

## **SPU Music Department Scholarship Standards for Tenure and Promotion** *(Revised May 2008)*

A successful application for tenure and/or promotion will make reference to these criteria:

**Scholarship:** The combination of individual work in music and its presentation in performances, productions, clinics, seminars and publications in various formats. Each faculty member is expected to have at least one major scholarly work (areas listed below) to move to assistant professor, two (one since assistant) to move to associate and three (one since associate) to move to full professor.

**Peer Evaluation** should be performed by selected senior faculty **and** external experts who have appropriate expertise to study and evaluate the artistic merit of the scholarship. Peer review of concerts, concert series, master classes, festivals and workshops will include reviews in major papers and letters from peer musicians. Peer review of education materials and recordings will include reviews, publication in major organizations and recording labels and letters from peers. Peer review of compositions will include commissions, publication and performance by major ensembles. Peer review of adjudication will include invitations to events that include a jury of peers who select adjudicators.

**Major scholarly** work is weighed by the music department by the contribution to the field. Publishing a book carries more weight than a chapter or a journal article. Publishing an article carries more weight than presenting at a conference. Sole authorship carries more weight than co-authorship (though there is not a tradition in music to list authors by the importance of their contributions). A presentation at a national or international conference is more noteworthy than one at a regional conference. (Presentations at conferences such as the American Musicological Society are juried and a relatively small percentage of submissions are accepted.)

Full recitals are highly prized as they represent a significant amount of work and application of scholarship. Performances off campus to wider audiences carry more weight than performances on campus. Performances at regional and national conferences, won by competitive audition, are highly prized. Performance and composition for church context are considered scholarship equally to those in secular venues.

Publication of original musical composition is equivalent to other types of publication. (For example, a symphony length composition is equivalent to a book, an overture to a chapter, etc.) Commissioned compositions are highly valued and equivalent to a publication. (In the case of commissioned works, the performance **is** the publication.)

Giving master classes, presenting pre-concert lectures for major local arts organizations, publishing program notes, and all such activities, while not as significant as books or

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journal articles, are scholarly products and must be considered in weighing a tenure or promotion file.

**The applicant must make the case for the weighting of a scholarly product.** The following suggests some possible equivalencies:

1. Refereed journal article (single or first authorship)
2. Full recital (peer reviewed)
3. Publication of an overture-length musical composition
4. Invitation to perform at a regional or national conference
5. Three papers given at national conferences or 5 papers at regional conferences (where papers are juried)
6. Seven pre-concert lectures for the Seattle Symphony
7. Publication of a full-length CD, peer-reviewed in a major publication.

Selections should relate to field of expertise; i.e., a performance professor might primarily undertake scholarship of application while a music education professor might primarily undertake scholarship of teaching. In a small department such as the SPU music department, most faculty members will select from multiple scholarship areas. Each faculty member undertakes judicious single or multiple selection(s) including **excellence in at least one area among the following:**

*Scholarship of Discovery*

Practice, study, research and rehearsal that will result in live or broadcast performances, film and videos, recordings, and competitions of musical works including solo performances, ensemble performances, lecture recitals, and conducting

Study, research, editing, and synthesis that will result in original works, transcriptions, arrangements, books and journal articles.

Improvising a musical work in performance (spontaneous creation).

Developing new technologies, techniques and approaches that advance creative capabilities in music.

*Scholarship of Application*

Developing connections between music and such areas as administration, arts management, public relations, therapies, and technologies.

Programming and publishing musical works as artistic director of festivals, summer programs, concert series, workshops, master classes, and seminars.

Presenting and publishing explanations, studies, critiques, translation, complications, program notes, workshops, master classes and artist-in-residencies.

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*Scholarship of Teaching*

Developing, evaluating, and revising music instructional materials, curricula, and assessments.

Developing and presenting comprehensive music education festivals, summer programs and school partnerships.

Presenting effective use of music technology as a teaching tool in workshops and conferences.

*Scholarship of Synthesis*

Researching the physiological, psychological, and sociological impact of music.

Creating and assessing, in written and/or oral presentation, ideas and values about music via aesthetics, criticism, and philosophy of music.

Investigating the history and impact of music in light of repertoire, geography, culture, religion and performance practice.

Investigating the relationship of theology, worship, and music.