

October 8, 2026

Dear members of the CAS PTE/PTR Committee:

I have reviewed Dr. Kyle Vanderburg's Promotion to Associate Professor of Practice Portfolio with respect to the Division of Performing Arts (DPA) PTE/PTR Guidelines. As Dr. Vanderburg notes, during the years in review his contract consisted of 75% teaching and 25% service without any expectation in research and creative activity. According to the guidance from Vice Provost Platt in the memo of September 8, 2026, and lacking approved language in the DPA PTE/PTR Guidelines regarding the evaluation of promotion portfolios for Professors of Practice, I have evaluated Dr. Vanderburg's Portfolio with regard to "proportional expectation consistent with the department's existing promotion standards for tenure-track faculty where appropriate." And, according to the same memo, I have viewed Dr. Vanderburg's "evidence of professional and creative accomplishments" as "evidence of professional standing, expertise, and ongoing engagement in the discipline."

Dr. Vanderburg presents an extremely compelling record of achievement as a teacher and program builder in music composition. His work includes development and implementation of the Bachelor of Music in Composition—being, as he noted, the first such degree in the Dakotas—along with a seven-semester composition sequence, composition juries, a dual capstone experience, recurring student-composer recitals, and a proposed composition minor that has been approved by NDUS for program exploration. Importantly, for the success of the program with regard to student recruitment and retention, Dr. Vanderburg has demonstrated significant success in establishing a culture of student engagement, community, and mutual support in the music composition studio, involving such entrepreneurial elements as a yearly published anthology of student works and the SCORE program, funded by an NDSU Foundation Centennial Grant, for providing composition students opportunities to be funded composers in residence for NDSU ensembles. Dr. Vanderburg has also developed innovative instructional approaches in music theory, the music freshman seminar, and music entrepreneurship. These accomplishments demonstrate sustained attention to curriculum, student development, and professional preparation.

Dr. Vanderburg outlines significant "evidence of professional standing, expertise, and ongoing engagement in the discipline," which substantially informed and strengthened his teaching and curricular creation effectiveness. During the review period, he produced an extensive body of original compositions and secured numerous juried performances at regional, national, and

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Department of Theatre Arts
NDSU Dept 2336 | PO Box 6050 | Fargo ND 58108-6050
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international conferences. His work has been selected for top-level music organizations and festivals including the College Music Society, International Clarinet Association, International Double Reed Society, Society for Electro-Acoustic Music in the United States, and the Association for Technology in Music Instruction. His work has also appeared on commercial and curated recordings. In addition, Dr. Vanderburg has presented refereed research on composition pedagogy and the creative process at regional and national professional conferences and has received repeated recognition from The American Prize in Composition, including multiple instances as national finalist, even one of which would represent an extremely impressive honor above the level of expectation for a promotion to full professor portfolio in music. All three of the external review letters reinforce the quality and impact of Dr. Vanderburg's evidence of standing in the field of music composition and teaching.

Dr. Vanderburg's classroom teaching record is likewise strong. Course evaluations reported in the portfolio are generally positive, with numerous ratings at or near the top of the scale, particularly in applied composition, theory, and related courses. Particularly significant is external recognition of teaching: Dr. Vanderburg received the NDSU OTL Innovation in Teaching Award in 2023 and was one of six recipients of the 2025-26 Peltier Innovation in Teaching Awards. The portfolio also documents peer evaluation, advising, curriculum development, and continued professional development. His advising extends beyond registration to sustained academic, artistic, and professional mentoring of composition students, and garnered a nomination for NDSU's Excellence in Academic Advising Award. Taken together, these materials provide exceptional evidence of the qualities identified in the DPA guidelines: high standards, clear and effective instruction, responsiveness to students, curricular improvement, positive collaboration, and meaningful advising.

In the area of service, Dr. Vanderburg has again demonstrated notable accomplishment. Dr. Vanderburg has served as Curriculum Lead and Transfer Credit Coordinator, represented NDSU in the NDUS Academic Discipline Group for Music, served in the Faculty Senate, participated in college committees and task forces, supported recruitment, and carried significant technology and web responsibilities for the Division of Performing Arts. His professional service is particularly distinguished: he has held leadership positions in the College Music Society Central Chapter, chaired regional conference programs, reviewed manuscripts and conference submissions, adjudicated composition competitions, served on the steering committee of the New York City Electroacoustic Music Festival, and contributed to nonprofit music organizations including the International Music Camp and the Fargo Moorhead Area Youth Symphonies. This record exceeds the DPA PTE/PTR Guidelines expectation of "consistent departmental and some university service activities as well as evidence of professional service and affiliations."

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Overall, Dr. Vanderburg's portfolio demonstrates a sustained pattern of excellence in teaching, and service, with especially significant accomplishments in developing composition education and culture at NDSU. His work has grown and strengthened the curriculum, expanded opportunities for students, contributed meaningfully to the professional composition community, and enhanced the visibility of the Challey School of Music. The breadth, quality, and external recognition of these accomplishments are consistent with proportional standards for promotion to Associate Professor, applied here to the context of promotion to Associate Professor of Practice according to Vice Provost Platt's guidance. I therefore recommend, without reservation, that Dr. Vanderburg be promoted to the rank of Associate Professor of Practice.

Sincerely,



Dr. Tyler Wottrich
Director, Challey School of Music
Professor of Piano and Collaborative Piano
Artistic Director, NDSU Chamber Music Festival
North Dakota State University

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