

Pacific Lutheran University
College of Professional Studies
Department of Music
Document of Professional Standards
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INTRODUCTION

This Document of Professional Standards for the Department of Music at Pacific Lutheran University is intended as a complement and supplement to the Document of Professional Standards for the College of Professional Studies at Pacific Lutheran University.

The Department of Music at Pacific Lutheran University is aligned with the mission statement of the entire university in that it seeks to educate students for lives of thoughtful inquiry, service, and care—for other persons, for the community, and for the earth.

Faculty members of the Department of Music (DOM) are sought and retained on the basis of their excellence as artists, scholars, performers, and educators, dedicated to achieving the highest levels of musical knowledge and musical performance.

PLU's *Faculty Handbook* specifies that faculty members are expected to provide evidence of performance in three categories: Teaching, Scholarship, and Service. Expectations are for "excellent teaching and a concern for improving the quality of their teaching," "competence and continued growth in professional activity," and "substantial and sustained service."

The College of Professional Studies Professional Standards Document affirms the following:

- The College of Professional Studies faculty members' professional work encompasses substantial diversity ***in teaching, scholarship and service***. It spans [a.] conventional scholarly activities (i.e., scholarly writing and publishing); [b.] professional training and education, including studio instruction and co-curricular activities as sites for professional education; [c.] formal contributions to the faculty member's profession (e.g., formal commentary on, and assessment of, journalistic/educational organizations; adjudication of peers); and [d.] creative performance and artistic presentations...
- Particularly in view of the diversity of activities that constitute scholarship in the College of Professional Studies, this statement recognizes that different models of peer review underlie the production and evaluation of scholarly work...
- Each school, department and/or program in the College of Professional Studies should supplement this statement of general principles with its own explanation of ***teaching, service, and*** scholarly process, products, and models of peer review that are relevant to the scholarly activities within that school/department/program. Such supplemental documents should assist both the faculty member and those engaged in the faculty member's peer review. These documents should serve as guidance, and not be construed

as narrowly prescriptive. They should offer examples of the kinds of evidence upon which a faculty member could draw to document the creative and intellectual *process* that results in particular scholarship products. They should assist faculty members to develop a clear and accessible case about the depth, range, and quality of their scholarship, teaching, and service.

TEACHING, SCHOLARSHIP, AND SERVICE IN PLU'S DEPARTMENT OF MUSIC

The DOM recognizes and affirms that many of the activities of its faculty elude categorization as exclusively teaching, scholarship, or service.

As an example, a frequent activity of many ensemble directors, performing and education faculty in the DOM is the invitation to serve as a clinician, conductor, or adjudicator. Such activities are often highly prestigious, but the function of such an invitation may have multiple applications and/or scholarly “meanings,” including:

1. **Peer Review:** An invitation to serve in such a capacity presupposes peer review of the PLU faculty member by the scholars, musicians, and administrators making such an invitation. Furthermore, peer review may also be said to be an element of re-engagement for such activities as failure to perform well in such a context will result in no subsequent invitations.
2. **Scholarship:** Such invitations exhibit the scholarly work or artistic creations of a performer, conductor, composer, or pedagogue.
3. **Teaching:** Such invitations may have a large or exclusive pedagogical component (as in the case of High School Honor Ensembles or Solo and Ensemble Contests).
4. **Service to the Profession:** Such activities may be a professional service to organizations such as the Music Educator's National Conference, Washington Music Educator's Association, American String Teacher's Association, Puyallup School District, etc.
5. **Service to the University:** Such invitations put the PLU Faculty member in a high profile position for prospective students and their mentors and often serve as one of the DOM's prime recruiting grounds for new students.

In addition, the Department of Music affirms that activities carried on by its faculty are often commingled forms of scholarship which integrate the various modalities of Ernest Boyer's categories of scholarship, (i.e., the scholarship of discovery, the scholarship of application, the scholarship of integration, and the scholarship of teaching) at once. To return to our previous example of adjudication, one might argue that such an activity (depending on its context) is:

1. **Scholarship of Discovery:** If a clinician or conductor is involved in the composition or premiere of a new musical work, such an activity would certainly be considered scholarship of discovery.
2. **Scholarship of Application:** A clinician, conductor, and adjudicator draw upon a lifetime of musical knowledge in order to create and evaluate works of music for public benefit. Such activities may be said to fall into the scholarship of application.

3. **Scholarship of Integration:** A clinician, conductor, and adjudicator challenge themselves and those with whom they interact into refining the meaning of their artistic work. This may be said to fall into the scholarship of integration.
4. **Scholarship of Teaching:** A clinician, conductor, and adjudicator that is in the process of teaching through their art form or presenting their work to a community of teachers is engaged in the scholarship of teaching.

Because of the pan-categorical nature of many of the activities carried on by DOM faculty, the imperative to articulate and explain the coherence of the faculty member's work is heightened. Because faculty members of the DOM engage in a variety of activities for the University (i.e., as performers, scholars, and music educators), it is probable that scholarly, teaching, and service activities will be carried on in multiple contexts as outlined in the example above.

I. Teaching

The teaching of music at Pacific Lutheran University may be divided into two broad categories:

- A. Traditional classroom instruction in the various subcategories of the discipline, i.e., analysis, conducting, ear-training, history, improvisation, music education, theory, etc.
- B. Instruction in Applied Music in activities such as:
 - Directing of large ensembles (e.g., Band, Choir, Orchestra)
 - Directing of small ensembles (e.g., Jazz Band)
 - Coaching of small ensembles (chamber music, jazz combos)
 - Opera production
 - Teaching private compositional, instrumental, and vocal lessons
 - Class piano

II. Scholarship/Professional Activity

Professional activities in music may be broken down into the following general areas (items are listed alphabetically and not prioritized):

Music Administration and Production

- Artistic Directorships and Music Directorships (often an adjunct function to the conducting of an ensemble)
 - Documentation of such activities may include programs, program notes, reviews (newspaper or electronic reviews), websites
- Stage Direction (such as Opera production)
 - Documentation of such activities may include programs evidencing such a directorship, recordings (DVD and Video), director's book

Music Advancement and Advocacy

- Consulting
 - Examples include boards, government agencies, professional organizations
- Leadership
 - Examples include leadership in groups or organizations and/or the production of concert series, festivals, master-classes, seminars, summer programs, workshops
- Recognition
 - Examples include achievements evidenced by awards, grants, and other honors

Music Assessment

- Adjudication
 - Examples include local, state, and national solo contests; ensemble contests, and festivals; evaluation of compositions
- Music criticism
 - Examples include book reviews, composition reviews, concert reviews program notes

Music Creation

- Music Commissioning
 - Documentation of such activities may be evidenced by articles and reviews, contracts, correspondence, world premiere program artifacts and world premiere recordings
- Music Composition (original works, transcriptions, arrangements, and new editions)
 - Documentation of such activities may be evidenced by public performances, articles and reviews, recordings, and scores (published or unpublished)
- Music Performance
 - Documentation of such activities may be evidenced by collaborative solo performances such as chamber ensembles and solo recitals, solo appearances with ensembles such as symphony orchestras, competitive/adjudicated solo performances, ensemble performances as ensemble member or conductor, and recording projects

Music Pedagogy

- Integration of music with other disciplines
 - Documentation of such activities may include books, computer programs, scripts from public presentations, websites
- Music technology
 - Documentation of such activities may include computer programs, recording anthologies, websites
- Pedagogical materials
 - Documentation of such activities may include learning packets, journal articles, textbooks
- Pedagogical presentations
 - Documentation of such activities may include learning packets from teaching workshops, listing of presentation in clinic programs and journals

Music Scholarship

- Publications
 - Documentation of such activities may include articles, books, chapters, editions, editorships, and papers
- Scholarly Presentations
 - Documentation of such activities may be evidenced by papers and presentations made at clinics, conferences, conventions, panels, seminars, and workshops

Categories of Evaluation for Professional Activity and Scholarship

Since many of the forms of scholarship listed above may function simultaneously as scholarship, teaching and service, the candidate will articulate the confluence of these categories. In addition, candidates will discriminate between three different qualitative types of scholarly activities:

- Category A: Scholarly activities that are peer reviewed and disseminated outside the university. “Peer review” here refers to a process by which an activity is accepted by one’s professional community to be of the highest caliber. Peer reviewers may be professional critics or other authors, publishers, performers and conductors, conference or adjudication event organizers, officers of professional association, or colleagues within the field who submit formal professional commentary. These kinds of activities include, but are not limited to:
1. Compositions or arrangements that are performed widely or by a significant ensemble and/or published
 2. Articles, books, CDs, and other materials that are accepted for publication and/or reviewed
 3. Ongoing professional activities that require peer review for admission and face continued and ongoing peer review in preparation for performances. Such positions include Music Directorships, ongoing professional ensemble memberships, professional Opera roles, Artistic Directorships
 4. Refereed journal articles or monographs
 5. Scholarly conference presentations that are published and peer reviewed
 6. Authoring of textbook chapters
 7. Editing of Critical Editions
 8. Review of and contribution to the State and National adopted curricula or accreditation standards
 9. Invited performances as conductor, recitalist, or soloist in venues of significance.
 10. Performances as a conductor, recitalist, or soloist of repertoire of significance, such as premieres or “landmark achievement” performances (i.e., major “non-standard” literature, performances involving requiring specialized scholarship)
 11. Articles in discipline-specific periodicals or other publications
 12. Production and performance of concerts that are publically and peer reviewed.

Category B: Scholarly activities that are not peer reviewed as defined above but may be of significant importance to the profession. These kinds of activities include, but are not limited to:

1. Scholarly conference presentations that are not published or peer reviewed
2. Compositions that are not published but may receive a local performance
3. Compositions/arrangements intended for public school ensembles
4. Service as Editor to a scholarly journal or textbook
5. Authoring publicly available reports
6. Contributions to regional, national, or international conferences
7. Contributions that influence state/regional/national field of music education
8. Invited clinics, adjudications, master-classes, workshops or scholarly activities presented in venues of significance
9. On and off-campus recitals or ensemble performances when their scope and repertoire is significant enough to qualify such a concert as “scholarship”¹
10. Reviews of new compositions, arrangements

Category C: Professional activities which cannot be considered to be formal scholarship but put the individual faculty member in the role of a “public intellectual.” These kinds of activities include, but are not limited to:

1. Reviewer/discussant/chair at a conference or public symposium
2. Pre-concert lectures, program notes or presentations to the general public
3. Adjudication, clinics, master-classes, or workshops presented as service to the community
4. Ongoing appointments to performing arts organizations such as membership in a symphony orchestra, choir, or opera company, and/or ongoing service as a church musician

III. Service

DOM faculty members will engage in the service to the university, to the music profession and to the community.

Traditional forms of university service include:

1. Participation as member of the university community
2. Serving on department or university committees
3. Chairing department or university committees
4. Participation and contribution to university governance
5. Academic advising
6. Directing Independent Study as needed
7. Facilitating senior projects and capstone recitals

¹ Such performances are non-peer reviewed concerts of significance.

Service to the profession, the community and even to the university may also be exhibited in a variety of other forms, often co-mingled with teaching and professional activity (as described above), specifically for the purpose of recruiting and retaining talented students in very specific areas in the DOM. These forms of service may include (but are not limited to):

1. Visiting state or regional K-12 schools to work with ensembles
2. Bringing PLU ensembles and students to K-12 schools for performance and recruiting
3. Contacting prospective students by phone and e-mail
4. Developing, participating in and administrating “recruiting workshops” carried on by the University such as the Honor Band, Chamber Music Workshop, and Orchestra Invitational.
5. Working with visiting guest ensembles or giving sample studio lessons to prospective students
6. Adjudicating solo and ensemble contests and competitions for public schools and organizations such as MENC, ASTA, and WMEA
7. Giving clinics at local and state festivals
8. Maintaining high visibility and service to local Youth Orchestras, Youth Choirs, etc.
9. Conducting all-state and honor ensembles
10. Organizing and administering contests, festivals and teaching workshops for various local, state, and national organizations, such as MENC or ASTA
11. Participating in professional organizations such as MENC, ACDA²
12. Serving on advisory boards for professional presenting and performance organizations, such as local symphonies, opera companies, and chamber music organizations.
13. Collaborating with faculty, students and alumni in concerts and recitals
14. Supporting colleagues and students by attending concerts and recitals
15. Serving as a “public intellectual” in clinics and workshops
16. Giving master-classes and other outreach teaching activities to “feeder programs”
17. Commissioning of new works
18. Premiering of new works³
19. Bringing unique programs and symposiums to the community and to the university
20. Facilitating public school and PLU collaborations

² “Professional Associations” in this case refer to scholarly, professional, and fraternal organizations whose principal aim is the advancement of the musical profession. Such organizations include (but are not limited to): ACDA (American Choral Director’s Association); ASTA (American String Teacher’s Association); MENC (Music Educators National Conference); Mu Phi Epsilon; Sigma Alpha Iota; WMEA (Washington Music Educator’s Association)

³ Such activities are also, of course, scholarship (indeed some of the highest level of scholarship in the music profession), but their service to composition colleagues and service to the music profession also qualify them for interpretation as service.

ASSESSMENT OF PROFESSIONAL ACTIVITY (SCHOLARSHIP) IN RELATIONSHIP TO THE RANK AND TENURE GUIDELINES

The DOM expects that scholarship/professional activity from each of these three categories will be ongoing for each faculty member, although the exact proportion of such activity is left to the individual faculty member's discretion. At the time of the third-year review, and at each point raise in rank (i.e., in achieving tenure, in promotion to Associate Professor, and in promotion to Professor), it is expected that the quality and prominence of the faculty member's scholarship/professional activity will increase.

ASSISTANT PROFESSOR: At the third-year review and at the Assistant Professor level, the music faculty shall meet the criteria listed in the faculty handbook:

- a. Shall have earned the terminal degree in the relevant field, or equivalent recognition or achievement. Exceptions may be made for persons newly appointed to the university faculty who are judged to be near completion of their degree.
- b. Shall have demonstrated competency as a teacher or shown promise of ability to teach at the university level.
- c. Shall have evidenced ability to do scholarly work.
- d. Shall have demonstrated or shown promise of responsible service to the university.

“Scholarly work” is often evidenced in the profession of music by the following:⁴

1. For all music faculty: Attendance at significant lectures, pedagogical conferences, performances, and professional meetings.⁵
2. For applied music faculty: Presentation of on-campus and off-campus concerts, festivals, lectures, master-classes, recitals, and workshops.⁶
3. For non-performing faculty: Demonstrated scholarly and professional promise through publication and/or presentation of ongoing work.⁷

⁴ While these activities are considered the norms of musical activity, music faculty should not be circumscribed by only these activities. They should be considered as the usual evidence of accomplishment, but are not to be used as a “checklist” or recipe. Individual faculty members are ultimately responsible for interpreting the weighting of their professional activities.

⁵ “Music Faculty” in this document refers to all full time tenure track appointments in the DOM.

⁶ “Applied Music Faculty” in this document refers to all full time tenure track appointments in the DOM whose primary responsibility is the teaching and production of applied music. Such positions are generally understood to include professorships in ensemble directions (such as Director of Bands, Choir, or Orchestra) and professorships in applied performance (such as flute, piano, violin, and voice).

⁷ “Non-Performing Faculty” in this document refers to full time tenure track appointments in the DOM whose primary responsibility is the teaching of non-performing elements of the music profession. Such positions are generally understood to include professorships in music education, composition, music technology, music history, music production, and musicology.

ASSOCIATE PROFESSOR: At the rank of Associate Professor and/or at the time of achievement of tenure, the music faculty shall meet the criteria listed in the faculty handbook:

- a. Shall normally have an earned doctorate. Justifiable exceptions may be equivalent recognition or achievement.
- b. Shall have demonstrated competency and continued growth as a teacher on the university level.
- c. Shall have evidenced a continued development in scholarship.
- d. Shall have evidenced influenced leadership in the academic development of the university.

“Continued development in scholarship” is often evidenced in the profession of music by the following:⁸

1. For applied music faculty: Presentation of concerts, festivals, lectures, master-classes, recitals, and workshops at a regional or state level, either by audition or invitation.
2. For applied music faculty: Production of recordings of greater than archival significance.
3. For composition faculty: Performances and/or commissions of original compositions and transcriptions of regional significance.⁹
4. For non-performing faculty: Published articles, books, compositions, editions, and/or presentations of national significance.

PROFESSOR: At the rank of Professor, the music faculty shall meet the criteria listed in the faculty handbook:

- a. Shall have an earned doctorate. Extraordinary exceptions may be equivalent recognition or achievement.
- b. Shall have established a record and reputation as an excellent teacher.
- c. Shall have evidenced a record of continual growth in scholarship.
- d. Shall have contributed distinct academic influence and leadership.

⁸ While these activities are considered the norms of musical activity, music faculty should not be circumscribed by only these activities. They should be considered as the usual evidence of accomplishment, but are not to be used as a “checklist” or recipe. Individual faculty members are ultimately responsible for interpreting the weighting of their professional activities.

⁹ “Composition faculty” in this document refers to all full time tenure track appointments in the DOM whose primary responsibility is the teaching of composition. Such positions are generally understood to include professorships in composition, but may sometimes include professorships in musicology and ethnomusicology.

”Continual growth in scholarship” is often evidenced in the profession of music by the following:⁷

1. For all music faculty: Contributions of distinct academic influence and leadership in the department and in the University.
2. For all music faculty (as appropriate by specific sub-discipline): Attendance and participation in significant lectures, pedagogical conferences, performances, and professional meetings.
3. For all music faculty: Service as an officer or board member of a national organization at either the national or state level.
4. For applied music faculty: Presentation of concerts, festivals, lectures, master-classes, recitals, and workshops at the national and/or international level.
5. For applied music faculty: Production of non-archival recordings for public consumption.
6. For composition faculty: Performances or commissions of original compositions or transcriptions of national and/or international significance.
7. For non-performing faculty: Published articles, books, compositions, editions by recognized publishers of national significance.

CONCLUSION

The Department of Music at Pacific Lutheran University recognizes its dual role in the University as a professional school granting degrees through the College of Professional Studies, and its role as part of the greater university, founded upon the tradition of the liberal arts. Faculty members who aspire to obtain tenure and promotion at PLU will demonstrate that they are equipped to function in an academic environment that is at once professionally specialized and coherently aligned to the mission of the University.

This document seeks to clarify many of the unique practices and professional norms of the DOM, to affirm the imperative for clear articulation of those practices and norms in the professional life of the music faculty, and to provide a framework whereby the general University community may appreciate the music faculty’s professional excellence and thoughtful engagement with teaching, scholarship, and service at Pacific Lutheran University.