

Music Department RTP criteria revision May 2009

RTP CRITERIA FOR MUSIC FACULTY

The following is a statement of criteria used by Music Department RTP committees that should clarify the evaluation process for a discipline different from others in the University. It proceeds through the areas considered in RTP documents, explaining the rationale for evaluation in these areas.

I. Education and Experience

The music department expects RTP candidates to have earned, or be completing, appropriate terminal degrees for their specialty. In the case of musicologists, ethnomusicologists, music education specialists and theorists, this would normally be a PhD or a like degree (e.g., D.Mus.Ed or DMA). In some cases, national or international recognition, coupled with sufficient level and quality of activity, will be considered in lieu of the doctoral degree.

II. Teaching Effectiveness

Criteria and weighting of teaching effectiveness are similar to those in other disciplines: we expect the faculty member under consideration to be skilled and knowledgeable, well prepared, accessible to students, fair, responsible, inspiring, motivating, adept at assessing and adjusting to different learning modes, and creative and innovative in presenting material.

We wish to point out that in a given semester music faculty members teach a wide range of disparate courses, some of which require consistent maintenance of skills. A typical semester course load might include the following: 1) a G.E. music literature class with a large enrollment of students needing constant motivation and inspiration; 2) an ensemble requiring researching, learning and conducting music literature, and organizing a complex organism such as a choir, orchestra or band; 3) teaching an instrument to students, which requires regular practice and visibility as a teacher/performer; 4) teaching a music theory class, which requires constant preparation of examples at the piano and incessant grading; 5) preparing students for senior recitals or projects; and 6) directing student assistants.

Some faculty members have additional technical responsibilities such as tuning the harpsichord, repairing brass or stringed instruments, or repairing or installing new equipment in the electronic studio.

Every music faculty member has been hired for his or her multiple skills and abilities and is a generalist to some degree. This expectation places an unusual standard on music faculty.

III. Scholarship, Research and Creative Achievement

All musical endeavors require variable degrees of scholarship, research and creativity. The Music Department RTP committees recognize a variety of activities as meeting these criteria.

For example, the preparation of a high-quality concert by conductors and/or performers requires research and scholarship. It can involve study of the composers' backgrounds, their place in music history, and the performance practices of various historical periods. In addition to pursuing technical competence and skilled, regular practice, memorization and creative, personalized interpretation, performers and conductors must know how to build a balanced concert program and write program notes to inform and guide listeners.

Thus the performing faculty member "publishes" each time he or she gives a recital or other performance, and the Music Department RTP committees recognize such performance as the equivalent of published books or articles or the delivery of papers at conferences.

Composition is both a creative activity and a scholarly discipline. Composers regularly study and research music literature as well as music theory and analysis treatises. Whether or not their works are published commercially, composers are considered to have "published" by having their works performed, made available in manuscript form, recorded or archived by electronic means.

Music Department RTP committees acknowledge that peer review is an important part of the non-traditional scholarship inherent in performances, conducting and composition. For the purposes of the Music RTP committees, "peers" include SSU faculty or other CSU, UC, and collegiate faculty, or nationally/internationally recognized artists. Examples of review included, but are not limited to, written reviews of, or commentary on, a live or recorded concert performance or conducting engagement, or a performance or recording of one's work by a peer.

The Department expects musicologists and ethnomusicologists to be active in their discipline by giving papers and publishing their research. During the probationary period, musicologists should read at least two papers at local or national meetings of scholarly societies (such as the American Musicological Society or the College Music Society) or at colloquia on university campuses. In addition, musicologists are expected to produce, during their probationary period, at least one article in a peer-reviewed publication or a book published by a reputable press. The department also recognizes that pre-concert lectures and similar public presentations constitute both scholarly activity and community service while serving as public relations for both the music program and SSU in general, thus providing a measure of university service.

IV. Service to the University and the Community

The Music faculty expects RTP candidates to serve on several departmental committees and provide other services to the department, as do tenured faculty. In a small department, with multifaceted activities needing oversight, department service is essential. Some of these activities are not typical of other departments. For example, Music holds its own scholarship auditions, for which a committee screens applications and sits at auditions each spring. Often, we are called upon to provide music for campus events (ourselves or our students) such as donor dinners, commencement exercises, receptions, etc. Recruiting efforts often require taking ensembles off-campus or hosting off-campus ensembles at SSU.

In addition we expect participation on other University committees.

Similarly, weighting flexibility regarding community service. The public nature of our discipline makes the case for community service for many music faculty, since all our events are open to the public.