music completed during each year of the review cycle. May include existing works that are significantly revised and/or re-orchestrated, that are published or commissioned by performers or ensembles at local, regional and national levels.

-and-

- Evidence of an additional five (5) additional experiences from the List of Examples from other areas. May include a combination of experiences involving composition or technology.

Candidates may substitute up to three (3) experiences from the lists of Examples in other areas.

For promotion to Professor, at least two (2) experiences should occur out of state, or at the national or international level.

Musicology/Ethnomusicology/Music History/Music Theory

Evidence of at least twelve (12) additional experiences from the List of Examples, two (2) of which must involve authorship of peer-reviewed articles or book chapters. The publication of a single-authored, peer-reviewed scholarly book may substitute for five other publications.

For promotion to Professor, at least two (2) experiences should occur out of state, or at the national or international level.

Candidates may substitute up to three (3) experiences from the lists of Examples in other areas.

Jazz Faculty

Evidence of an additional twenty (20) additional experiences from the List of Examples in any of the areas related to Performance, Conducting, Composition, or Education.

For promotion to Professor, at least two (2) experiences must occur out of state, or at the national or international level.

Service to the University, the Department, the Profession, and the Community

The Department of Music recognizes the importance of faculty governance and representation within the CSU and encourages RTP candidates to actively participate in all levels of university and department service. Likewise, the Department expects faculty to seek out leadership roles in service, especially for promotion to associate and full professor. Therefore, chairing committees, and taking initiative in spearheading projects that develop our mission and vision as a department are highly regarded at the departmental, school and university levels.

University Service

Tenure and Promotion to Associate Professor

Beginning in the second year of the review process, candidates are expected to participate on at least one (1) University or School committee or faculty governance as a representative of the Music Department, the School of Arts & Humanities, or Sonoma State University. Ideally, the candidate will demonstrate consistent participation, although a gap in service is allowed.

Promotion to Professor

The Department emphasizes the importance of consistent commitment to university service. Candidates for Professor should serve on at least one (1) university committee during each year of the review process. The Department regards indications of growth in university service, such as serving as Chair of a committee; service on an additional committee(s); continued faculty governance representation; volunteer work on campus; or participation in new campus-wide initiatives or programs.

Department Service

Tenure and Promotion to Associate Professor

Attendance and participation in department meetings is expected, including participation in decision-making and responses to department requests for collaboration. The candidate is expected to serve on various department committees and as a Faculty Advisor to students in the department. Candidates are also expected to provide evidence of active engagement in recruiting, retention, and outreach efforts, both on and off campus. Such activities may include visits to public schools and community colleges, attending recruiting fairs, organizing on-campus music festival events, and serving as a faculty advisor for an on-campus club.

Promotion to Professor

In addition to continued department service as outlined above, candidates should also demonstrate department leadership, such as chairing Department-level committees, assisting with recruitment, working on course approval documents, or other service to the Music Department.

Service to the Profession

Tenure and Promotion to Associate Professor

Candidates are expected to be active in professional music organizations in their field of specialty. Examples of such service include maintaining membership and/or leadership roles in an association(s), organizing, chairing, or serving on panels, conferences, or workshops, etc.

Promotion to Professor

Candidates are expected to be active in professional music organizations in their field of specialty. The Department emphasizes the importance of leadership roles within regional, state and national organizations, especially for promotion to professor.

Service to the Community

Tenure and Promotion to Associate Professor

Demonstrated involvement in community events, local schools, community organizations, media outlets or programs in the surrounding Bay Area counties, which may include CFA and union activities.

Promotion to Professor

Candidates should demonstrate growth in community involvement, which could include expanded participation in discipline-related service, alignment of student pedagogy with community service, and/or leadership roles in public service organizations.