

Promotion Recommendation  
The University of Michigan  
School of Music, Theatre & Dance

Alan R. Gosman, assistant professor of music, School of Music, Theatre & Dance, is recommended for promotion to associate professor of music, with tenure, School of Music, Theatre & Dance.

Academic Degrees:

Ph.D. (Music Theory)	2000	Harvard University
M.A. (Music Theory)	1994	University of Michigan
B.M.A. (Music Theory)	1992	University of Michigan
B.A. (Psychology)	1989	Wesleyan University

Professional Record:

2006 – present	Assistant Professor of Music (Music Theory), University of Michigan
2001 – 2006	Assistant Professor in Music Theory, Michigan State University
2000 (Fall term)	Lecturer, Harvard University
1997 – 1999	Graduate Teaching Fellow, Wesleyan University, CT

Summary of Evaluation:

Teaching: It is evident from the wealth of course evaluations, student feedback, and testimony from colleagues, that Professor Gosman is one of the most talented and imaginative teachers in a department already known for strong teaching. He has a gift for presenting complex musical theoretical ideas in a simple and precise manner. He is a superb pianist as well as a respectable conductor (he conducted the Harvard Graduate School Orchestra for three years), and he uses these skills to communicate effectively with music students. His superior skills in the classroom were already recognized at Harvard University when he received the Derek Bok Award for Distinguished Teaching in 1997–98 and 1998–99. As an example of his outside-the-box approach to pedagogy, Professor Gosman has created what he refers to as scrambles to help students learn about phrase structure. Phrases of a musical piece appear in incorrect order. The students then decide what the most plausible ordering of these disconnected fragments ought to be. Through this sort of imaginative strategy, he encourages the students to think about musical structure as a logical process. Many of the external reviewers positively commented on this straightforward but effective teaching method, and expressed a desire to incorporate it into their own classrooms. Professor Gosman is not only highly effective but also pleasant, calm, and supportive toward students. He creates a classroom atmosphere in which students can explore works of music without fear of failure.

Professional Activities: Professor Gosman is well on his way to becoming one of the leading authorities on Beethoven's sketchbooks and on the study of canonic techniques in music composition. At the invitation of Lewis Lockwood (Harvard), Professor Gosman worked

collaboratively on a highly significant research project: an edition of Beethoven's so-called *Eroica* Sketchbook. This daunting undertaking goes well beyond transcription of Beethoven's sketches (which is never easy) to comprise analysis of and commentary on their significance (biographical as well as creative). Since some of Beethoven's most familiar works are involved (the *Eroica* Symphony, the "Waldstein" Sonata, the first version of his only opera, the Triple Concerto), the stakes are high. This project has involved years of painstaking research, meticulous collation of sources, and inspired sleuthing (e.g., Professor Gosman's brilliant interpretation of Beethoven's page-folds). In July 2011, Professor Gosman learned that the edition was being accepted for publication at the University of Illinois Press (for the last dozen years the foremost publisher of Beethoven studies in North America). The external reviewers responded enthusiastically to the news, such is their anticipation of this landmark publication. Professor Gosman's original work on the theory and analysis of canons has likewise resulted in impressive articles, published in the field's two leading peer-reviewed journals, *The Journal of Music Theory* and *Music Theory Spectrum*. Professor Gosman is a much sought-after speaker, having been invited to speak at Harvard University and at the University of Illinois. He has delivered numerous papers at national meetings as well as abroad (Poland and Great Britain). With his attitude of intellectual openness, Professor Gosman is respected as one of the rising stars in his field.

Service: Since his arrival at Michigan, Professor Gosman has been a strong and positive influence in the department and the School at large. He is congenial, energetic, highly professional, and considerate. Within the department, he has been the undergraduate advisor for three years (2007–10), as well as acting department secretary while the department was conducting a senior faculty search. He is active on committees of professional organizations in his field, having served on the nominating committee of the New England Conference of Music Theorists in 1996, 1999, and 2001, and of Music Theory Midwest in 2008.

External Reviewers:

Reviewer A: "Gosman is easily the freshest voice in musical sketch studies, a position that will guarantee him high visibility in the years to come. On the basis of Gosman's scholarly excellence and strong momentum, I warmly recommend his promotion to associate professor. He will continue to make one of the nation's great music departments even better."

Reviewer B: "Professor Gosman is justifiably recognized in the music theory community as a leading expert on canons and Beethoven sketch studies. The *Eroica* sketchbook edition that he co-edited has been accepted for publication; this promises to be a landmark publication that will have immense importance for music scholarship."

Reviewer C: "I see the profile of a music theorist and historian who has already made substantial contributions to several highly respected areas of musical scholarship and who promises to continue being a creative and productive member of the academic community. In all three areas of evaluation, his record of accomplishment is entirely worthy of this recognition."

Reviewer D: "I have rarely read such unreservedly laudatory teaching evaluations and student comments that collectively paint the portrait of a dedicated, energetic, imaginative, and successful pedagogue. Gosman's work in progress, submitted to but not yet accepted by peer-reviewed journals, strikes me as eminently publishable and bodes well for his continued prominence as both a contrapuntal theorist and a Beethoven scholar. To achieve and eminence in two such distinct fields is an impressive feat."

Reviewer E: "In sum, I think that Professor Gosman, a scholar who thinks deeply and sensitively about complex issues, and who is at the forefront of musicological and music-theoretical work on Beethoven, has an extremely impressive profile, one that in my opinion befits a top-ranked music theory department."

Reviewer F: "Gosman's teaching portfolio portrays a skillful and imaginative teacher, committed to teaching and mentoring students. Course evaluations are strong, all the more impressive considering that Gosman has taught more than a dozen different courses during his time at the University of Michigan."

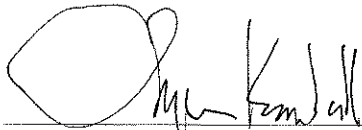
Reviewer G: "In reading his materials, I met a scholar who brings musicality and rigor to his research and a teacher who embraces excellence and musical intuitions in his classroom. Overall, Professor Gosman appears to be a tremendous match for the University of Michigan. His scholarly profile is large and seems destined to steadily grow, owing to his clear passion for compositional process and depth of knowledge of the sketchbooks. His teaching proprieties provide a wonderful setting for your talents student to grow in because he is musical, asks great questions, and has an aptitude for pedagogy."

Reviewer H: "I have merely dipped a toe into the flood of Alan's work, with Lewis Lockwood, on Beethoven's *Eroica* sketchbook. The comments on Alan's work by Lockwood and Joseph Kerman say, I think, what needs to be said about this obviously top-notch publication, which will make Alan's reputation among musicologists as a Beethoven scholar."

Reviewer I: "In the field of music theory as a whole, where a book is not common at this career stage, this quality and quantity of Gosman's work compares favorably with the strongest tenure cases I have seen. The teaching papers submitted in this dossier were a model of clarity of presentation, with especially lucid examples and graphics. This works bespeaks of a teacher-scholar with a gift for communication, and with worthwhile ideas to communicate."

Internal Reviewers: Professor Gosman is a highly intelligent, respected, congenial and generous colleague. He has established positive and productive relationships within his department and the School at large. The internal reviewers collectively spoke to his success in teaching, and his rising and advanced scholarly profile. The School's Executive Committee acknowledged his achievement in teaching, research and service, and confirmed the broad and strong support for his promotion.

Summary of Recommendation: Professor Alan Gosman is recognized to be an enthusiastic and clever teacher. He stimulates intellectual curiosity and has a gift for clarifying complex musical theoretical principles. This creativity and curiosity extends into his research, where he has already established himself as a rising scholar with respect to musical canons and the work of Beethoven's sketches. He is a valuable and stabilizing colleague in his department and unit. It is with enthusiasm and the unanimous support of the School of Music, Theatre & Dance Executive Committee that I recommend Alan R. Gosman for promotion to associate professor of music, with tenure, School of Music, Theatre & Dance.

A handwritten signature in black ink, appearing to read "Chris Kendall", written over a horizontal line.

Christopher W. Kendall  
Paul Boylan Collegiate Professor of Music,  
and Dean, School of Music, Theatre & Dance

May 2012