

PROMOTION RECOMMENDATION
The University of Michigan
School of Music, Theatre & Dance

Tiffany K. Ng, assistant professor of music, Department of Organ, School of Music, Theatre & Dance, is recommended for promotion to associate professor of music, with tenure, Department of Organ, School of Music, Theatre & Dance.

Academic Degrees:

Ph.D.	2015	University of California, Berkeley, Musicology
M.A.	2015	University of California, Berkeley, Musicology
M.M	2008	Eastman School of Music, Organ Performance & Literature Certificate, Arts Leadership Program (ALP)
A.D.	2006	Royal Carillon School 'Jef Denyn' (Belgium)
B.A.	2005	Yale University, Music and English

Professional Record:

2015 – present	Assistant Professor, Department of Organ, School of Music, Theatre & Dance, University of Michigan
2014 – 2015	Visiting Assistant Professor of Music History, St. Olaf College (Northfield, MN)
2008 – 2014	Associate Carillonist, University of California, Berkeley

Summary of Evaluation:

Teaching: Professor Ng teaches carillon lessons to both SMTD and non-SMTD students and has been extraordinarily successful in creating demand for her instruction. Routinely, twice as many students as she can accept express interest in studying with her. She is an innovative and inspiring teacher who empowers her students to envision their work as carillonists broadly – as performers, social advocates and citizens of the community they serve. She engages her students in her own scholarly and artistic projects in a model way and has collaborated with them to re-imagine carillon studies for the twenty-first century through the incorporation of repertoire from a diverse cohort of composers, and student arrangements of music that are meaningful to them. In her role as the university carillonist, Professor Ng oversees daily half hour recitals at Burton Tower and Lurie Tower every day that classes are in session. She has performed nearly 500 times in this capacity (and this is indeed part of her creative work, and service, as well), and has engaged her students in a project to “reshape the sonic landscape of the campus” through the incorporation of the new repertoire that she and her students are discovering and creating. Professor Ng has published the pedagogical materials and repertoire that she has created for and with her Michigan students, and it is now used worldwide. It is a fully re-imagined and inclusive new canon.

Professor Ng has developed three innovative courses that reach other student cohorts, including a course in social entrepreneurship in the arts for SMTD’s EXCEL program, and upper-level Residential College seminar entitled “The Arts and Urban Transformation in Global Cities,” and a seminar for doctoral organ performance students that focused recent evolutions of the instrument

and its repertoire. In all settings, Professor Ng empowers her students, models inclusive teaching, and cultivates multi-disciplinary and engaged learning modes. Of particular note is her commitment to inclusivity and access. She regularly accepts several carillon students who have only rudimentary music reading skills – a practice that is very unusual in the professionally oriented environment of SMTD.

Professional Activities: Professor Ng is a prolific artist and scholar who has created a distinctive and influential national and international profile through her commitment to expanding and diversifying the carillon repertoire, her expertise in electroacoustic performance, engagement in imaginative cross-disciplinary collaborative projects, and the publication of both peer-reviewed and open-access research. Since her appointment at Michigan, Professor Ng has presented 59 recitals in the US, Canada, Belgium, the Netherlands, Germany, Denmark, Norway, Britain, Poland, Russia, Australia, and South Korea. Her performances have appeared on nationally syndicated television networks CBS, FOX, ESPN as well as on Belgian and British television. Her programs often feature premieres of new compositions, many combining carillon with electronics. Since coming to Michigan, she has premiered 38 new works, and collaborated with such composers as Augusta Read Thomas (University of Chicago), Yvette Janine Jackson (Harvard), and Nathan Davis (New School). Professor Ng's engagement with leading composers represents a significant contribution to the discipline, in that the works, composed in close collaboration with Professor Ng, expand the repertoire and contribute to the evolving understanding of the carillon as an instrument and means of musical expression. She has collaborated with important musicians and musical ensembles (including the International Contemporary Ensemble), and researchers from U-M, Stanford, and UC Berkeley on innovative projects, many incorporating the sonification of data. During the pandemic, she has embraced the challenges and opportunities inherent in online performance, and been part of 11 virtual events, including a number of world premieres.

Since 2015, Professor Ng has published six articles and is the series editor for two publishing projects. Eleven peer-reviewed musical composition/arrangement scores and nine commercially published scores are also a part of her portfolio. She has also presented papers and talks, and served on panels at professional conferences in Germany, Australia, Spain, and in the US, at the Annual Meeting of the American Musicological Society, the Acoustical Society of America's annual meeting, and the 18th Biennial International Conference on Netherlandic Studies, among others. She has presented about a range of topics, including diversity, equity and inclusion in the arts, electroacoustic performance, and pedagogy. Professor Ng has lead workshops and masterclasses at major festivals and other significant venues in the US and in eleven foreign countries. As further evidence of Professor Ng's professional standing, she was recently elected to the American Musicological Society's AMS Council and was selected as a juror for the 2021 Matthias Vandn Gheyn Tercentennial International Composition Contest (Belgium).

Professor Ng has been recognized for her work as the recipient of a 2019-2020 Institute for the Humanities Faculty Fellowship and has garnered grants to support her work from the U-M Bicentennial Committee, ArtsEngine, the Center for World Performance Studies, the Humanities Collaboratory, and the Office of the Provost's DEI Innovation Grant program. Professor Ng's record of artistic and scholarly work is exemplary in its scope, impact, quality, and sheer quantity.

Service: Professor Ng dedicates significant time to service, and has made important contributions to SMTD, the U-M, the national and international professional community of carillonists, and the music world, more broadly. Much of her service is driven by her commitment to furthering racial, gender, and class representation and equity in higher education and in classical music. Within SMTD, she has represented her department on the Council of Department Representatives (SMTD's undergraduate curriculum committee) and was a founding member of the SMTD Faculty and Staff Allies Network that has played an important role in responding to sexual misconduct in the school. On the university level, she is currently serving on the Provost's Faculty Advisory Committee and has contributed to various committees for the Confucius Institute, the U-M Africa Strategic Plan Development committee, the U-M Library, and the Digital Studies Institute, among many others. Not least, she contributes to the campus environment through her daily carillon performances, the summer carillon concert series that she organizes, and through her performances for dozens of important campus events.

At a national level, Professor Ng is an advisor to the Michigan World War I Centennial Commission and she has compiled a bibliography of repertoire for that organization. Internationally, she has advised on carillon construction and restoration in Norway and the Netherlands. She also chairs the Diversity and Inclusion Committee of the Guild of Carillonists in North America. DEI efforts run through her teaching, creative work, scholarship and service. In 2019, Professor Ng received the Shirley Verrett Award "for outstanding support of women of color in the arts." She is a generous and thoughtful contributor to her community and given the amount of her teaching and professional activity, her service activity is remarkable.

External Reviewers:

Reviewer A: "Tiffany has been able to awaken the transgressive power of bells, unearth lost biographies, bring the soundscapes, in which carillons participate, out of the background and into the foreground of important academic and political discussions. [She is] a model of her generation's ethically committed intellectual and creative identity..."

Reviewer B: "There is no question that Dr. Ng's scholarship meets or exceeds that of her peers in many ways. The sheer quantity of her output in her few years at U-M is impressive. But even more impressive is her commitment to the carillon as a means of promoting social change."

Reviewer C: "Her accomplishments in the areas of teaching, research and service exceed those of many full professor colleagues at other R1 institutions."

Reviewer D: "...in some important respects, my sense is that Ng has few peers, not just because of the niche nature of her chosen instrument or even her performative focus on new music, but because she seems to have almost singularly transformed the view of her instrument by a community of performers and composers, myself included."

Reviewer E: "...Professor Ng is doing such revolutionary work in her relatively close-knit community of carillonneurs--I know of no one else among her peers who has done as much to rethink this instrument's traditions and imagine what kinds of new, inclusive rituals could comprise its future."

Reviewer F: “The number of her campus carillon recitals, 479 since coming to U-M, is staggering. But what is most significant is her commitment to developing the instrument’s repertoire, by making what she calls an inclusive public soundscape...Professor Ng has documented the implementation of her publications at the leading American centers of carillon playing, such as Yale, Cornell, UC Berkeley and Washington National Cathedral. The prestige and geographic scope of these venues attests to her wide visibility in the profession.”

Reviewer G: “...the stimuli Tiffany Ng gave to composers to compose for the carillon and use of the carillon put attention on the skills and cultural expressions of minorized groups, are her two major accomplishments, and these are truly unique in the carillon culture. The former helps upgrade the carillon as a full-fledged music instrument; the latter upgrades the carillon as the public voice of minorized groups and puts care for human values in the center of the carillon culture.”

Reviewer H: “Dr. Ng is an artist of the highest caliber, actively engaged in the carillon community, effecting tangible positive (and presumably lasting) change in that community, and a scholar of promise...She possesses a fluid technique that easily places her among the best performers on the instrument...I have witnessed first-hand the shift in attitudes in the carillon community over the last few years, due in no small part to her efforts.”

Summary of Recommendation:

Professor Ng is an international leader in her discipline, who exemplifies the productive intersection of scholarship, artistry and social consciousness. She is an exemplary teacher who is transforming the teaching of her instrument worldwide. She is a remarkably generous citizen of the school and the university who brings issues of social justice, diversity, equity and inclusion to the forefront. With the unanimous support of the school’s Executive Committee, I enthusiastically recommend and support Tiffany K. Ng for promotion to the rank of associate professor of music, with tenure, Department of Organ, School of Music, Theatre & Dance.



David Gier
Paul Boylan Collegiate Professor of Music
and Dean, School of Music, Theatre & Dance

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