STETSON UNIVERSITY SCHOOL OF MUSIC
INTERPRETATION OF STANDARDS
FOR CONSIDERATION OF TENURE AND PROMOTION:
SCHOLARSHIP AND CREATIVE ACTIVITY

Mission of the Stetson University School of Music

The School of Music is an undergraduate professional school committed to a cohesive, rigorous curriculum and supportive environment which prepare students for successful careers and graduate study in music. Encouraging intellectual, cultural, artistic, professional, and social growth, the School of Music is a community centered on ethical practices and mentoring. The School of Music offers musical opportunities and experiences to all university students and maintains a positive, intellectually and artistically challenging working environment for faculty. The School of Music is committed to making a significant contribution to the cultural life of the University, local and global communities.

Within the range of music intelligence, one may take on a role that focuses on skills in creating sound: composing, improvising, and performing. Other roles focus on attaining information and understanding musical concepts: music theory, musicology and critical listening. Thus, a music faculty member who is composing, performing, or accumulating information about music is actively engaged in pursing musical intelligence and adding to the body of musical knowledge, and is thereby engaged in a scholarly activity or "scholarship."

Scholarship—research and creative activities—in the Stetson University School of Music should demonstrate a high standard of quality and competence. All faculty members should demonstrate currency in the discipline and area of specialization, including an ongoing program of professional research and creative activity. To that end, documentation of all programs, reviews, books, book reviews, articles, recordings, participation in commissions, professional offices held, and other professional activity must be maintained from the time of hire. Since close interaction with colleagues is especially important to creative/scholarly activity and teaching within the School of Music, the candidate for promotion or tenure should demonstrate an active willingness to engage with fellow faculty in these pursuits.

TENURE AND PROMOTION TO ASSOCIATE PROFESSOR

RIGOR

In considering the body of evidence representing faculty research and creative activities the following standards should be employed:

- Outstanding research and creative activities are those that demonstrate a sustained pattern of exemplary achievement of significant measure that make a recognized contribution to the area of scholarship/creative activities. Such achievements may be documented through formal outside reviewers, appropriate solicited and unsolicited testimony, and activity/recognition of international or national significance.

- Strong performance in research and creative activities is that which demonstrates substantial quality over a period of several years and which has the potential to make a recognized contribution to the area of scholarship/creative activities. Such achievement may be demonstrated through formal outside reviewers, appropriate solicited and unsolicited testimony, and activity of regional/ statewide significance.
- Satisfactory performance in research and creative activities represents achievement that has the potential for sustained growth and which may make a future contribution to the discipline. Such achievement meets the prevailing standard of performance and quality of the unit and profession.
- Unsatisfactory performance in research and creative activities represents an absence of research and creative activities, or activities whose quality or quantity do not meet the prevailing standards of the unit or the profession.

In scholarship or creative activity for which external peer review is not part of established disciplinary practice, it is the candidate's responsibility to demonstrate the component of peer review by external parties with relevant expertise. The School of Music considers any of the following to potentially constitute peer-reviewed activities; when peer-review is not an established disciplinary practice for work a candidate wishes to include in the tenure/promotion portfolio, it is the candidate's responsibility to arrange for (and document) an appropriate form of peer-review:

- performances at other academic institutions or significant concert venues;
- performances or presentations at conferences of recognized professional organizations;
- production of commercially marketed compact discs and/or videos;
- appearances as guest lecturer, master-class clinician, or conductor;
- publication of articles in a field-related professional peer-reviewed periodical, including both research and pedagogical journals;
- presentation, both invited and competitive, of a lecture, clinic, or paper at a regional, national, or international conference or for a similar professional gathering;
- authorship of a substantial article published in a refereed professional journal with regional or national distribution;
- authorship of one or more chapters in a book accepted for publication;
- composition of a substantial work premiered by an accomplished artist or ensemble;
- composition of a substantial work subsequently published and distributed or reviewed;
- creative activity such as choreography, stage direction, and stage design;
- development of new technologies; and/or
- published reviews of the candidate's books, articles, compositions, performances, and other creative activity (Note: on its own, such activity establishes recognition, not rigor).

ENGAGEMENT

Professional *achievement*, beyond the individual faculty member's professional *development*, involves visible engagement with one's discipline and, necessary for tenure or promotion, contributions to the broader intellectual/artistic community. These contributions may take a variety of forms, but it is expected that in most cases they will involve engagement with the profession beyond the institution, as noted in the enumeration of activities in the previous section of this document. In

addition, the candidate **must** demonstrate ways in which scholarship has influenced his/her classroom instruction, curriculum development, and/or the involvement of or collaboration with students.

Specific evidence of the range of research and creative activity in the School of Music is illustrated by, but not limited to, the following examples:

Applied Music Faculty are expected to engage in activities demonstrating their artistic and pedagogical expertise. Evidence of this expertise includes:

- the presentation of concerts and recitals
    - as a soloist and/or jointly with other musicians in a chamber music context.
    - as a regular or featured member of a music ensemble such as member of an orchestra, concerto or oratorio soloist.
    - as a recording artist as a soloist or member of ensemble.
    - other recording studio or commercial contract work.
- the presentation of repertory of distinction (historically, geographically, new works, standard repertoire)
    - invited concerts/recitals/masterclasses/residencies
- writing and publication for professional journals, performance reviews, chapters/books related to some aspect of music performance.
- compositions, arrangements of musical works.
- awards, grants or other evidence of the pursuit of funding of projects.
- performances/presentations at conferences or symposia.

Composition Faculty (all media, including technology) are expected to engage in activities demonstrating their artistic and pedagogical expertise in teaching and the creation of new and derived works. Evidence of this expertise includes:

- new works completed and in progress.
- commissions and premieres of new works and other performances.
- compositions published.
- production of recordings.
- publications relating to music composition.
- visiting composer residencies and/or masterclasses.
- collaborative projects with performers and performance organizations.
- awards, grants or other evidence of the pursuit of funding of projects.

Music History, Education, Theory, and Technology Faculty are expected to engage in activities demonstrating their scholarly and pedagogical expertise. Expression of this expertise includes:

- creation of publications such as books, scholarly editions, or monographs.
- refereed and significant non-refereed journal articles, book chapters, sections in dictionaries.
- invited reviews of books, articles, or other professional materials.
- papers delivered at seminars, conferences, or colloquia.
- awards, grants or other evidence of the pursuit of funding of projects.

- invited presentations, residencies, or collaborations.
- original works in development including the development of new media.

Conducting Faculty are expected to engage in activities demonstrating their artistic and pedagogical expertise in teaching and performance expertise through coaching of university ensembles and the pursuit of activities outside the university. Evidence of this expertise includes:

- presenting concerts with university ensembles: on campus, touring, and invited performances at professional meetings and conferences.
- development of recording projects with university ensembles.
- commissioning and/or performance of new works with university ensembles.
- affiliation with civic or professional ensembles.
- performance of distinctive repertoire (historically, geographically, new works).
- refereed and significant non-refereed journal articles.
- invited reviews of books, articles, papers delivered at seminars, conferences or colloquia.
- awards, grants or other evidence of the pursuit of funding of projects.
- invited presentations, residencies or masterclasses.

The candidate **must** demonstrate active participation with and contribution to her/his discipline, and/or interdisciplinary activities that emphasize the candidate's disciplinary strengths. The candidate **must** demonstrate the influence of scholarship on classroom instruction/curriculum development, and/or the involvement of students in research/creative activities.

EVOLUTION

Scholarly and creative activities **must** reflect the incorporation of current practices within the discipline and demonstrate that the candidate is developing musical scholarship/performance since arriving at Stetson. This may be documented in items such as a record of publications, and/or performances, and/or conference presentations.

Distinctive achievement may be seen through peer and outside reviewer testimonials; bestowal of honors and awards; development of commissions, grants, contracts and/or special funding for projects; election or appointment to leadership position of regional, state, national/international significance; invited solo or ensemble performances; prestigious conducting engagements, publications, and/or masterclasses/workshops of significance that extend beyond local venues; and published reviews of works. Such evidence grows in importance based on the significance of the achievement as well as the breadth of the evidence presented by the faculty member.

CONSISTENCY

The candidate **must** demonstrate commitment to the discipline by providing evidence of continued participation in scholarly or creative activities. He/she is expected to be an active member of relevant professional organizations and to regularly attend local, state, regional, and/or national clinic/conferences of such organizations.

Though quality of scholarship and creative activity is more significant than quantity, candidates for tenure and promotion **must** demonstrate an involvement in ongoing scholarly and/or creative

work and the ability to complete and communicate high quality work. Generally speaking, consistency is demonstrated in some form of scholarly contribution and/or creative expression every year.

PROMOTION TO PROFESSOR

RIGOR

Successful candidates for promotion to Professor **must** have reached a level of professional distinction such that they have achieved recognition from colleagues both within the University and in the broader professional community. The faculty member at this level **must** be a proven leader serving as a role model in and outside of Stetson.

This rank is reserved for individuals who possess established reputations in their fields. There should be unmistakable evidence of significant development and achievement since the last promotion that shows a sustained record of high quality scholarly/creative work reflecting an established reputation regionally, nationally, or beyond.

Scholarship/creative activity must be shared and tested publicly. The candidate **must** provide evidence that scholarly and/or creative activities have been subjected to the peer review process in a manner appropriate to the discipline and form of scholarship/creative activity in music since promotion to Associate Professor. The candidate **must** demonstrate the following, as appropriate:

- Evidence of quantity and quality of publications, including books and publication in major peer-reviewed professional journals
- Evidence of performances and professional activities at a high artistic level in professionally significant venues, both in the United States and other countries
- Evidence of performances of major compositions
- Evidence of performances at a high artistic level here at Stetson University
- Evidence of national recognition as a scholar, composer, performer, clinician, or other creative artist
- Important recording or publishing contracts
- Positive reviews of publications, performances, and other artistic activity

If the candidate can no longer perform as an artist due to aging or physical limitations, it is expected that he/she will have several peer-viewed activities appropriate to the performance field – e.g., peer-reviewed publications, master classes off campus, invited lectures, books related to the area of expertise, new scholarly editions of musical scores, presence on editorial boards of journals related to the area of expertise, and/or presentations on regional/national professional conventions.

ENGAGEMENT

The candidate **must** demonstrate active participation in and contribution to her/his discipline, and/or interdisciplinary activities that emphasize the candidate's disciplinary strengths. As a musician/teacher-scholar/composer the candidate **must** demonstrate the influence of scholarship

on classroom instruction/curriculum development and/or the involvement of students in research/creative activities since promotion to Associate Professor. After achieving promotion to Associate Professor, the candidate **must** continue to maintain membership and activities in professional organizations related to the candidate's field and must continue to promote the participation of students in professional areas of the candidate's expertise, as applicable.

EVOLUTION

Scholarly and creative activities must reflect the incorporation of current practices within the discipline and demonstrate that the candidate has continued to develop musical scholarship/ performance since attaining Associate Professor. This may be documented in items such as a record of publications, performances, and/or conference presentations and/or continuing depth or breadth of research in one's area of expertise combined with interdisciplinary endeavors – e.g., incorporating knowledge from another field into one's own area of expertise, e.g., Alexander Technique, Yoga, Tai Chi or Technology.

MATURITY

The candidate **must** demonstrate significant maturation through musical/intellectual growth in scholarly and creative activity since tenure/promotion to Associate Professor and over time. Evidence of maturation – with the intent to mentor within and contribute to the profession – includes but is not limited to invitations to adjudicate at the state or regional level; invitations to contribute to regional- or national-level journals in the area of expertise; significant service to regional or national professional associations related to the area of expertise; service on peer-reviewed journal editorial boards; and significant professional association with nationally known instrument makers – for example, recognition as a Steinway artist or Conn associate.

RECOGNITION

The candidate **must** demonstrate that her/his contributions to the discipline have been acknowledged as significant by peers, peer review, and/or involvement in prestigious organizations since promotion to Associate Professor. Examples in the School of Music include adjudicating, conducting, performing, lecturing, and presenting at recognized professional performance competitions, events and/or festivals, as enumerated within this document.

CONSISTENCY

While it is recognized that there are often legitimate reasons for periods of inactivity with regards to scholarly or creative activities, the ability to meet other standards (e.g., maturity and development of expertise) requires consistent scholarly or creative output. Thus, significant gaps in productivity should be addressed in the narrative, and the candidate **must** demonstrate that she/he has a lifetime record of scholarly or creative achievement that is highly likely to continue. Thus, sufficient time must elapse following periods of inactivity to demonstrate a solid resumption of activity that is highly likely to continue beyond promotion.

Adopted as corrected by School of Music Tenure/Promotion Committee 9/2/11