

**Lafayette College**  
**Department of Music**  
**Scholarship Guidelines for Tenure and Promotion in Music**

The faculty of the Lafayette College Department of Music is comprised of performers (conductors, vocalists, and instrumentalists), composers, and academicians (music theorists, musicologists, ethnomusicologists, music educators, etc.). Therefore, the nature of scholarly and creative activity carried out by the faculty is diverse. Further, some faculty members teach in both academic and performance areas and, thus, may have a combination of scholarly and creative activities. Ensemble directors and academicians alike incorporate significant research/creativity elements into their teaching assignments. This diversity reflects and strengthens the liberal arts mission of the Department and the College and is encouraged.

Scholarship is a traditional umbrella under which the term “research” falls, although research is but one form of scholarship. Scholarship in music encompasses a variety of creative activities including (but not limited to): public performances, recordings, conducting, composition (including transcriptions and arrangements), articles, essays, books, public presentations at conferences, workshops, or other venues, master classes and performance/conducting workshops. Scholarship results in a product that is shared with others and is subject to the criticism of individuals qualified to judge the product.

These guidelines are intended to assist the faculty member, the Music Department, and the PTR Committee in assessing reappointment, tenure, and promotion readiness. The guidelines specifically address departmental expectations and are based on accepted professional standards (i.e., National Collegiate Choral Organization, The College Band Director’s National Association, The College Music Society, The American Musicological Society, The Society for Ethnomusicology, and the National Association of Schools of Music) with regard to primary modes of creative activity in music. It is incumbent upon the faculty member to clarify their specific areas of scholarship. The department will assist PTR in assessing scholarly/creative activities in each applicable area based on the guidelines that follow.

In all cases, a critical element in determining the significance of the achievement is the concept of evaluation by credible professional peers, offered in the context of a competitive selection process. Specifically: In addition to book and music publishing houses, highly regarded publication venues thus include: journals in J-STOR, other refereed professional journals endorsed by national /international performance organizations (i.e. Choral Director’s National Organization, College Band Director’s National Association, American String Teachers Association, etc.)

Independent outside reviews are important documents related to creative activities in music; they are the equivalent – for composers and performers – of peer-review by professional colleagues who sit on the editorial boards of refereed journals or of major scholarly publishing houses. The Department will ensure that, for purposes of tenure and/or promotion, creative and performing artists on the faculty will have their creative work reviewed more than once by a credible critic.

The significance of the work will be determined by taking into consideration:

- the prestige and visibility of the publication, recording, composition, presentation, or performance
- the forum (local, regional, national, international)
- the selection process for the publication, recording, composition, or performance (peer review or invitation)
- evidence of ongoing peer recognition as a performer, composer, or scholar (such as repeated invitations to perform or present, evidence of publication, or distribution of compositions, recordings, or arrangements).

Specific examples (in no particular order of priority) of significant scholarship in music might include, but not be limited to the following:

- authored, co-authored or edited book, composition, arrangement, or recording
- authored, co-authored, or edited article, monograph, or chapter
- performance by non-Lafayette personnel of a composition or arrangement (include location, program, and if available, review)
- commissioned composition or performance
- performance of a solo or chamber recital
- performance with a professional ensemble
- notable presence as a performer/conductor on campus (depending on content, nature, and intended audience, on-campus performances may be considered as either research/creative activities or service. This does not “replace” off-campus activity in peer-oriented venues.).
- presentation of a lecture-recital
- participation in a professional conference as a speaker, presenter, performer, or panelist
- translation of scholarly works
- funded grant, research award, or fellowship
- interdisciplinary and/or collaborative research
- appearance as a guest conductor or clinician
- electronic publication (include venue and review)

(note: all mention of performers/performances includes instrumentalists, vocalists, and conductors)

It is important to note that other modes of scholarship, not specifically mentioned above, may be important to the individual faculty member and should always be considered by the Department and PTR.

Department of Music  
(revised 9/20/12)