

MUSIC DEPARTMENT GUIDELINES FOR SCHOLARLY/ARTISTIC ACTIVITY¹

Approved by Susan Pickett, Rachel Chacko, Paul Luongo, David Kim, Doug Scarborough
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Professional activity in music consists of a spectrum in which performance is on one end and research is on the other. The two are considered of equal significance and, at institutions such as that of a small liberal arts college, professors frequently pursue routes that incorporate aspects of both areas. Therefore, professional activity in music may follow one of the two routes below, according to either polarity, or fall elsewhere in the spectrum.

SCHOLARLY ACTIVITY/PUBLICATION: Scholarship includes research, writing, and publication. Within the fields of music theory, musicology, and ethnomusicology, the most widely recognized forms of published work are refereed journal articles, chapters within edited collections, and books/monographs. Typically, top-tier journals adhere to a process of double-blind review. Refereed materials are reviewed by expert readers, who then inform the publication's editor if the document should be published, or if any revisions should be made prior to publication. The use of a double-blind review process means that the author of the manuscript is not made known to the reviewers, and the names of the reviewers are not made known to the author. Many prestigious journals publish bi-annually or quarterly; thus only four to twelve articles are published in a given journal in a year. Publishing houses vary in their review process of book manuscripts. It is expected that a faculty member would seek publication by an academic press or comparable peer-reviewed press.

Music editions (that is, an author editing a composer's music) constitute another form of publication. Critical first editions are the most demanding type, indicating that the author has brought a composer's manuscript into an engraved, playable edition for the first time. Publishing houses may consult with external editors (in essence, peer review) and/or in-house editors. It is the responsibility of the faculty member to clarify the academic viability of the publisher and to specify the vetting process of the proposal and the nature of the publisher's editorial methods.

Public lectures and significant participation (papers given, offices held) in national/international societies are considered professional activity for a scholar/artist, but not enough in and of themselves for tenure or promotion. Projects such as consulting, peer review, musical transcription, etc. that support and advance the musical/academic growth of the scholar him/herself are also included, but not enough in and of themselves.

As part of the materials submitted to the Personnel Committee, candidates for contract renewal, tenure and/or promotion must clearly address whether or not publications are peer-reviewed and also the prestige/nature of their publication venues so as to be understood by colleagues who are outside the discipline of music. If a candidate is involved in other sorts of professional activity, the details of that work should be clear in the materials submitted. For example, if a candidate makes a presentation at a conference, then the name of the organization and its audience (international/national/regional) should be included.

PERFORMANCE/COMPOSITION: Performance includes directing musical ensembles for public concerts; performing as a member of a professional ensemble; individual solo or chamber public performances (on campus, off campus, at festivals, at conventions), and commercial recordings. Music composition includes composing or arranging music, publication of said works, and/or public performance and/or recording of those works. Being engaged to perform/compose is analogous to peer review (i.e. concert presenters/publishers engage in the same kind of selection as do publishing houses/journals), and so such performances/commissions inherently are peer-reviewed. That said, the prestige of performance venues may vary considerably. For example, an engagement to perform at the Washington State University School of Music is quite different from an engagement to perform at Carnegie Hall. A candidate bears the responsibility of clarifying the vetting process and prestige of engagements, just as a candidate bears a similar responsibility with regard to journals. In addition, a conductor who leads a Whitman ensemble at a convention, a festival, or an invited concert is stepping out of ensemble-teaching expectations into the professional activity realm; an invitation of this sort is most often the result of blind-audition via recording and should be considered peer-reviewed professional activity, but is not enough for tenure or promotion in and of itself.

Because performance/composition-related activities can take a range of forms, candidates should address the nature of their involvement in each performance in the materials they submit to the Committee: when the performance took place; where; audience reached; provide a program from that performance; if available, provide a recording of the performance.

The program content at an event can assist in explanation of professional activity as it demonstrates preparation of new repertoire, new approaches to previously prepared repertoire, or repetition of active repertoire in varying venues.

EXPECTATIONS FOR CONTRACT RENEWAL:

At the time of contract renewal, candidates should have a clearly defined trajectory toward peer-reviewed publication and/or performance and/or composition.

TO QUALIFY FOR TENURE AND FURTHER PROMOTION:

Scholars must have published in peer-reviewed journals and/or have published a book/chapters/music editions. Performers/composers should have presented peer-reviewed concerts regionally/nationally/internationally. A blend of performance(s) and publication(s) is common as well. For promotion to professor, a *consistent* record since the awarding of tenure of the types of professional activity described above should be evident.

¹ Some phrases from the Kenyon College guidelines have been incorporated into the Whitman College guidelines