

**PROMOTION AND TENURE FACTORS FOR THE DEPARTMENT OF MUSIC  
WAYNE STATE UNIVERSITY**

(Approved by Department of Music Faculty October 4, 2019)

1. General Considerations

2. The Department of Music uses recommendations for promotion and tenure as  
3. a means of achieving overall departmental excellence and balance. In making its  
4. judgments, the Department is also sensitive to the needs of the College of Fine,  
5. Performing and Communication Arts and of Wayne State University.

6. Distinction Between Promotion and Tenure

7. Promotion and tenure may or may not be simultaneously recommended by  
8. the Promotion and Tenure Committee. Promotion is based on an evaluation of the  
9. individual's past and present achievement and whether it has brought the individual  
10. to an appropriate professional and scholarly level. In the question of tenure,  
11. achievement to date is used to predict whether the candidate's future  
12. contributions will justify granting tenure.

13. It is difficult to define all factors and standards that are applied to candidates  
14. for promotion or tenure and to specify quantitatively the relative weight placed  
15. upon each area in which an individual can contribute to Departmental excellence.  
16. However, scholarship, teaching, musical performance, composition, and other  
17. creative activities, professionalism and non-instructional service have  
18. been identified and are discussed below.

19. Scholarship: Research/Creative Activity

20. Scholarship is an indispensable activity in any music department,  
21. particularly one that offers graduate programs. It is basic and vital to the  
22. University that faculty be involved in scholarly research, performance, or other  
23. appropriate creative activities such as composition and/or arranging that contributes  
24. both to faculty members' personal intellectual growth and development, and to that of  
25. their students and the music profession.

26. The candidate's scholarly or creative contributions to, and influence upon the  
27. music profession may be measured, in part, by invitations to present at, or take a  
28. leadership role in, professional events at the local, state, national, or international  
29. levels. These events may take a variety of forms; symposia, colloquia, festivals,  
30. conferences, and musical performances may all qualify as scholarly or creative  
31. activities. The candidate's record of presentations, publications, and public  
32. performances are important considerations in evaluating applications for promotion  
33. and/or tenure.

34. Teaching

35. The Department expects that teaching will be approached in a scholarly  
36. manner. A high standard of classroom instruction, course preparation and  
37. appropriate student contact is essential. Contributions to the curriculum (such as the  
38. development and initiation of new courses), keeping existing courses and programs  
39. current and writing textbooks and other original pedagogical materials are also  
40. considered. In addition, work performed as a thesis or dissertation advisor and  
41. service on graduate committees will be considered as part of a candidate's teaching  
42. record.

43. Ensemble Directors are expected to maintain high standards of performance,  
44. score preparation, program selection, conducting, ensemble development and  
45. effective rehearsal techniques. Studio instructors must teach with a clear sense of  
46. repertory, technique, and the role of performance in the music student's total  
47. preparation. In addition, the faculty member's teaching methodology and ability to  
48. to transmit knowledge and intellectual methods to students will be assessed by such  
49. measures as student course evaluations, course materials, written peer evaluations  
50. (when available), and other information supplied by the candidate.

#### 51. Musical Performance/Conducting

52. Musical performance is a primary consideration for the promotion or tenure of  
53. many of the Department's faculty. Musical performance/conducting involves live  
54. or recorded solo or ensemble presentations of musical works. Some aspects of  
55. performance were discussed under Teaching and Scholarship. Other aspects of this  
56. factor are outlined below. The relative weights of musical performances are  
57. determined by a number of issues, all of which are related to 1) the extent of the  
58. candidate's responsibility for preparation and presentation of the performance, 2) the  
59. context in which the performance is presented, and 3) the scope of the audience  
60. for whom the performance is given. Performances given at state, national, and  
61. international venues are weighted more heavily than those given for campus or local  
62. audiences; the significance of the performer's role will also be considered and  
63. performances undertaken apart from those considered to be part of the candidate's  
64. regular teaching responsibility receive significantly more recognition. Similarly,  
65. invitations to conduct or present performances as a soloist or with a University  
66. ensemble may receive greater weight than performances initiated by the candidate.  
67. For certain disciplines including music history, music theory, electronic/recording  
68. techniques, music business, and music education, performance is not usually a  
69. primary factor, but may be considered. Where performance is not a central activity,  
70. decisions will be based upon the remaining factors.

#### 71. Composition and Performance of Original Works and Other Creative Activities

72. Composition, as used in the music discipline, denotes such activities as creating  
 73. an original musical work, developing an arrangement of a pre-existing musical idea  
 74. or work and orchestrating a pre-existing work. This factor will always be applied  
 75. when the candidate's field of expertise is music composition, but it may also be used  
 76. for any other candidate whose past or present achievements include this type of  
 77. creative activity.

78. The candidate's compositions as well as recordings of his/her their performance/  
 79. compositions, represent scholarly activity. Thus, their relative weights are  
 80. determined, in part, by issues similar to those discussed above under Scholarship.  
 81. Commissioned or invited compositions, widely disseminated and frequently  
 82. performed compositions, and published compositions receive significant weight. The  
 83. candidate's contribution to the music profession and the field of composition is also  
 84. evidenced by invitations to participate or assume a leadership role in colloquia and  
 85. symposia, and by awards and honors received from professional organizations.

#### 86. Music Technology, Music Business and Other Creative Activities

87. The creation of computer software for music instruction, development of music  
 88. technology software, and music business professional practice are also  
 89. considered under this factor. They, too, are evaluated in light of their contribution to  
 90. the music profession, as measured by evidence presented by the candidate.

#### 91. Professionalism

92. All faculty are responsible for the well-being and growth of the Department, and  
 93. for the furtherance of the Department's objectives. This is evidenced by professional  
 94. conduct, respect for colleagues, effective and willing interaction with faculty, staff  
 95. and students, and department of the candidate with regard to departmental matters.

#### 96. Non-Instructional Service

97. Non-instructional service is given greater weight in considerations for selective  
 98. salary increases, but it is also a consideration for promotion, contract renewal, and  
 99. tenure decisions. This factor is divided into three categories: 1) service within the  
 100. University, college, and department; 2) public or community  
 101. service; and 3) service to the profession.

102. All faculty are expected to fulfill committee responsibilities and other  
 103. assignments such as recruitment, development, etc., when called upon to do so  
 104. by the University, the College or the Department. The extent and effectiveness of  
 105. the candidate's participation determine the quality of service rendered in these  
 106. capacities.

107. Community or public service requires that the candidate's expertise be used

108. to benefit the public or private sector. In these instances, the quality and scope  
109. of the faculty member's service is evaluated on the basis of objective evidence  
110. from the individuals or organizations involved.

111. Service to the profession includes, but is not limited to, active involvement  
112. in academic and professional associations related to the candidate's discipline.  
113. Examples are: assuming leadership positions in professional organizations; serving  
114. as an editor or reviewer for journals or publications; serving on accreditation panels,  
115. licensing and examination committees, or evaluative teams, (such as CMS,  
116. NASM); and serving on grant or award review panels. National/International,  
117. regional and state/local contributions are evaluated accordingly.

118. In all cases, issues such as the duration of involvement, the regularity of  
119. participation, and the importance of the service assignment or contribution are  
120. considered. Such service, however, will not be considered in a candidate's  
121. evaluation without, or as a substitute for, established excellence in teaching and  
122. research/creative activity which constitute the main functions and duties of faculty  
123. in this department. Overall consideration will be based on University standards  
124. for research/creative activity, teaching and service.