

# LAFAYETTE



## COLLEGE

*Department of Music*

### Scholarship Guidelines for Promotion, Tenure, and Review (revised May 2017)

The faculty of the Lafayette College Department of Music comprises both scholars (music theorists and historical and comparative musicologists) and creative artists (composers and performers: ensemble conductors, vocalists, and instrumentalists). (In this context, the instruments producing the musical sounds can be either traditional acoustical instruments or digital media of sound-production.) The nature of the faculty's professional activity beyond their teaching is therefore extremely varied. Furthermore, some faculty members have both scholarly and creative profiles and may therefore engage in both scholarly and creative activities. This feature of the Departmental faculty members' professional profiles is fundamental to the Departmental culture.

We thus take particular pains in this document to reference and highlight both the scholarly and the creative. In other College documents, only the term "scholarship" is used, and its definition is then qualified and elaborated upon to clarify that it embraces creative activity as well as scholarship (as that term is traditionally understood). Here, we have opted instead to reference explicitly throughout both the scholarly *and* the creative, and equally so, specifically to avoid having to qualify our definition of the term "scholarship," and to avoid any implication that "scholarship" is limited in our case to the traditional scholarly monograph or scholarly article in a peer-reviewed journal.

Furthermore, we articulate these guidelines separately, to highlight the differences between scholarly and creative activity and the vehicles and procedures used to document and evaluate professional attainments in them. Our document is organized accordingly. Those faculty with both scholarly and creative profiles thus document achievements in one or the other of these two broad domains, or both; the means of evaluating those achievements will vary accordingly.

*Governing the critical evaluation of both kinds of attainment is the principle that scholarly/creative activity results in a product that is shared with others in a public forum beyond Lafayette and is subject to the professional criticism of esteemed peers qualified to judge the quality of the product and testify to its high attainment.*

**SCHOLARSHIP (MUSIC THEORY; HISTORICAL AND COMPARATIVE MUSICOLOGY):**

Among the familiar vehicles traditionally used to document and evaluate professional scholarly attainment are: the scholarly monograph published by a recognized publishing company (university presses, *etc.*); scholarly essays in recognized peer-reviewed journals; papers delivered at scholarly conferences, where the submissions are selected on the basis of a competitive application process; and other such vehicles.

**CREATIVE ACTIVITY (COMPOSITION; PERFORMANCE):**

Among the familiar vehicles traditionally used to document and evaluate *composition* are the act of composition itself (including transcription and arrangement) that results in a product that reaches an audience beyond Lafayette, as the result of a competitive vetting-process; competitive commissions and public performances beyond Lafayette susceptible to critical evaluation; commercial recordings susceptible to review by professional critics, *etc.*

Among the familiar vehicles traditionally used to document and evaluate *performance* are conducting Lafayette ensembles at festivals where participation results from competitive candidacy, or conducting non-Lafayette ensembles as the result of an invitation that attests the professional standing of the Lafayette faculty member; master classes and performance/conducting workshops whose participants are selected competitively; *etc.*

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The following guidelines are intended to assist the individual faculty member, the Department of Music, and the Promotion, Tenure, and Review Committee (PTR) in determining readiness for re-appointment, tenure, and promotion, as well as qualification for sabbatical leaves, appropriateness for principal leadership positions within the Department, *etc.* The guidelines specifically articulate Departmental expectations and are based in part upon long-accepted standards developed by professional associations: *e.g.*, the College Music Society, American Musicological Society, Society for Ethnomusicology, National Association of Schools of Music, National Collegiate Choral Organization, College Band Directors' National Association, *etc.*; such organizations identify and define the primary modes of professional activity in music. It is incumbent upon the individual faculty member to clarify his or her specific areas of scholarly or creative activity. The Department will assist PTR in documenting and evaluating scholarly/creative activities and attainments in each applicable area, based upon the guidelines that follow.

*In all cases, a critical element in determining the significance of the achievement is the concept of qualitative evaluation by credible, disinterested professional peers, offered in the context of a competitive evaluative or selection process.*

<p style="text-align: center;"><u>SCHOLARSHIP</u> <u>(MUSIC THEORY;</u> <u>HISTORICAL AND</u> <u>COMPARATIVE MUSICOLOGY)</u></p>	<p style="text-align: center;"><u>CREATIVE ACTIVITY</u> <u>(COMPOSITION; PERFORMANCE)</u></p>
<ul style="list-style-type: none"> <li>• In addition to publishing houses that publish monographs, highly-regarded publication venues include, <i>e.g.</i>, journals in J-Stor.</li> <li>• reviews of monographic publications in highly-regarded professional journals</li> <li>• citations of published work in traditional, recognized citation-indices</li> <li>• prestigious national and international awards for scholarly attainment</li> <li>• <i>etc.</i></li> </ul>	<p><i>prefatory note:</i></p> <ul style="list-style-type: none"> <li>• 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 seek to 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.</li> </ul> <p><i>composition:</i></p> <ul style="list-style-type: none"> <li>• publication of compositions by commercial music publishers</li> <li>• commercial recordings, susceptible to critical review</li> <li>• commissions received competitively</li> <li>• performances of composition at festivals where participation is competitive</li> <li>• prestigious national and international awards for creative attainment</li> <li>• <i>etc.</i></li> </ul> <p><i>performance:</i></p> <ul style="list-style-type: none"> <li>• Highly-regarded publication venues include refereed professional journals endorsed by national/international performance organizations (<i>e.g.</i>, Choral Directors’ National Organization, College Band Directors’ National Association, American String Teachers’ Association, <i>etc.</i>).</li> <li>• invitations to conduct or perform, as the result of competitive vetting</li> <li>• prestigious national and international awards for creative attainment</li> <li>• <i>etc.</i></li> </ul>

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

<p style="text-align: center;"><b><u>SCHOLARSHIP</u></b>  <b><u>(MUSIC THEORY;</u></b>  <b><u>HISTORICAL AND</u></b>  <b><u>COMPARATIVE MUSICOLOGY)</u></b></p>	<p style="text-align: center;"><b><u>CREATIVE ACTIVITY</u></b>  <b><u>(COMPOSITION; PERFORMANCE)</u></b></p>
<ul style="list-style-type: none"> <li>• <i>the prestige and visibility of the publication or presentation</i></li> <li>• <i>the forum</i> <ul style="list-style-type: none"> <li>▶ international</li> <li>▶ national</li> <li>▶ regional</li> </ul> </li> <li>• <i>the selection process for the publication (peer-review; competitive invitation)</i></li> <li>• <i>evidence of ongoing peer-recognition as a scholar (such as repeated invitations to present; evidence of publication)</i></li> <li>• <i>prestigious national and international awards for scholarly attainment</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>the prestige and visibility of the composition, recording, or performance</i></li> <li>• <i>the forum</i> <ul style="list-style-type: none"> <li>▶ international</li> <li>▶ national</li> <li>▶ regional</li> </ul> </li> <li>• <i>the selection process for the publication (peer-review; competitive invitation)</i></li> <li>• <i>evidence of ongoing peer-recognition as a composer or performer (such as repeated invitations to perform; evidence of publication; distribution of compositions, recordings, or arrangements)</i></li> <li>• <i>prestigious national and international awards for creative attainment</i></li> </ul>

Therefore, *in approximate descending order of importance, specific examples of significant scholarship/creative professional activity in music might include, but are not be limited to, the following:*

<p style="text-align: center;"><u>SCHOLARSHIP</u> <u>(MUSIC THEORY;</u> <u>HISTORICAL AND</u> <u>COMPARATIVE MUSICOLOGY)</u></p>	<p style="text-align: center;"><u>CREATIVE ACTIVITY</u> <u>(COMPOSITION; PERFORMANCE)</u></p>
<ul style="list-style-type: none"> <li>• the authored, co-authored, edited, or co-edited scholarly monograph</li> <li>• the authored, co-authored, edited, or co-edited scholarly article or book-chapter</li> <li>• published translations of primary texts and scholarly writings</li> <li>• electronic publication (venue and review to be included)</li> <li>• participation in a professional conference as a speaker, presenter, or panelist</li> <li>• funded grant, research award, or fellowship</li> <li>• prestigious national and international awards for scholarly attainment</li> </ul>	<p><i>composition:</i></p> <ul style="list-style-type: none"> <li>• the authored, co-authored, edited, or co-edited composition, arrangement, or recording</li> <li>• electronic publication (venue and review to be included)</li> <li>• competitively-commissioned composition</li> <li>• performance by disinterested, non-Lafayette personnel of a composition or arrangement (location, program, and – if available – review to be included)</li> <li>• prestigious national and international awards for creative attainment</li> </ul> <p><i>performance:</i></p> <ul style="list-style-type: none"> <li>• competitively-commissioned performance</li> <li>• performance of a solo or chamber recital in a professional, critically-vetted setting</li> <li>• performance with a professional ensemble</li> <li>• notable presence as a performer on campus, which – depending upon the content, nature, and intended audience – may be considered (but need not necessarily be considered) either as professional creative activity, or as service (this does not substitute for off-campus activity in peer-oriented venues, however)</li> <li>• presentation of a lecture-recital in a critically-reviewed venue</li> <li>• participation in a professional festival as a performer</li> <li>• funded grant, research award, or fellowship</li> <li>• appearance as a guest conductor or clinician</li> <li>• prestigious national and international awards for creative attainment</li> </ul>

*N.b.:* All mention above of performers implies ensemble conductors, vocalists, and instrumentalists.

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