

Department of Music

Statement on Significant Scholarly and Artistic Work

Introduction

The Music Department affirms the importance of an active professional life for its faculty. We believe that scholarly and artistic work, beyond what is required for teaching, is essential to the vitality of the individual, the department, and the college. Music faculty members are expected to pursue scholarly and artistic work to promote their own artistic and intellectual development and to enhance the strength of the college's program. Because decisions about promotion, tenure, and other evaluations take these activities into account, faculty should actively set aside time on a regular basis for such work, balancing it with competing demands of service to the college. Almost all of the activities listed below imply peer review. It is understood that faculty members may pursue a single or multiple selections from the list. It is also understood that the allocation of one's professional effort may change over the course of one's career.

The terminal degree in music is typically the DMA or PhD. In certain cases, when the candidate has extensive performing experience at the national and/or international level, the MM may be considered the terminal degree.

Types of scholarly and artistic work

1. Engagement in scholarly and artistic work

- a. *Making music*
 - Preparing composed or improvised music as a soloist, ensemble member, or conductor (e.g., live, broadcast, or recorded performance, including competitions)
 - Creating original or derived musical work (e.g., compositions, transcriptions, arrangements or editions)
- b. *Researching and analyzing musical literature* (including, but not limited to, music theory, music in historical context, music performance, music pedagogy, musical aesthetics, music in relation to other disciplines), leading to:
 - Publication (e.g., books, articles, chapters, editions, papers, reviews)
 - Presentations (e.g., papers, master classes, lecture demonstrations presented at conventions, conferences, seminars, clinics, workshops, panels)
- c. *Advancing the teaching of music*
 - Developing new teaching materials (e.g. curricula, instructional materials)
 - Conducting educational research (e.g., in learning styles and stages, music and the brain, educational philosophy, multicultural influences and approaches)
- d. *Advancing the profession*
 - Taking leadership roles (e.g., professional organizations, educational programs, competitions, festivals)
 - Consulting (e.g., professional organizations, boards, government agencies)
- e. *Judging music and music scholarship*
 - Adjudicating live, broadcast, or recorded performance (e.g., competitions, festivals, practical examinations)
 - Adjudicating musical composition and improvisation
 - Reviewing musical scholarship (e.g., book reviews, peer review of articles considered for publication)
- f. *Grant activity*
 - Writing and submission of grant proposals
 - Awards of grant funding

2. Dissemination of scholarly or artistic work

- a. *Making music*

- Performing composed or improvised music as a soloist, ensemble member, or conductor (e.g., live, broadcast, or recorded performance, including competitions)
 - Presenting original or derived musical work (e.g., compositions, transcriptions, arrangements or editions)
- b. *Researching and analyzing musical literature* (including, but not limited to, music theory, music in historical context, music performance, music pedagogy, musical aesthetics, music in relation to other disciplines), made public through:
- Publication (e.g., books, articles, chapters, editions, papers)
 - Presentations (e.g., papers, master classes, lecture demonstrations presented at conventions, conferences, seminars, clinics, workshops, panels)
- c. *Advancing the teaching of music*
- Publishing or presenting new teaching materials (e.g. books, articles, etc. or presentations at conferences/conventions, etc.)
 - Publishing or presenting educational research (e.g., books, articles, etc. or presentations at conference/conventions, etc.)

Determination of significance

Peers, who represent the academic and professional music community and external evaluators, will be asked to assess levels of significance based upon criteria of quality, substance, and scope. The reputation or influence of supporting agencies (e.g., publishers, journals, performance companies and concert venues) will be an important consideration. The order of the types of scholarly and artistic work and its dissemination above/below generally reflects decreasing significance, though in some cases adjacent examples may carry equal significance.

Scholarly or artistic work conducted by individuals is not necessarily deemed more valuable than scholarly or artistic work conducted in collaboration; the significance of a faculty member's contribution to a specific collaborative work depends on the nature of that contribution.

Expectations for accomplishment

1. Assistant Professor in the fourth year (or its equivalent)

Examples of scholarly and artistic work expected by the fourth-year review:

- Presentation of research/scholarship (e.g. conferences, workshops, clinics, etc.) or publication of research/scholarship, including pedagogical materials, in peer-reviewed print or online journals, professional periodicals, or other publications.
- Performances and presentations of artistic or scholarly work on-campus or at the local/state level.
- Competitive success in performance or artistic/scholarly work.
- Judging local/state competitions at pre-college level or above.
- Service to professional organizations at the local, state, or regional level.
- Attendance at professional meetings and pedagogical workshops.

2. Tenure with the Rank of Associate Professor

Scholarly and artistic work expected for tenure and promotion to the rank of Associate Professor includes:

- Publications in professional peer-reviewed print and on-line venues (including those devoted to pedagogy) and presentations at professional conferences, workshops, clinics. etc.
- Performances and presentations of artistic/scholarly work at a regional/national level.
- Competitive success in performance or artistic scholarly work at a regional/national level.

Examples of other scholarly and artistic work in evidence at the Associate Professor rank include:

- Judging regional/national level competitions.

- Committee or organizational service to professional groups (e.g., conference/symposium/competition organizer).

3. Professor

Examples of scholarly and artistic work expected for promotion to the rank of Professor:

- Peer-reviewed or invited publications of research/scholarship/vision in nationally/internationally significant print or online journals. Publication of significant (peer-reviewed) pedagogical materials, scholarly monographs.
- Invited performances and presentations of artistic or scholarly work at a national/international level.
- Composition commissions.
- Competitive success in performance or artistic/scholarly work in higher profile (national/international) settings.

Examples of other scholarly and artistic work in evidence at the Professor rank include:

- Judging national/international competitions.
- Service on peer-review panels.
- Leadership service to professional organizations (e.g., committee chair, conference coordinator, board of directors member, officer).