

**SCHOOL OF MUSIC  
STANDARDS FOR SCHOLARSHIP AND CREATIVE ACTIVITY**

**TENURE AND PROMOTION TO ASSOCIATE PROFESSOR**

<b>Standards</b>	<b>School of Music Articulation</b>	<b>Evidence</b>
<p><b>RIGOR</b> To reach its potential, scholarship/creative activity must be shared and tested publicly. Thus, across the University, peer review is considered the hallmark of academic rigor and the primary indicator of high quality academic and creative pursuits. Thus, 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.</p>	<p>In considering the body of evidence representing faculty research and creative activities the following standards should be employed:</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> </ul>	<p>It is the candidate's responsibility to demonstrate the component of peer review by external parties with relevant expertise. With that clarification, the School of Music considers any of the following to constitute peer-reviewed activities:</p> <ul style="list-style-type: none"> <li>• performances at other academic institutions or significant concert venues; performances or presentations at conferences of recognized professional organizations;</li> <li>• production of commercially marketed compact discs and/or videos;</li> <li>• appearances as guest lecturer, master-class clinician, or conductor;</li> <li>• publication of articles in a field-related professional peer-reviewed periodical, including both research and pedagogical journals;</li> <li>• presentation, both invited and competitive, of a lecture, clinic, or paper at a regional, national, or international conference or for a similar professional gathering;</li> <li>• authorship of a substantial article published in a refereed professional journal with regional or national distribution;</li> <li>• authorship of one or more chapters in a book accepted for publication;</li> <li>• composition of a substantial work premiered by an accomplished artist or ensemble;</li> <li>• composition of a substantial work subsequently published and distributed or reviewed;</li> <li>• creative activity such as choreography, stage direction, and stage design;</li> <li>• 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).</li> </ul>
<p><b>ENGAGEMENT</b> The candidate must demonstrate active participation with and contribution to her/his discipline, and/or interdisciplinary activities that</p>	<p>Professional <i>achievement</i>, beyond the individual faculty member's professional <i>development</i>, involves visible engagement with one's discipline and, necessary for tenure or promotion, contributions to the</p>	<p>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.</p> <p><b>Applied Music Faculty</b> are expected to engage in activities demonstrating their artistic and pedagogical expertise. Evidence of this expertise includes:</p>

<p>emphasize the candidate's disciplinary strengths. As a teacher-scholar, the candidate must demonstrate the influence of scholarship on classroom instruction/curriculum development/librarianship and/or the involvement of students in research/creative activities.</p>	<p>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 <b>must</b> demonstrate ways in which scholarship has influenced his/her classroom instruction, curriculum development, and/or the involvement of or collaboration with students.</p>	<p>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/master classes/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.</p> <p><b>Composition Faculty</b> (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 master classes'; collaborative projects with performers and performance organizations; and awards, grants or other evidence of the pursuit of funding of projects.</p> <p><b>Music History, Education, Theory, and Technology Faculty</b> 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; and original works in development including the development of new media.</p> <p><b>Conducting Faculty</b> 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</p>
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<p><b>EVOLUTION</b> Scholarly and creative activities must reflect the incorporation of current practices within the discipline and demonstrate that the candidate is developing his or her own line of scholarship since arriving at Stetson.</p>		<p>Scholarly and creative activities <b>must</b> 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 master classes/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.</p>
<p><b>CONSISTENCY</b> The candidate must demonstrate commitment to the discipline by providing evidence of continued participation in scholarly or creative activities. 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 by some form of scholarly contribution and/or creative expression every year.</p>		<p>The candidate <b>must</b> 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 <b>must</b> 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.</p>

## PROMOTION TO PROFESSOR

Standards	School of Music Articulation	Evidence
<p><b>RIGOR</b> To reach its potential, scholarship/creative activity must be shared and tested publicly. Thus, across the University, peer review is considered the hallmark of academic rigor and the primary indicator of high quality academic and creative pursuits. Thus, 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.</p>	<p>Successful candidates for promotion to Professor <b>must</b> 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 <b>must</b> be a proven leader serving as a role model. 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.</p> <p>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.</p>	<p>Scholarship/creative activity must be shared and tested publicly. The candidate <b>must</b> 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 <b>must</b> demonstrate the following, as appropriate:</p> <ul style="list-style-type: none"> <li>• Evidence of quantity and quality of publications, including books and publication in major</li> <li>• peer-reviewed professional journals</li> <li>• Evidence of performances and professional activities at a high artistic level in professionally</li> <li>• significant venues, both in the United States and other countries</li> <li>• Evidence of performances of major compositions</li> <li>• Evidence of performances at a high artistic level here at Stetson University</li> <li>• Evidence of national recognition as a scholar, composer, performer, clinician, or other</li> <li>• creative artist</li> <li>• Important recording or publishing contracts</li> <li>• Positive reviews of publications, performances, and other artistic activity</li> </ul>
<p><b>ENGAGEMENT</b> The candidate must demonstrate active participation with and contribution to his/her discipline, and/or interdisciplinary activities that emphasize the candidate's disciplinary strengths. As a teacher-scholar, the candidate must demonstrate the influence of scholarship on classroom instruction/curriculum development/librarianship and/or the involvement of students in research/creative activities.</p>	<p>The candidate <b>must</b> 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 <b>must</b> demonstrate the influence of scholarship on classroom instruction/curriculum development and/or the involvement of students in research/creative activities since promotion to Assoc. Prof. After achieving promotion to Assoc. Prof., the candidate <b>must</b> continue to maintain membership &amp; 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.</p>	

<p><b>MATURITY</b> The candidate must demonstrate intellectual growth in scholarly and creative activities since tenure/promotion to Associate Professor and over time.</p>	<p>The candidate <b>must</b> 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.</p>
<p><b>DEVELOPMENT OF EXPERTISE</b> Scholarly and creative activities must have sufficient focus that demonstrates that the candidate has distinguished herself/himself by becoming an expert in some aspect(s) of her/his field and by making meaningful contributions to the field.</p>	<p>See entries for “Rigor,” “Maturity,” and “Recognition” in this section.</p>
<p><b>RECOGNITION</b> The candidate must demonstrate that her/his contributions to the discipline have been acknowledged as significant by peers/peer review and/or prestigious organizations.</p>	<p>The candidate <b>must</b> 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.</p>
<p><b>CONSISTENCY</b> While it is recognized that there are often legitimate reasons for periods of inactivity with regard 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.</p>	<p>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 <b>must</b> 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.</p>