

Portfolio Cover Page for Promotion and Tenure 2026-27

DEMOGRAPHIC DATA:

Candidate Name: Kyle Vanderburg

Current Rank: Assistant Professor of Practice

Department/Tenure Unit: Performing Arts

College: Arts & Sciences

Current Academic Credential (e.g. PhD in Soil Science): DMA in Music Composition

Institution Degree Earned From: University of Oklahoma

REQUESTED ACTION:

☒ Promotion to the rank of: Associate Professor of Practice ☐ Request Tenure

☒ Department PTE criteria to be used for review (indicate approval date): 8/20

Promotion to Full Professor Candidate – Indicate record to be evaluated on:

☐ Work completed in the eight years immediately prior to 2026-27

☐ Entire post-promotion record

SPECIAL AGREEMENTS (Check if applicable):

☐ Prior Service Agreement (place in Section C) if not specified in appointment letter. *For faculty hired with tenure credit how prior work is considered must be specified in the appointment letter (NDSU Policy 352, 3.5.2).*

CANDIDATES SIGNED STATEMENT

I have reviewed the portfolio and believe it to be accurate, complete, current, and ready for review.



Signature

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C. Position Description/Special Agreements

I. Copies of all NDSU job descriptions

2021-22

Dr. Kyle Vanderburg
NDSU Challey School of Music

Dear Kyle:

We are pleased to offer you an appointment in the Challey School of Music in the Division of Performing Arts in the College of Arts, Humanities and Social Sciences at North Dakota State University (NDSU). Your position will be a nine-month non-tenure-track appointment at the rank of Assistant Professor of Practice.

The appointment is effective August 16, 2021, at an annual salary of \$36,000. If applicable, fringe benefits will be as provided by law and policy.

You are subject to the rules and policies of the North Dakota State Board of Higher Education and NDSU. (Most of these rules are in the NDSU Policy Manual at <http://www.ndsu.edu/policy/>.) These policies provide that your performance is subject to review on an annual basis, and continuation of your appointment is contingent upon satisfactory progress and requirements of NDSU.

You agree and do hereby assign to North Dakota State University [NDSU] all right, title and interest in any NDSU invention defined in Policy 190 made in furtherance of my university responsibilities and/or with the use of university resources. You agree to comply with the provisions of Policy 190, and affirm that you have not and will not enter into any agreement creating IP/patent obligations in conflict with this agreement.

Your appointment does not earn credit toward tenure, and it is limited to a one-year term without any expectation of routine annual renewal. Your position may be renewed annually at the discretion of available funding and may be renewed up to a maximum of six years contingent on the approval of the head of your academic unit.

Your appointment does not include any of the supplementary responsibilities assumed by faculty members such as conducting research or securing outside funding. Your teaching, research, and service responsibilities are determined by the Challey School of Music and are subject to change based on the needs of the Department and/or College. Initially, these responsibilities will be to teach 12 classroom contact hours or 18 applied/ensemble contact hours per week, or, as is likely, a mixture of the two. This teaching load may be offset as agreed by duties to include administrative oversight and implementation of technology needs for the CSoM and/or DPA. Typical faculty service duties are expected, as is contributing to a collegial and mutually-supportive environment at all times and with all constituencies. These responsibilities may change as a result of periodic evaluations and goal setting, and as these changes are incorporated as a part of your appointment with NDSU. Your specific teaching responsibilities in the 2021-22 academic year will be assigned during the summer, and will consist of classroom teaching, applied teaching, and technology duties in the formulas described above.

New Faculty Orientation and faculty development sessions are scheduled for August of 2021. Please plan to attend. You will receive more detailed information prior to these events.

Please confirm your acceptance of this appointment by signing and dating the agreement and returning it to John Miller. State law requires faculty and lecturers to sign and file with the NDSU the attached oath prior to beginning their duties. Finally, please note that this offer is contingent on proof of eligibility to work in accordance with federal law.

Dr. Kyle Vanderburg
Page 2 of 2

This letter represents our complete agreement and replaces all prior written or oral agreements. If there is any term or provision that you feel should be a part of this contract, you need to have this letter revised so that it is included or it will not be part of your contract. (Please discuss its inclusion with the unit head before signing and returning this letter as its addition must be agreed to by the University.) The reason for this is to avoid any misunderstanding in the future about what was promised and accepted between us.

Sincerely,

Director, DPA _____ Date _____

I accept the appointment offered above.


 Kyle Vanderburg 6/7/21
Date

Dean, AH&SS	Date
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2022-23, 2023-24

DocuSign Envelope ID: 21EB2625-C962-41C1-B0AE-DAA66C206637

North Dakota State University Faculty Position Description

Academic Year: 2022-2023

EMPLID: 8005894

First Name: Kyle

Last Name: Vanderburg

College: AH&SS

Department: Challey School of Music

All NDSU faculty are subject to the rules and policies of North Dakota State Board of Higher Education, NDSU, the college, and their respective department or unit. These policies provide that performance as a faculty member is subject to review on an annual basis.

Responsibilities for teaching, advising, research, scholarly, and creative activities, are determined by the Department and are subject to change based on the needs of the department and/or college. For this academic year, these responsibilities will be:

Teaching and Advising Activities:

Indicate % Effort: 75

List Activities:

1. Applied studio teaching
2. Classroom teaching
3. Advising studio majors and other majors as necessary
4.
5.

Research/Scholarly/Creative Activities:

Indicate % Effort: 0

List Activities:

1.
2.
3.
4.
5.

Service and Other Activities:

Indicate % Effort: 25

List Activities:

1. Technology and Composition coordination
2. Professional service organizations
3. Campus service (committees, etc.) as desired
4. Area, CSoM, and DPA participation and ad hoc committees
5. Recruitment

Administration:

Activity regarding management and/or coordination of programs/activities for a department, college/school, or university.

Indicate % Effort: 0

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North Dakota State University Faculty Position Description

Academic Year: 2022-2023

List Activities:

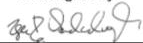
1.
2.
3.
4.

Total % Effort: 100

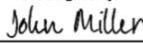
In addition, all faculty are expected to act professionally in their interactions with others including contributing to an environment of respectful and productive working relationships with those with whom the person interacts, and making good faith efforts to resolve differences constructively.

Reviewed and approved by:

Faculty Member

DocuSigned by:

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Department/Division Chair/Head

DocuSigned by:

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College Dean

DocuSigned by:

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2024-25

DocuSign Envelope ID: 08D2AF23-B600-4E12-9708-CFF670AA5DDF

North Dakota State University Faculty Position Description

Academic Year: 2024-2025

EMPLID: 8005894

First Name: Kyle

Last Name: Vanderburg

College: CAS

Department: Challey School of Music

Appointment: 9-month

Allocation of Effort: 75% Teaching, 0% Research, 0% Extension, 0% Administration, 25% Service

All NDSU faculty are subject to the rules and policies of North Dakota State Board of Higher Education, NDSU, the college, and their respective department or unit. These policies provide that performance as a faculty member is subject to review on an annual basis.

Responsibilities for teaching, advising, research, scholarly, and creative activities, are determined by the Department and are subject to change based on the needs of the department and/or college. For this academic year, these responsibilities will be:

Teaching and Advising Activities:

Indicate % Effort: 75

List Activities:

1. Applied studio teaching
2. Classroom teaching
3. Advising studio majors and other majors as necessary
4.
5.

Research/Scholarly/Creative Activities:

Indicate % Effort: 0

List Activities:

1.
2.
3.
4.
5.

Service and Other Activities:

Indicate % Effort: 25

List Activities:

1. Technology and Composition coordination
2. Professional service organizations
3. Campus service (committees, etc.) as desired
4. Area, CSoM, and DPA participation and ad hoc committees
5. Recruitment

Administration:

DocuSign Envelope ID: 08D2AF23-B600-4E12-9708-CFF670AA5DDF

North Dakota State University Faculty Position Description

Academic Year: 2024-2025

Activity regarding management and/or coordination of programs/activities for a department, college/school, or university.

Indicate % Effort: 0

List Activities:

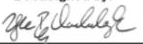
1.
2.
3.
4.

Total % Effort: 100

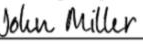
In addition, all faculty are expected to act professionally in their interactions with others including contributing to an environment of respectful and productive working relationships with those with whom the person interacts, and making good faith efforts to resolve differences constructively.

Reviewed and approved by:

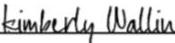
Faculty Member

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Department/Division Chair/Head

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College Dean

DocuSigned by:

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2025-26

Docusign Envelope ID: BCF75813-D521-4E4E-B6CC-068116E0E649

North Dakota State University Faculty Position Description

Academic Year: 2025-2026

EMPLID: 8005984 First Name: Kyle Last Name: Vanderburg
College: Arts and Sciences Department: Challey School of Music
Appointment: 9-month
Allocation of Effort: 75% Teaching, 0% Research, 25% Service

All NDSU faculty are subject to the rules and policies of the North Dakota State Board of Higher Education, NDSU, the college, and their respective department or unit. These policies provide that performance as a faculty member is subject to review on an annual basis.

Responsibilities for teaching, advising, research, scholarly, and creative activities are determined by the Department and are subject to change based on the needs of the department and/or college. For this academic year, these responsibilities will be:

Teaching and Advising Activities: Maintain excellence as an instructor in all courses taught and engage in successful advising of undergraduate students.

Indicate % Effort: 75%

List Activities:

1.	Applied studio teaching
2.	Classroom teaching
3.	Advising studio majors and other majors as necessary
4.	
5.	

Research/Scholarly/Creative Activities:

Indicate % Effort: 0%

List Activities:

1.	
2.	
3.	
4.	

Service and Other Activities: Contribute to the governance of the Department, the College, and the University.

Indicate % Effort: 25%

List Activities:

1.	Technology and Composition coordination
2.	Professional service organizations

List Activities: 1. Technology and Composition coordination 2. Professional service organizations 3. Campus service (committees, etc.) as desired 4. Area, CSOM, and DPA participation and ad hoc committees 5. Recruitment

DocuSign Envelope ID: BCF75813-D521-4E4E-B6CC-068116E0E649

North Dakota State University Faculty Position Description

Academic Year: 2025-2026

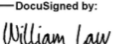
In addition, all faculty are expected to act professionally in their interactions with others including contributing to an environment of respectful and productive working relationships with those with whom the person interacts and making good faith efforts to resolve differences constructively.

Reviewed and approved by:

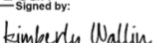
Faculty Member

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Department/Division Chair/Head

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Kimberly Wallin, Dean

Signed by:
 07/02/2025
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2. Prior service agreements for the candidate on a tenure-track appointment (if applicable)

N/A

3. Previous consideration for promotion and/or tenure (if applicable)

N/A

D. Academic Background

1. Degrees

Bachelor of Arts, Drury University. Music; minor in Global Studies, 2009

Master of Music, University of Oklahoma. Music Composition, 2011

Doctor of Musical Arts, University of Oklahoma. Music Composition, 2014

Advisor: Marvin Lamb, DMA

2. Post-Doctoral or other Educational Experiences

Graduate Certificate, North Dakota State University. Publishing, 2021

3. Licenses or certifications with issuing states or organizations

None

E. Academic Experience/Employment History

I. Academia

University of Oklahoma, Norman, Oklahoma. 2009–14.

Graduate Research Assistant, Music IT.

University of Oklahoma, Norman, Oklahoma. 2014–16.

Instructor, Music in General Studies.

Randall University (formerly Hillsdale Free Will Baptist College), Moore, Oklahoma. 2015.

Adjunct Faculty, Music Theory.

Rose State College, Midwest City, Oklahoma. 2015.

Adjunct Faculty, Audio Technology. (per-course sabbatical replacement)

University of Oklahoma, Norman, Oklahoma. 2016–17.

Lecturer, Music in General Studies, Music Theory, Music Composition.

North Dakota State University, Fargo, North Dakota. 2017–21.

Part-time Academic Staff, Music.

Valley City State University, Valley City, North Dakota. 2018–21.

Adjunct Instructor, Music Composition.

Coordinator, Music Composition Certificate.

North Dakota State University, Fargo, North Dakota. 2021–present.

Assistant Professor of Practice, Music Composition, Music Theory, Music Entrepreneurship.

Concordia College, Moorhead, Minnesota. 2025.

Adjunct Instructor of Music, Audio Technology. (Per-course Sabbatical Replacement)

2. Government

None

3. Industry

NoteForge LLC, Fargo, North Dakota. 2010–present.

Founder and Director

Liszt LLC, Fargo, North Dakota. 2026–present.

Founder and Director

F. Statement of Context

During my appointment as Assistant Professor of Practice, I have worked to create systems and ecosystems that foster and encourage musical creation through teaching, curriculum, and infrastructure. Throughout the evaluation period, my assigned workload consisted of 75% teaching and 25% service, with no assigned research/creative activity component. The primary responsibility of this position has been the development and advancement of music composition at NDSU, with additional responsibilities in technology oversight and teaching supported classes.

Prior to 2021, composition opportunities at the Challey School of Music consisted of two irregularly-scheduled upper-division courses in composition which resulted in a half-dozen meetings per semester with a professional composer living in Minneapolis. Public composition recitals were occasional results of these courses, but there were no attainable credentials and few opportunities for students to interact with a group of peer composers.

Successful music composition relies on expectations, setting them and then meeting them in unexpected ways. Expectations rely on shared experiences. Shared experiences require a community.

Composition instruction at NDSU now includes a Bachelor of Music in Composition degree (the first in the Dakotas); a lesson sequence available for vocational pursuit or enrichment for all music students; a regular recital of student works; summative assessments through semesterly composition juries; and a dual capstone experience in the form of a recital of original music and the creation of a substantial work. A proposed minor in music composition, designed as a value-added credential for current and prospective students, has been granted program exploration approval by the university system and will be submitted for full approval next year.

Creating a new program is both curricular and cultural, and I have had the unique opportunity at NDSU to develop that culture deliberately. Our music composition culture is driven by the belief that compositions should have a life beyond the studio and classroom. Students are encouraged not only to create new works, but also to share, publish, perform, and disseminate them. To that end, studio initiatives include Northern Harmony, an annual anthology of music by NDSU composers; a recognition program that presents a Composer Pin to composers after their first composition performance on an NDSU stage; the Fargo Composers Press, an experiment in self-publishing music; and Student Composer Opportunities for Resident Ensembles (SCORE), a pilot program funded by an NDSU Foundation Centennial Grant which commissions Challey School of Music students to write new works and become composers in residence of NDSU ensembles.

Collectively, these initiatives were designed not only to improve the educational experience of current students, but also to create a visible and sustainable composition program capable of recruiting and retaining future students.

These efforts appear to be working. NDSU student composers have had non-NDSU performances, have scored documentaries, have arranged marching band shows, have sold music, and have received performance royalties through the same professional licensing systems used by working composers. These initiatives are becoming self-perpetuating. Studio culture is increasingly affirming and inclusive, and enrollment in composition lessons semester-to-semester shows stability or growth. Composers make up approximately 5% of the undergraduate music major population; my aim is 10% (programs above this percentage begin to have problems finding performers).

To teach composition in general, and specifically to teach it with the structural emphases on producing works and publishing music as we do at NDSU, requires an active creative practice. This creative practice has been central to my teaching. Students benefit from having a professional model who is actively engaged in the profession: this allows studio instruction to be informed by current artistic practice. I have remained active as both a composer and researcher in composition pedagogy. My creative work spans performing forces from solo piano to orchestra, and includes electronic works incorporating prerecorded sounds, live computer processing, and audience cell phones. These works have been performed at NDSU, across the United States, and abroad as part of festivals and conferences. I have presented research on composition pedagogy at regional and national conferences as part of my continued effort to strengthen the teaching of composition.

My other teaching responsibilities have included courses in music theory, research, music entrepreneurship, and music support courses. For the last three years of this appointment, I have taught Music Theory I and Skills for Academic Success, both courses designed for first-semester freshmen. This combination created opportunities to reinforce effective study habits, musicianship, and a sense of belonging within the Challey School of Music during students' transition to collegiate study. I have taught Music Entrepreneurship regularly since my adjunct appointment in 2017, and its current iteration combines required assignments with student-selected projects to give students greater agency in their vocational development.

I have approached service in much the same way. As teaching required the creation of educational and creative ecosystems, service has also focused on creating institutional systems

that reduce friction and create space for musical creativity. Given my charge to develop music composition, much of my service has emphasized program development, technology, and curriculum implementation rather than traditional committee assignments.

My service to the division of performing arts includes substantial work in technology, overseeing all aspects of our computing and livestreaming capabilities not handled by IT. I have served as the primary point of contact for technology issues within the Challey School of Music, supporting faculty, staff, and students in the day-to-day operation of the school. Administrative technology projects have similarly focused on reducing administrative burden while improving access to information for students, faculty, and staff.

Starting in 2025, I inherited curriculum management duties for music. In addition to evaluating transfer credits and maintaining course rotations, I have worked with admissions, advising, and registration to remove friction in admitting and advising students. I regularly work with offices across campus to identify and remove administrative barriers that prevent students, staff, and faculty from focusing on learning, teaching, and artistic work.

My professional service has focused primarily on supporting peer review and strengthening the organizations that sustain collegiate music and contemporary composition. This service includes various reviewer and officer roles within the College Music Society's Central Chapter, program reviewer for the Association for Technology in Music Instruction, and paper reviewer for the International Computer Music Conference. I serve as a member of the steering committee of the New York City Electroacoustic Music Festival and as a voting member of the International Music Camp's US Corporation.

Over the past five years, I have come to believe that students can learn composition in a classroom, but they become composers by participating in a community that expects and supports creation, performance, publication, and professional engagement. That kind of culture grows through imitation rather than instruction. My work throughout this appointment has focused on creating and sustaining the conditions in which that culture can flourish. Professional lives as composers, performers, educators, engineers, historians, or scientists don't begin after graduation. They begin at NDSU.

G. Teaching, Advising, Extension, Outreach, and Curriculum Development

I. Courses taught and student ratings

No student ratings were reported to the candidate for courses marked with an asterisk.

Term	Course No.	Course Title	Credits	% Responsibility	Enrollment	Course Survey Response Rate	Mean Scores								
							Q1: Instructor provided well-defined course objectives.	Q2: Instructor provided clear & well-organized content, materials.	Q3: I understood how my grades were assigned in this course.	Q4: I met or exceeded the course objectives given for this course.	Q5: Instructor was available to assist students outside of class.	Q6: Instructor provided feedback to me in a timely manner.	Q7: Instructor provided relevant feedback that helped me learn.	Q8: Instructor set and maintained high standards.	Q9: The physical environment was conducive to learning.
26S	MUSC 494	Individual Study (Entrepreneurship)	3	100	1	*									
26S	MUSC 494	Individual Study (Comp Capstone)	1	100	1	*									
26S	MUSC 473	Supplementary Applied Study	1	100	2	*									
26S	MUSC 466	Applied Composition	1	100	2	*									
26S	MUSC 385	Music Entrepreneurship	3	100	20	20%	4	4	4	4	4	4	4	4	3.75
26S	MUSC 366	Applied Composition	1	100	2	*									
26S	MUSC 273	Supplementary Applied Study	1	100	1	*									
26S	MUSC 266	Applied Composition	1	100	3	*									
26S	MUSC 166	Applied Composition	1	100	5	*									
25F	MUSC 494	Individual Study (Comp Capstone)	1	100	1	*									
25F	MUSC 480	Recital	1	100	2	*									
25F	MUSC 473	Supplementary Applied Study	1	100	2	*									
25F	MUSC 466	Applied Composition	1	100	2	*									
25F	MUSC 366	Applied Composition	1	100	1	*									
25F	MUSC 273	Supplementary Applied Study	1	100	2	*									
25F	MUSC 266	Applied Composition	1	100	5	*									
25F	MUSC 189	Skills for Academic Success	1	100	19	47%	4.22	3.56	4.44	4.33	4.67	3.89	4.33	3.89	4.22

25F	MUSC 173	Supplementary Applied Study	1	100	1	*									
25F	MUSC 166	Applied Composition	1	100	3	*									
25F	MUSC 130	Theory and Analysis I	3	100	41	41%	4.24	4	4.65	4.47	4.65	4.35	4.41	4.12	3.53
25S	MUSC 166	Applied Composition	1	100	4	*									
25S	MUSC 266	Applied Composition	1	100	2	*									
25S	MUSC 366	Applied Composition	1	100	4	*									
25S	MUSC 373	Supplementary Applied Study	1	100	2	*									
25S	MUSC 385	Music Entrepreneurship	3	100	22	14%	5	3.67	5	5	4.33	3.67	3.67	3.67	3.67
25S	MUSC 466	Applied Composition	1	100	1	*									
25S	MUSC 473	Supplementary Applied Study	1	100	1	*									
25S	MUSC 480	Recital	1	100	1	*									
25S	MUSC 494	Individual Study (Comp Capstone)	1	100	1	*									
25S	MUSC 494	Individual Study (Music Tech)	1	100	1	*									
25S	MUSC 748	Music Bibliography and Research	2	100	3	*									
25S	MUSC 794	Practicum (Music Theory Pedagogy)	1	100	2	*									
24F	MUSC 130	Theory and Analysis I	3	100	33	24%	4.38	4	4.5	4.5	4.43	3.75	4.13	4.38	4.13
24F	MUSC 166	Applied Composition	1	100	1	*									
24F	MUSC 189	Skills for Academic Success	1	100	21	19%	4.25	3.75	4.25	4.25	4	4.25	4.25	4	3.75
24F	MUSC 266	Applied Composition	1	100	3	*									
24F	MUSC 273	Supplementary Applied Study	1	100	1	*									
24F	MUSC 331	Instrumental Arranging	2	100	19	11%	4	3.5	4	4.5	3	1.5	1.5	1.5	1
24F	MUSC 366	Applied Composition	1	100	5	*									
24F	MUSC 373	Supplementary Applied Study	1	100	2	*									
24F	MUSC 466	Applied Composition	1	100	1	*									
24F	MUSC 473	Supplementary Applied Study	1	100	1	*									
24F	MUSC 494	Individual Study (Comp Capstone)	1	100	1	*									
24S	MUSC 166	Applied Composition	1	100	2	*									
24S	MUSC 266	Applied Composition	1	100	7	43%	5	5	5	4.67	5	5	5	5	5
24S	MUSC 273	Supplementary Applied Study	1	100	2	*									
24S	MUSC 366	Applied Composition	1	100	2	*									
24S	MUSC 373	Supplementary Applied Study	1	100	1	*									
24S	MUSC 385	Music Entrepreneurship	3	100	20	25%	4.2	4.8	4.6	3.8	4.2	3.8	4.2	4	4
24S	MUSC 494	Individual Study	2	100	1	*									
24S	MUSC 793	Individual Study/Tutorial	2	100	2	*									
24S	MUSC 794	Practicum	1	100	3	*									
23F	MUSC 130	Theory and Analysis I	3	100	37	22%	4.78	4.67	4.88	4.75	5	4.67	4.89	4.44	4.71
23F	MUSC 166	Applied Composition	1	100	3	*									
23F	MUSC 189	Skills for Academic Success	1	100	26	27%	5	5	5	4.86	5	5	5	5	4.71
23F	MUSC 266	Applied Composition	1	100	6	50%	5	4.67	5	5	4.33	5	5	4.67	5
23F	MUSC 273	Supplementary Applied Study	1	100	1	*									
23F	MUSC 366	Applied Composition	1	100	1	*									
23F	MUSC 373	Supplementary Applied Study	1	100	1	*									
23F	MUSC 466	Applied Composition	1	100	2	*									
23F	MUSC 794	Practicum	1	100	3	*									
23S	MUSC 166	Applied Composition	1	100	5	60%	4.67	4.33	4.67	5	4.33	4.67	4.67	4.33	5
23S	MUSC 266	Applied Composition	1	100	5	20%	5	5	5	5	5	5	5	5	5
23S	MUSC 273	Supplementary Applied Study	1	100	1										
23S	MUSC 354	Woodwind Methods II	2	33+	7	14%	5	5	5	5	4	5	5	5	5
23S	MUSC 385	Music Entrepreneurship	3	100	19	42%	4	3.86	4.14	4.14	4.29	3.86	4	3.86	3.71
23S	MUSC 466	Applied Composition	1	100	1	*									
23S	MUSC 473	Supplementary Applied Study	1	100	1	*									
23S	MUSC 480	Recital	1	100	1	*									
23S	MUSC 494	Individual Study	1	100	1	*									
23S	MUSC 748	Music Bibliography/Research Meth.	2	100	9	33%	4.33	4.33	5	5	4.67	4.33	4.67	4	5
22F	MUSC 189	Skills for Academic Success	1	100	28	32%	4.67	4.44	4.89	4.78	4.56	4.67	4.33	4.44	3.67
22F	MUSC 266	Applied Composition	1	100	4	50%	4	4	4	4	4.5	4.5	4.5	4.5	4.5
22F	MUSC 273	Supplementary Applied Study	1	100	2	*									
22F	MUSC 331	Instrumental Arranging	2	100	18	22%	4.25	4.25	4.25	4	4.25	4	4.25	4	4.25
22F	MUSC 466	Applied Composition	1	100	1	*									

22F	MUSC 473	Supplementary Applied Study	1	100	1	*									
22F	MUSC 494	Individual Study	3	100	1	*									
22F	MUSC 731	Applied Study	1	100	2	100%	4.5	4.5	4	4.5	5	5	4.5	4.5	4
22F	MUSC 789	DMA Thesis (I)	1	100	4	75%	4.33	4.33	5	4.67	5	5	5	4.33	5
22F	MUSC 789	DMA Thesis (II)	1	100	8	50%	4.75	4.25	5	5	4.75	4.25	4.5	4.25	5
22F	MUSC 794	Practicum	1	100	4	25%	5	5	5	5	5	5	5	5	5
22U	MUSC 731	Applied Study	1	100	1	*									
22S	MUSC 166	Applied Composition	1	100	4	*									
22S	MUSC 266	Applied Composition	1	100	7	29%	5	5	5	5	5	5	5	4.5	5
22S	MUSC 354	Woodwind Methods II	2	33†	11	27%	4.67	4.67	4.67	4.67	4.67	4	4.67	4.67	4.67
22S	MUSC 366	Applied Composition	1	100	1	*									
22S	MUSC 373	Supplementary Applied Study	1	100	1	*									
22S	MUSC 385	Music Entrepreneurship	3	100	9	44%	4.75	4.5	4.75	4.75	4.75	4.5	4.5	4.5	3.75
22S	MUSC 441	Symphonic Literature	2	100	3	33%	5	5	5	4	5	5	5	5	5
22S	MUSC 466	Applied Composition	1	100	1	*									
22S	MUSC 641	Symphonic Literature	2	100	6	*									
22S	MUSC 731	Applied Study	1	100	1	*									
22S	MUSC 748	Music Bibliography/Research Meth.	2	100	8	25%	5	4.5	5	4.5	5	5	5	5	5
21F	MUSC 166	Applied Composition	1	100	6	50%	4	4.33	4	4	4.33	4.67	4.67	4.33	4.33
21F	MUSC 189	Skills for Academic Success	1	100	22	45%	4	4.3	4.6	4.6	4.4	4.1	3.9	3.5	3.9
21F	MUSC 266	Applied Composition	1	100	1	*									
21F	MUSC 366	Applied Composition	1	100	1	*									
21F	MUSC 373	Supplementary Applied Study	1	100	1	*									
21F	MUSC 385	Music Entrepreneurship	3	100	15	40%	4.33	4.33	4.83	4.83	4.33	4	4.67	4	4.33
21F	MUSC 466	Applied Composition	1	100	1	*									
21F	MUSC 794	Practicum	1	100	7	57%	4.75	5	5	4.75	4.75	5	5	4.75	5

† Responsibilities for MUSC 354 comprise the bassoon unit of Woodwind Methods 2.

2. Quality of teaching

2.a. Department Chair Evaluation

Evaluations from department chairs regarding teaching are included in the annual reviews in Section M. In addition, my appointment as Assistant Professor of Practice was renewed through successive one-year contracts. Continued appointment therefore required annual decisions to renew my employment, providing an additional institutional indication of satisfactory performance in my teaching assignment.

2.b. Peer Evaluations

Peer Teaching Observation, Kyle Vanderburg

Class: Instrumental Arranging

Date of Observation: 9/4/2026

I observed a typical class in Instrumental Arranging for Kyle Vanderburg on September 4, 2026. The class is a required component as part of the Instrumental Music Education curriculum and is taught on a rotation of every other year. As a result, the class is slightly larger and had approximately 15-20 students in the class.

Dr. Vanderburg essentially jumped right into the topic, which was a continuation of a discussion of copyright regulations as it applies to arranging and, by transfer, to music education. This included such complex issues as the relationship of the organizations of ASCAP and BMI to copyright and how students might know more. From there, Dr. Vanderburg utilized hypothetical case studies using familiar material (in this case, the music from Nintendo's Super Mario Brothers and the potential restrictions on its use) that would be of interest to the students.

It was evident almost immediately that the class was engaged with the instructor on the class material. The relationship was comfortable and casual, with Dr. Vanderburg engaging the students in a "now what" method of teaching. In addition, this clearly generated questions on the part of the class that were related closely to the material.

An interesting technique that was used was the division of the class into smaller groups, who were then tasked with answering specific questions related to the case study. They then responded when they addressed the problem. I found this to be especially effective; students were not required to reason the problem out independently but rather talked it through and found a group solution. As the class progressed, the class morphed from smaller groups to a collective group in which they addressed the issues that appeared because of the discussion. I found this to be a highly effective teaching technique; students clearly internalized the concepts that were desired and transferred them to other situations—easily the most desirable solution.

In summary, I found Dr. Vanderburg to be a highly effective classroom teacher. His methods engage the students in new ways and cause me to want to know more about the topic, which is the most desirable outcome!

Respectfully Submitted,
Warren Olfert, Ph.D.
Professor Emeritus of Music
North Dakota State University

NDSU NORTH DAKOTA STATE UNIVERSITY

Statement reviewing the quality of teaching in Dr Kyle Vanderburg's composition studio:

My role as director of percussion studies in the Challey School of Music at NDSU allowed me to directly assess the effectiveness of Dr Vanderburg's composition teaching through the impact on my percussion studio.

Three of my percussion students were enrolled in Dr Vanderburg's composition studio and were actively composing music for percussion and other instruments. Some of these composition projects were works with which I became quite familiar, and I was able to follow their development from beginning ideas to polished performance pieces.

In observing Dr Vanderburg's composition teaching, I note that his methods allowed the students wide latitude stylistically. However, I also felt the students were aware of the necessary parameters (rules) which would be beneficial to the eventual performers of their music.

The percussion playing composition students have been excellent performers who enjoyed working on complex and challenging music. That these percussion/composition students have successfully composed technically and musically complex music is also true. I enjoyed working with the percussion students on these difficult pieces of music – and I was constantly amazed at their complexity and the creativity displayed.

Regarding performances, I found the composition studio recitals/concerts to be showcases of musical exploration and growth. Additionally, these events are entertaining and enjoyable and allow the audience to experience in person the accomplishments of the composition students.

Dr Vanderburg has achieved what I believe is a good and sensible balance with his composition students. On one hand, he encourages them their creativity and allows them freedom to experiment with their music - and to consider themselves true composers. At the same time, I feel he mentors the students and makes sure they understand the challenges of composition as a profession - and the challenges they face outside the university setting. All of this without stifling the creativity and enthusiasm of the students.

As a studio teacher, there was satisfaction in hearing my students practice and perform music they had composed - certainly the students felt their own satisfaction as well.

Dr Vanderburg's effectiveness in teaching and mentoring students through the composition process clearly contributed and to the success of the students in his studio and in mine.

Thank you,



Sigurd Johnson
Associate Professor, Emeritus
Challey School of Music

DIVISION OF PERFORMING ARTS

Department of Theatre Arts
NDSU Dept 2336 | PO Box 6050 | Fargo ND 58108-6050
701.231.8725 | www.ndsu.edu/performingarts

Challey School of Music
NDSU Dept 2334 | PO Box 6050 | Fargo ND 58108-6050
701.231.7932 | www.ndsu.edu/performingarts

September 11, 2026

To Whom It May Concern,

I am writing in support of the promotion of Dr. Kyle Vanderburg to the position of Associate Professor of Practice at North Dakota State University. I have known Kyle since August 2023, when I was appointed Instructor of Bassoon for the Challey School of Music. In that time, he was a vital mentor, collaborator, and colleague.

Dr. Vanderburg works tirelessly to create opportunities for all students in the music program, including his robust studio of composition students. He provides vital experiences for emerging composers' growth, helping them develop into strong professionals in their field. His students have unique educational opportunities, including presenting their work at student composer recitals, attending conferences, and being highlighted at other public performances. Dr. Vanderburg provides meaningful educational opportunities by serving as a liaison between the Challey School of Music faculty and his students, pairing professional performers with emerging composers at NDSU. His students' works have been performed at important college events, including the Challey School of Music's Annual Woodwind Day. They have also had compositions performed at the International Double Reed Society conference and regional College Music Society conferences.

One of Dr. Vanderburg's unique talents is crafting real-life learning and practical materials for his students. One prime example of this is the Fargo Composers Press. Dr. Vanderburg facilitates this student-run publishing organization. This work teaches students about marketing and self-publishing, increasingly important skills in the digital world. Furthermore, Dr. Vanderburg creates effective, comprehensive course materials for music theory and composition classes. His work is guided by a constant quest for further knowledge in the areas he teaches and a desire to continually grow as a professional. I have used his publication, *Instrumental Arranging*, on several occasions in my work as a composer and arranger. He also curates an extensive database of sources for student composers to advance their skills and knowledge on the NDSU Composition website.

Finally, I believe his greatest strength is his mentorship of students. He challenges them to create projects they are passionate about. I have been consistently impressed with his students' work, which has included major symphonic works beyond the typical level of undergraduate students. His ability to guide students along these paths shows incredible dedication. For these reasons, I offer my full support for Dr. Kyle Vanderburg's promotion to Associate Professor of Practice at North Dakota State University.

Sincerely,



Martin J. Van Klompenberg, DMA
Instructor of Bassoon, North Dakota State University
m.vanklompenberg@ndsu.edu
(269) 217-5649

3. Curriculum development

3.a. Contributions in Curriculum Development.

Program Development

Upon appointment, composition instruction at NDSU consisted of individual instruction through a limited upper-division lesson sequence. The following initiatives were developed to create a comprehensive curriculum and studio culture supporting recruitment, retention, professional development, and public dissemination of student work.

BMus Composition Curriculum

Developed and implemented the Bachelor of Music in Composition degree program, the first such degree offered in the Dakotas. Prepared materials resulting in NASM Plan Approval for the program and coordinated curricular development, assessment planning, and accreditation documentation.

Composition Lesson Sequence

Reconfigured the existing composition lesson sequence (two semesters for upperclassmen) into a seven-semester progressive course of study spanning the undergraduate degree. The revised sequence provides structured development in compositional technique, creative practice, professional skills, and portfolio development throughout the undergraduate curriculum.

Composition Minor

Developed and proposed a minor in music composition to provide structured study in composition for students across the music curriculum. Led program development, curriculum design, and proposal preparation. Received Program Exploration approval from North Dakota State University and the North Dakota University System; the program request is currently submitted for approval.

Composition Capstone

Developed a capstone experience for the BMus Composition degree. The capstone integrates a public recital of original compositions with the creation and documentation of a work of extended scope as a culminating demonstration of compositional study.

Composition Juries

Instituted semester-end juries for composition students to parallel performance juries in applied music study. Composition juries take the form of a miniature thesis defense, affording students

the opportunity to discuss their music, creative process, and artistic decisions in a formal evaluative setting.

Composition Recitals

Established recurring student composer recitals as a regular component of the composition curriculum, creating a public forum for the performance and discussion of student works. The series provides students with opportunities to collaborate with performers, prepare works for public presentation, and develop experience in artistic production and concert organization.

Composition Curriculum and Student Culture

Composition Studio Values

Developed and implemented a set of shared composition studio values emphasizing artistic productivity, collaboration, professional development, and mutual support. These values are reinforced through written statements, studio traditions, and physical artifacts that promote community-building and student engagement.

Northern Harmony

Designed and produced *Northern Harmony*, an annual anthology of scores by NDSU faculty and student composers. The anthology serves as both a publication venue and an instructional tool, providing students experience with score preparation, music licensing, copyright, and the professional dissemination of original creative work.

Composer Pins

Designed and produced enamel pins awarded to composers upon the first performance of an original work on an NDSU stage. The program serves as a studio tradition recognizing creative achievement and encouraging the public dissemination of new music. Composer Pins are available to students, faculty, alumni, and guest composers.

SCORE (Student Composer Opportunities in Resident Ensembles)

Proposed and secured \$5,000 in Centennial Grant funding from the NDSU Foundation for SCORE (Student Composer Opportunities in Resident Ensembles), a pilot program for 2026–27 that places NDSU composition students in composer-in-residence roles with university ensembles. The program provides practical experience with commissioning, rehearsal collaboration, and the creation of new works for live performance.

Course and Instructional Development

MUSC 130/189 First-Year Experience (Innovative Ideas; Classroom Techniques)

Leveraged concurrent course assignments of Music Theory I and Skills for Academic Success to create a coordinated first-semester experience, providing regular contact with first-year music students four days per week and connecting academic skills directly to their music curriculum.

MUSC 189 Skills for Academic Success (Innovative Ideas; Instructional Materials)

Reimagined the course to include college-success skills and music-specific procedures to ease the transition to the Challey School of Music. Wrote *Music Major Crash Course* as supporting instructional material.

MUSC 385 Music Entrepreneurship (Innovative Ideas; Instructional Materials)

Developed a flexible "choose-your-own-adventure" curriculum organized around individualized professional goals and projects. Created *Music Entrepreneurship: Skills and Strategies* and related instructional resources.

Late Work Passes (Innovative Ideas)

Created tangible Late Work Pass cards, usable across my courses, that allow students the ability to extend a deadline when additional work would meaningfully improve a project. The system encourages students to make deliberative decisions about time, effort, quality, and competing academic priorities.

AI-Generated Employment Materials (Instructional Materials)

Music Entrepreneurship students learn job search fundamentals by serving on mock hiring committees which evaluate AI-generated application materials/candidates. This exercise, paced before the mock interview project, allows students to think about how their materials will be judged by prospective employers.

3.b. Educational Committees and Activities

Curriculum Lead, Challey School of Music, 2025–Present

Transfer Credit Coordinator, Challey School of Music, 2025–Present

NDSU Representative, North Dakota University System Academic Discipline Group (ADG), Music, 2025–Present

Course Curation Committee, College of Arts, Humanities, and Social Sciences, 2020–22.

4. Advising

4.a. Academic and co-curricular advising responsibilities

Advising is an integral part of my teaching responsibilities for composers. I advise all composition majors and select Bachelor of Science students with an interest in composition. Advising in composition extends beyond course registration to include long-term academic planning, artistic development, career preparation, and professional mentorship. Because applied music instruction occurs through weekly individual lessons over multiple semesters, advising is continuous rather than episodic. Students receive regular feedback on both academic progress and professional development.

In addition to advising composition majors, my role in teaching Music Theory I and Skills for Academic Success places me in regular contact with first-year music students during their first semester, complementing and working closely with their professional advisor. I routinely mentor students from other areas of the Challey School of Music who seek guidance regarding composition, arranging, music technology, interdisciplinary creative projects, and contemporary music. My role as curriculum lead and transfer credit coordinator also places me in a position to advise students regarding degree requirements, curriculum planning, and transfer equivalencies across the music programs.

4.b. Formal Undergraduate Academic Advising

2021-22	2
2022-23	5
2023-24	3
2024-25	5
2025-26	3

Due to the nature of composition instruction, advisees meet with me weekly through individual composition lessons, with additional advising meetings scheduled as necessary.

4.c. Student rating of advising (evaluation by advisees of the quality of advising).

The Challey School of Music does not administer a formal evaluation of faculty advising. However, during the review period I was nominated by NDSU students for the University's

Excellence in Academic Advising Award, which recognizes faculty who demonstrate outstanding advising through accessibility, responsiveness, individualized student support, and commitment to student success.

4.d. Co-curricular advising (e.g., faculty adviser for student professional organizations).

Faculty Advisor, NDSU Student Chapter, College Music Society. 2019–24.

4.e. Undergraduate student researchers mentored.

Floyd Althoff, *Implications of Rhythm, Meter, and Tempo in Samuel Barber's Hermit Songs*. Presented at NDSU Student Research Day, 2022.

Composition Capstone Creative Research

Mentored undergraduate composition students in the development and documentation of substantial original works as part of the BMus Composition capstone experience:

Connor McCormick, *Postcards from the Inside of a Volcano* (wind ensemble, ca. 6'), 2023

Jon Meier, *Foster County* (orchestra, ca. 26'), 2025

Jonathon Erickson, *Symphony no. 1: At War's End* (wind ensemble, ca. 35'), 2025

Owen Cary, *Shifting Skies* (concert band, ca. 25'), 2026

4.f. K-12 student mentored.

None

5. Graduate students

5.a. Major Professor

None

5.b. Examining Committee Member

Audrey Henry, MM flute, Music, 2026

Shawn Neisen, DMA choral conducting, Music, 2025–26

Shuyu Wang, DMA piano, Music, 2025–26

Yin (Regina) An, DMA piano, Music, 2023–26

Thiago Andre, DMA piano, Music, 2023–25

Lori Cline, MM piano, Music, 2023–24

Riley O'Donoghue, MM tuba, Music, 2023–24

Michael Bartunek, MM music education, Music, 2022–23

Zhuoya Yang, DMA piano, Music, 2021–23

5.c. Postdoctoral trainees

N/A

5.d. Supervisor of other trainees

None

6. Extension activities

N/A

7. Outreach activities

7.a. Courses and Seminars provided

Audio Technology Instructor, International Music Camp, International Peace Garden, 2021–present.

Instructor for a weeklong intensive in audio technology for high-school students.

7.b. Professional Consultation

Adjunct Instructor of Music, Audio Technology. Concordia College, 2025.

Per-course sabbatical replacement; Approved consulting activity under NDSU Policy 152.

8. Personal/professional development to improve teaching, advising, outreach, and extension effectiveness

Hendrickson Faculty Development Grant, North Dakota State University, 2025–2027

\$5,000 faculty development grant supporting research and writing of *The Thought of Art*, a book-

length project on composition pedagogy and the creative process. The project informs the development of composition instruction and creative-process pedagogy.

AI and Career Empowerment, University of Maryland, 2025

Online non-credit course covering current trends in AI development and their impact on current hiring practices. Topics covered in this course influenced revisions to job search and application projects in MUSC 385 Music Entrepreneurship.

Teaching 21st Century Skills in College Courses, WisconsinX, 2024

Online non-credit three-course certificate through edX covering critical thinking, self-regulated learning, teamwork, and communication skills. Topics covered in this certificate contributed to the structure of MUSC 189 Skills for Academic Success.

Music Business: Industry Essentials, BerkleeX, 2023

Online non-credit four-course certificate through edX covering music business, branding, creativity, entrepreneurship, and copyright law. Topics covered in this certificate influenced MUSC 385 Music Entrepreneurship and MUSC 331 Instrumental Arranging.

9. Teaching, advising, extension, outreach, and curriculum development related awards and honors

Peltier Innovation in Teaching Award, North Dakota State University, 2025–26

University-wide award recognizing innovative approaches to teaching and student learning; one of six recipients.

Innovation in Teaching Award, North Dakota State University, November 2023

Monthly award presented by NDSU's Office of Teaching and Learning recognizing instructors for their efforts to improve teaching and learning on campus. One of 87 recipients.

H. Research, Creative, Scholarly, and Professional Activities

N/A

I. Service

I. Committee/University Involvement

I.a. Department Level

Curriculum Lead, Challey School of Music, 2025–present

Primary responsibility for curriculum oversight, revision, and coordination across undergraduate and graduate programs. Contributions include development of a standardized core of music courses to facilitate movement among undergraduate music subplans; development and maintenance of a multi-year course rotation plan; revision of the Vocal Music Education minor; continued implementation of professional academic advising; and ongoing development of a centralized resource documenting school processes, procedures, and handbook information.

Transfer Credit Coordinator, Challey School of Music, 2025–present

Primary responsibility for evaluation and articulation of transfer coursework and its application toward music degree requirements.

Web Principal for Performing Arts, University Relations, 2024–2026

Served as primary liaison for Performing Arts web operations and coordinated web strategy with University Relations. Led two major website migrations: from NDSU-hosted HTML pages to a self-hosted WordPress platform, and subsequently to NDSU's centrally managed Drupal content management system.

Technology Coordination, Challey School of Music/Division of Performing Arts, 2021–present

Ongoing responsibility for technology infrastructure and administrative systems supporting Performing Arts. Contributions include providing frontline technology support during the early review period; transitioning faculty and staff computers to centralized IT management; developing and expanding livestreaming infrastructure; implementing computer inventory and replacement planning; and digitizing instrument and locker checkout processes.

Composition Recruitment, Challey School of Music, 2021–present

Ongoing responsibility for recruitment for the undergraduate composition program. Recruitment for undergraduate composition programs presents challenges that differ from established performance and music education programs. High school band and choir programs provide logical opportunities for performance and education recruitment, while formal composition instruction is relatively rare at the secondary level. Recruitment efforts have

therefore involved building an identifiable composition culture and expanding opportunities for new music. These efforts are described in detail in section G.3

IT Communication Liaison for Performing Arts, 2022–present

Appointed representative to NDSU IT, facilitating communication between Performing Arts units and central IT and participating in monthly planning and feedback meetings.

Member, Search Committee, Choral Conducting Faculty, Challey School of Music, 2024

Member, Search Committee, Promotions Director, Division of Performing Arts, 2023

1.b. College Level

Member, Workload Equity Committee, College of Arts & Sciences, 2024–2025

Member, College Merger Policy and Planning Task Force, College of Arts & Sciences, 2023

Assistant Acquisitions Editor, NDSU Press, 2022–2025

Served as the initial reader for submitted manuscripts and recommended promising works for further consideration. Copyedited manuscripts as needed, accompanied students on publishing-course field trips, and represented the Press at Chairs and Heads meetings in the publisher's absence.

Member, Course Curation Committee, College of Arts, Humanities, and Social Sciences, 2020–2022

1.c. University Level

NDSU Representative, NDUS Academic Discipline Group (ADG), Music, 2025–present

Represents NDSU in system-wide coordination of music curricula, including common course numbering, course alignment, and transfer articulation.

Senator, Faculty Senate, 2024–2025

2. Service to the Profession

2.a. Memberships

American Society of Composers, Authors, and Publishers

(Writer and Publisher memberships)

Association for Technology in Music Instruction

Chamber Music America

College Music Society

International Computer Music Association

Music Publishers Association

Society for Electro-Acoustic Music in the United States

2.b. Leadership and Offices Held

Past President, College Music Society Central Chapter (ND, SD, NE, KS, MO, IA, CO, WY),
2026–2027

Acting President, College Music Society Central Chapter, 2025–2026

Secretary, College Music Society Central Chapter, 2023–2025

2.c. Conference Leadership and Organization

Conference Program Chair, College Music Society Central Regional Conference, Metropolitan
State University, Denver, CO, 2025–2026

Conference Program Chair, College Music Society Central Regional Conference, University of
Kansas, Lawrence, KS, 2024–2025

Conference Program Chair and Host, College Music Society Central Regional Conference,
North Dakota State University, Fargo, ND, 2023–2024

2.d. Editorial, Review, and Adjudication Service

Reviewer, Paper Track, International Computer Music Conference, Hamburg, Germany, 2026

Manuscript Reviewer, Rowman & Littlefield, 2024

Reviewer, Concert Track, Association for Technology in Music Instruction National Conference,
2024

Judge, National Federation of Music Clubs Composition Contest, Minnesota, 2024

Reviewer, Paper Track, International Computer Music Conference, Shenzhen, China, 2023

Judge, MacPhail School of Music Composition Scholarship Auditions, 2023

Individual Artist Fellowship Grants Panelist, North Dakota Council on the Arts, 2022

2.e. Festival Leadership and Advisory Service

Steering Committee, New York City Electroacoustic Music Festival, 2023–present

Additional service as reviewer, 2024–present.

3. Service to the Public

Member, Voting Board of Directors, International Music Camp (US Corporation), 2022–present

Treasurer and Member, Board of Directors, Fargo Moorhead Area Youth Symphonies, 2021–2025

Provided financial oversight for the nonprofit youth orchestra program, including budget preparation, financial reporting, account oversight, and board reporting.

Member, Associate Board of Directors, International Music Camp (US Corporation), 2021–2022

4. Personal/Professional Development to improve service effectiveness.

Copyright Infringement, NDSU Vector Trainings, January 18, 2024.

The Influence of Unconscious Bias In Decision Making (Faculty Search Committees), NDSU Vector Trainings, January 14, 2024.

Skills for Members of Search Committees (Faculty Search Committees), NDSU Vector Trainings, January 4, 2024.

Searching For Excellence (Search Committee Training), North Dakota State University, 2022

5. Service Awards and Honors

None

J. Administrative Responsibilities

None

K. Awards and Honors

2026

National Finalist, The American Prize in Composition (Instrumental Chamber Music, Professional Division) (National)

Theme and Conversation

Peltier Innovation in Teaching Award, North Dakota State University (Institutional)

University-wide award recognizing innovative approaches to teaching and student learning; one of six recipients.

2025

Honorable Mention, AI Music Competition, IEEE Big Data Workshop (International)

Hallucinations

International competition recognizing works in AI-assisted music generation.

National Finalist, The American Prize in Composition (Instrumental Chamber Music, Professional Division) (National)

Course of Empire

National Finalist, The American Prize in Composition (Orchestral Works, Professional Division) (National)

The Uncertainty of Joy

2024

National Finalist, The American Prize in Composition (Shorter Choral Works, Professional Division) (National)

Carving a Name

2023

NDSU Innovation in Teaching Award, North Dakota State University (Institutional)

University-wide award recognizing excellence and innovation in teaching; one of 87 recipients.

National Finalist and Honorable Mention, The American Prize in Composition (Vocal Chamber Music, Professional Division) (National)

Letters to the Poetry Editor

2022

Winner, Young Composers Competition, Minot Symphony Orchestra (Regional)

One Sows for the Benefit of Another Age

National Finalist, The American Prize in Composition (Instrumental Chamber Music, Professional Division) (National)

Calibrating the Moon

2021

National Finalist, The American Prize in Composition (Orchestral Works, Professional Division) (National)

One Sows for the Benefit of Another Age

National Finalist, The American Prize in Composition (Vocal Chamber Music, Professional Division) (National)

The Notes Between The Notes

L. Department and College Promotion and Tenure Criteria

I. Division of Performing Arts Procedures and Criteria



PERFORMING ARTS

Procedures and Criteria Promotion, Tenure, and Evaluation

Preface

This document applies to faculty members in the Challey School of Music and the Department of Theatre Arts, as well as faculty members whose appointments are in the Division of Performing Arts and who serve both Music and Theatre.

Overview

Permanent faculty members are expected to work productively toward tenure and promotion to higher ranks. Guidelines and requirements for achieving tenure and associate and full professorships are detailed below. A faculty member who has attained the rank of Professor is expected to provide senior leadership through excellence in teaching, research/creative activities, and service, as assigned; and to continually contribute to the positive reputation of the DPA and its units, the college, and the university.

Procedures

The candidate will prepare a portfolio of materials (“the Portfolio”) as described in the annual *NDSU Guidelines for Promotion and Tenure* (“the Guidelines”). S/he will also prepare materials to be sent to (usually three) outside evaluators. The outside evaluators are selected by the unit administrator (Director of the School of Music or Department Head of Theatre Arts) in consultation with the Director of the Division of Performing Arts (“the director”), and normally in consultation with the candidate. The outside evaluators may know the candidate, but should not have a history of friendship or a close continuous working relationship that could compromise an impartial review. The responses of the outside evaluators will be added to the Portfolio. Two evaluations (“the Reviews”) will then take place—by the unit administrator and by the unit PT&E committee. The candidate’s PT&E committee is constituted from tenured faculty members in the unit, is named by the unit administrator with input from the faculty and the candidate, consists of at least three people, and, in the School of Music, consists of at least one person from the candidate’s area and representatives from other areas.

The Reviews will address the candidate’s suitability for tenure and/or promotion, using the Portfolio and other appropriate materials, such as the candidate’s file, which consists of typical records and reports and other materials appropriately added to the file by the administration or at the request of the candidate during the course of the appointment. The criteria will include measures of success in teaching, research/creative activity, and service as described below. The Reviews will then be added to the Portfolio and forwarded to the dean and AH&SS PT&E committee, from there to the provost/VPAA, from there to the president, and finally, in cases of tenure, to the North Dakota State Board of Higher Education.

Important Dates in the Timeline for Promotion and Tenure

The candidate will work with the unit administrator during the Spring and/or Summer of the calendar year of the application to prepare materials to be sent to the outside evaluators. The typical timeline for the complete process through the college review is as follows, though dates are sometimes modified by other NDSU agencies or through necessity:

By August 1: Outside evaluators are sent materials for review.

- By September 7: Notification of forthcoming PT&E applications sent to AH&SS PT&E committee chair and dean.
- The candidate submits two copies of the Portfolio to the unit administrator, for evaluation by the unit administrator and the unit PT&E committee.
- Outside evaluations returned and placed in the Portfolio.
- By October 7: Letters of evaluation by the unit administrator and the PT&E committee placed in the Portfolio; copies provided to candidate.
- By October 21: Portfolios and optional responses forwarded to the dean's office, for review by the college committee and dean.
- By December 9: Letters of evaluation by the AH&SS PT&E committee and dean placed in the Portfolio; copies provided to candidate.
- The candidate has the option to place a response to any letter of evaluation into the Portfolio within 14 days of the insertion of the original letter.

Measures of Success in Teaching

Of the three primary areas of review, the units and the division have traditionally placed success in teaching at the forefront.

For promotion to Associate Professor and tenure:

- A successful teacher is knowledgeable and current in his/her field, demands high but fair standards in student achievement, is sensitive to the learning needs and satisfaction of students, builds constructive teacher-student rapport, and conveys complex information in a clear, coherent manner.
- A successful teacher periodically revises, updates, and/or amends course content in order to improve student learning, and through example s/he instills in students an appreciation for excellence and professionalism.
- A successful teacher recognizes the collaborative nature of his/her faculty duties and works with students and colleagues in a positive and professional manner.
- A successful teacher is also an excellent advisor, sensitive to student needs and their educational and career goals, knowledgeable about current academic policies and requirements, and regularly available for consultation.

For promotion to Professor, the candidate's portfolio will demonstrate a teaching record based upon the above measures that continues or improves upon his/her accomplishments since promotion to Associate Professor.

Measures of Success in Creative/Research Activity

The creative and/or research component of the Portfolio must include evidence of consistent achievement and overall excellence. The division recognizes a variety of appropriate research/creative activities, depending upon the specialties of the candidate.

Tenure and promotion to Associate Professor require excellence and recognition at a local and regional level. Promotion to Professor requires similar recognition at the national and/or international level. Typical creative/research activities include:

1. Solo or collaborative performances—in Music generally but not necessarily exclusively as conductor, soloist, chamber musician, director, choreographer, etc.; in Theatre Arts generally but not necessarily exclusively as designer, technician, performer, director, dramaturg, playwright, choreographer, or deviser.
2. Performances with recognized professional organizations—in Music generally but not necessarily exclusively to include orchestras, opera companies, chamber groups, theatres, etc.; in Theatre Arts generally but not necessarily exclusively to include theatres, opera companies, dance companies, TV and film companies, advertising agencies, etc.
3. Guest performances, especially as a visiting artist at peer or aspirational peer institutions, in roles as described in 1, above.
4. Presentations, papers, or performances (especially those which are juried through a review process) at professional meetings
5. Original creations, publicly performed. In Music generally but not necessarily exclusively to include musical compositions or arrangements; in Theatre Arts generally but not necessarily exclusively to include original scripts or adaptations.
6. Published materials such as articles, chapters, books, etc.
7. Contracted recordings (audio, video, multimedia) or software
8. In Theatre Arts, exhibitions (especially juried) of design/technical theatre work.

The Reviewers will also address the inevitable overlap that exists between research/creative achievement and teaching for conductors, directors, and/or ensemble supervisors in Music and for directors and/or designers in Theatre Arts. This is because successful public performances by conducted/directed student ensembles and companies reflect both the expected educational outcome of a well-taught course as well as the candidate's own scholarship, originality, and creative artistry in preparing those performances.

Measures of Success in Service

The division regards service as important to the university community, its constituencies, and to the discipline at large. Each faculty member is expected to contribute continuously to a collegial and mutually supportive environment through her/his interactions, with all constituencies. Evaluations for personnel actions will always be mindful of and influenced by the candidate's success or shortcomings in collegial behavior.

Further, for tenure and promotion to Associate Professor, the Portfolio should demonstrate consistent departmental and some university service activities as well as evidence of professional service and affiliations. Promotion to Professor requires demonstrated leadership in service to the profession, to the department, and to the greater university community. Typical examples may include:

- Providing service performances or presentations in university, community, regional, or national venues
- Unit, divisional, college, and university activities such as serving on or advising committees, task forces, special organizations, and student groups
- Recruitment activities
- Outreach service activities such as visiting public schools for master classes or clinics, adjudications, and work with festivals, contests, Governor's School and similar activities
- Professional service activities such as membership in associations, governance activities therein, guest presentations, adjudications, journal/newsletter editing, and service- rather than research/creative-oriented master classes and workshops

Professional Development and Experience

Consistent professional development—i.e., becoming a better faculty member—is expected, and may be considered, as appropriate, as falling under Teaching or Research/Creative activities. Activities occur both on- and off-campus. Professional development may include, but is not limited to, applying for and

receiving study grants; attendance at seminars, master classes, and workshops; post-doctoral study; and attendance at professional meetings.

Early Promotion and Tenure

Probationary faculty members with the rank of Assistant Professor are normally eligible to apply for promotion to Associate Professor and tenure during their sixth year of continuous academic service at NDSU. For these faculty members, promotion and tenure decisions generally occur with the same process.

For a faculty member without previous relevant academic experience (i.e., for faculty members in their first academic position), eligibility for tenure requires a probationary period of six years. However, probationary faculty members who have demonstrated exceptional academic accomplishments in teaching, research, and service may apply for early promotion prior to the completion of the six years of the probationary period.

Conversely, a faculty member with relevant professional/academic experience in teaching, research/creative activity, and service may be given credit toward tenure and promotion when negotiated as a provision of his or her original hiring contract. There are two options:

1. A faculty member may be given one, two, or three years of credit toward the six years of actual service before tenure. He or she would then apply for promotion and tenure in the sixth year of actual plus credited service. Given one year of credit, promotion and tenure application would be made during the fifth year of actual service; given two years of credit, the application would be made during the fourth year of actual service. Given three years of credit, the application would be made during the third year of actual service.
2. A faculty member may be given the full six-year probationary period with the option of applying for promotion, or promotion and tenure, during the fourth, fifth, or sixth year of actual service.

In either option, failure to achieve tenure will lead to a terminal year contract.

Extension of Probationary Period

At any time during the probationary period but prior to the sixth year (when typical evaluation for tenure and promotion takes place), a faculty member may request an extension of the probationary period not to exceed three years based on personal or family circumstances (See Policy 350.1, 3c and 352, 4.4). Faculty members who have been given promotion and tenure credit as described above are eligible for this extension. The request must be in writing and will be reviewed and forwarded with recommendation by the director, dean, and provost/VPAA to the president, who will approve or deny the request. Denial of an extension may be appealed pursuant to Policy 350.4.

Review of Faculty Members and Administrators

The director will evaluate the performance and progress toward tenure and/or promotion of each faculty member and the Assistant Director each year, and hold an individual conference in which the year's activities are discussed and goals are established for the coming year. Faculty members will provide faculty activity reports at the end of each fall and spring semester or as agreed within the unit, addressing self-evaluation of the prior year's activities as well as a listing of appropriate teaching, research/creative, recruiting, and service activities. The dean will establish procedures and carry out periodic review of the director.

"Midterm" or Third-Year Review

Each tenure-track faculty member will undergo a "midterm" review, normally covering the first three years of actual plus credited service, in an effort to provide senior-level faculty input and opinion concerning the tenure-track faculty member's progress toward tenure and promotion. The faculty member under review will prepare a compilation of faculty activity reports, plus a "Statement of Context and Accomplishment" (the same essay as described in the Guidelines for promotion and tenure), covering the period of review. A committee of tenured faculty members appointed by the unit administrator in consultation with the director will examine these documents as well as, at its discretion, divisional documents pertaining to the candidate's performance. The committee will then provide a report to the director and to the candidate that assesses progress toward tenure and promotion in areas of teaching, research/creative activities, and service. The report may include analysis of effectiveness, approbation of past activities, suggestions for improvement, and a recommendation for continuation or termination of employment. Following the review, the unit administrator and/or director will meet with the faculty member and discuss the report and the implications of its recommendations.

Non-Renewal of Probationary Faculty Members

A recommendation for non-renewal of a probationary faculty member may be made by the unit administrator and/or director, with consultation from the faculty, to the dean, according to the timelines specified by NDSU policy.

Miscellaneous Policies and Information

Conflict of interest: No spouse or partner of a candidate may serve in any formal evaluative capacity in the PT&E process.

Modification: This document and its procedures may be modified after consultation and approval by the tenured faculty members of the DPA.

Family-related reassignment: The College of Arts, Humanities and Social Sciences has guidelines and procedures in place; please consult the AH&SS web page, under "Faculty Handbook and Forms."

Applicability: For promotion from Assistant Professor to Professor, the edition of the *Guidelines* in force during the initial employment is to be used. For promotion from Associate Professor to Professor, the edition of the *Guidelines* in force at the time of application is to be used.

Covid-19 Statement: The Covid-19 pandemic of 2019-2020 has placed extraordinary demands on faculty members, and may necessitate reallocation of effort. Deviations from normal load expectations in teaching, research/creative activity, and service may occur. During semesters affected by the pandemic, faculty members and the unit head will develop and agree to any atypical expectations, and evaluation documents will reflect those atypical expectations.

Revisions:

- 5-17: Corrected dates in the timeline for submission of documents, p. 2
- 7-18: Modified text in describing timeline, p. 1
- 7-19: Housekeeping, formatting
- 8-20: Addition of Covid-19 statement

2. College of Arts and Sciences Policies and Procedures

17. College Policies

A. Policy and Procedures for Promotion, Tenure, and Evaluation

Policy and Procedures for Promotion, Tenure, and Evaluation College of Arts and Sciences North Dakota State University

1. INTRODUCTION

- 1.1. This document describes the policy and procedures for promotion, tenure, and evaluation (PTE) in the College of Arts and Sciences, consistent with SBHE Policy 605.1 Academic Freedom and Tenure; Academic Appointments and with NDSU Policy 352 Promotion, Tenure and Evaluation.
- 1.2. The promotion of faculty, awarding of tenure, and prerequisite processes of evaluation and review of faculty are of fundamental importance to the long-term ability of the University to fulfill its Land Grant mission. Promotion recognizes the quality of a faculty member's contributions in areas of teaching, creative activity/research/scholarship, service, and administration (if relevant) consistent with their position description. Promotion further acknowledges that the faculty member's contribution to the University is of increasing value (NDSU Policy 352, Sec. 1).
- 1.3. Tenure provides an underpinning for academic freedom – the essential foundation of knowledge discovery and creative activities – and indicates the expectation of continued employment for faculty members who show promise of sustained contributions and potential long-term value to the institution, as evidenced by professional performance and growth (NDSU Policy 352, Sec. 1).
- 1.4. Both formal and informal evaluations provide important feedback to faculty and administrators on their performance. Formal performance evaluations can be useful in prioritizing efforts, maintaining focus, monitoring progress, aligning workloads with performance expectations, and as a method to recognize achievements and areas needing improvement. This process will be transparent and forthright.
- 1.5. NDSU Policy 352 requires every department/academic unit to develop a written PTE document with unit/discipline-specific definitions, criteria, and evaluation procedures to ensure that the breadth of talents, capabilities, and accomplishments of faculty within the unit are properly acknowledged. The departmental/unit document also designates the types of evidence to be used for the evaluation of progress towards tenure, for tenure and promotion decisions, as well as for post-tenure review of faculty. While departments/units may be more specific in defining their standards, criteria, and procedures, their documents must be consistent with the policies and procedures of the College and the University and must be aligned with official position descriptions.

- 1.6. Tenure-line assistant professors who are hired without previous, relevant experience shall be evaluated for tenure and promotion by their department/academic unit and by the College after a probationary period of six years. Exceptions for early promotion and procedures for faculty hired with previous, relevant experience are described in Sec. 13 of this policy and in NDSU Policy 352, Sec. 3.5.
- 1.7. Extensions of the probationary period for childbirth or adoption, personal illness or disability, institutional circumstances, and extraordinary circumstances (e.g., pandemic, building collapse) are described in NDSU Policy 352, Sec. 3.6. At any time during the probationary period, but prior to the sixth year, a faculty member may request an extension of the probationary period not to exceed three years based on personal or family circumstances, which, according to reasonable expectations, impede satisfactory progress towards promotion and tenure. Faculty given promotion and tenure credit are eligible for this extension. The request must be in writing and will be reviewed and forwarded sequentially with recommendation by the Chair/Head, Dean, and Provost to the President who will approve or deny the request. Denial of an extension request may be appealed under NDSU Policy 350.4.
- 1.8. Because of variations among individuals in strengths and/or responsibilities, faculty members are not expected to exhibit equal levels of accomplishment in all areas of activity. Moreover, disciplines will vary with respect to the kinds of evidence produced in support of quality of contributions (NDSU Policy 352, Sec. 1).
- 1.9. The College of Arts and Sciences recognizes tenure-line, professor of practice, and research professor faculty lines in the promotion, tenure, and evaluation process. Each faculty line is developed to be unique to the responsibilities and expectations of faculty; hence, nothing in this document is to imply a hierarchy of importance between tenure line, professor of practice, and research professor appointments. The workload distribution among job responsibilities typically differs by appointment type. Based on workload agreements specified in annual position descriptions, tenure-line faculty and research professors typically assume greater responsibility for research, while professors of practice typically assume greater responsibility for teaching and/or service.

2. RESPONSIBILITIES OF COLLEGE PTE COMMITTEE

- 2.1. The College PTE committee will review candidate portfolios for promotion and tenure; evaluate whether (a) the department/academic unit has followed and applied their policy and (b) the candidate meets College standards; and make recommendations for/against promotion/tenure.
- 2.2. In the case of a negative third-year review by the department/unit Chair/Head or PTE committee, the College PTE committee will prepare an independent written evaluation and recommendation regarding progress toward tenure (see Sec. 10 of this policy).
- 2.3. The committee will ensure that promotion and tenure evaluation criteria are aligned with official position descriptions and that College policies and standards are

congruent with the University's mission and its policies on promotion and tenure, while reflecting the College's unique expectations of its faculty members (NDSU Policy 352, Sec. 1).

- 2.4. Prior to commencement of deliberations, all committee members must have completed, within the last three years, PTE committee training and Title IX training, provided through the Office of the Provost.
- 2.5. The procedures for periodic review developed by each department/academic unit shall be reviewed and approved by the College PTE committee and the Dean (NDSU Policy 352, Sec. 4).

3. MEMBERSHIP OF COLLEGE PTE COMMITTEE

- 3.1. Composition: The committee will consist of two at-large members, giving priority to one professor of practice and one research professor, and seven tenured members, with one representative from each of the following areas:

- Performing Arts
- Design
- Education
- Humanities
- Mathematics, Physics, Statistics
- Physical Sciences
- Social and Behavioral Sciences

- 3.2. Eligibility: College and department/academic unit PTE committee members shall
 - hold an academic position with the rank of Associate/Full Professor, Associate/Full Professor of Practice, or Associate/Full Research Professor;
 - have more than a 50% appointment in the College;
 - have completed at least three years of full-time appointment with the University (NDSU Policy 352, Sec. 5.2).

Faculty in administrative positions who supervise or evaluate other faculty are not eligible to serve on PTE committees. Positions include Vice President, Vice Provost, Dean, Associate or Assistant Dean, Chair or Head, or Associate, Assistant, or Vice Chairs/Heads of an academic unit, including those who hold interim positions. Center or program directors or coordinators who do not supervise or evaluate other faculty are eligible to serve (NDSU Policy 352, Sec. 5.4).

- 3.3. Administrators who have applied for promotion may not be involved in the review and recommendation process of any candidate where there may be an actual or apparent conflict of interest (NDSU Policy 352, Sec. 5.3).
- 3.4. Candidates for promotion cannot serve during the year of their promotion decision but will be replaced by a one-year substitute elected from the candidate's area.
- 3.5. Committee members select the committee chair.

4. ELECTION OF COLLEGE PTE COMMITTEE MEMBERS

- 4.1. Committee members shall be elected by tenure-line faculty, professors of practice, and research professors of any rank who have more than a 50% appointment in the College.
- 4.2. New members shall be nominated and elected in spring for service beginning in fall.
- 4.3. Voting for time-sensitive replacements can occur as needed.
- 4.4. Members serve three-year terms and must be off the committee for at least one academic year before reelection.
- 4.5. Terms are staggered, such that those of approximately one-third of the committee members expire annually.

5. VOTING AND VOTING RIGHTS OF PTE COMMITTEE MEMBERS (NDSU Policy 352, Sec. 5) 5.1.

Only tenured members of the College PTE Committee have full voting rights, unless they are recused (see Sec. 6 of this policy for procedure on recusals).

5.2. Professors of practice or research professors who serve on PTE committees have voting rights on applications for promotion of professors of practice or research professors, respectively (NDSU Policy 352, Sec. 5.2).

5.3. A simple majority vote (majority of votes cast, excluding abstentions) of the entire College PTE committee shall be sufficient to carry any motion or decision. 5.4. A committee member who has voted on the promotion/tenure of a candidate in the department PTE committee shall be recused from the vote by the College committee (NDSU Policy 352, Sec. 5.5). In such a case, the committee member may not deliberate with the College committee on the candidate's portfolio.

6. CONFLICTS OF INTEREST AND RECUSALS

- 6.1. For definitions and examples of conflicts of interest, see NDSU Policy 352, Sec. 5.6. 6.2. Conflicts of interest must be identified and resolved as soon as they are recognized, but no later than the start of the committee's review of a candidate's portfolio. Conflicts of interest may be identified by the candidate or anyone participating in the PTE review process for that candidate. Any individuals evaluating that candidate may voluntarily recuse themselves from the PTE process or be recused (NDSU Policy 352, Sec. 5.6). 6.3. A candidate requesting the recusal of a committee member must submit a written request to the Dean, who will inform the PTE committee chair. The committee chair will ask (in writing) the committee member in question to voluntarily recuse themselves. If the member in question does not consent, the candidate may follow NDSU Policy 352, Sec. 5.6.

7. EXTERNAL REVIEWS

- 7.1. The College delegates to departments/academic units the decision whether to request external letters of review to include in the candidate's portfolio.
- 7.2. If the department/academic unit requires external letters of review, the College PTE committee must consider those as part of their review process.
- 7.3. Selection of external reviewers: A candidate may provide input concerning selection of reviewers if allowed by the department/academic unit (NDSU Policy 352, Sec. 5.3).

8. CRITERIA AND EVIDENCE FOR REVIEWS

8.1. The College of Arts and Sciences upholds the Land Grant mission of teaching, creative activity/research/scholarship, and service, and affirms that these activities are complementary. The College recognizes that not all faculty will be equally accomplished in all these activities, and that different departments/academic units will not necessarily accord each activity equal weight. However, all faculty are expected to demonstrate accomplishment in teaching, creative activity/research/scholarship, service, and administration (if relevant) consistent with their position descriptions if they are to be awarded tenure and promoted.

8.2. Teaching, Advising, and Curriculum Development

8.2.1. Faculty must show a record of effective teaching, advising, mentoring, and curriculum development consistent with their position descriptions.

8.2.2. Consistent with NDSU Policy 332 Assessment of Teaching and NDSU Policy 352, Sec. 2.2.1, a candidate demonstrates quality of teaching (encompassing both instruction and advising) by providing evidence from multiple sources, such as:

- the receipt of awards or special recognition including certification or licensing for teaching;
- student and peer evaluation of course materials, expertise, and ability to communicate knowledge (note that student ratings of instruction, by themselves, are insufficient evidence of teaching effectiveness);
- peer evaluation of an individual's contribution to the improvement of instructional programs through the development and/or implementation of new courses, curricula or innovative teaching methods;
- the dissemination of best practices in teaching;
- evaluation by advisees of the quality of graduate and undergraduate advising.

8.3. Creative Activity/Research/Scholarship

8.3.1. Faculty must show a record of regular and sustained creative activity, research, and/or scholarship consistent with their position descriptions. Specific definitions of creative activity, research, and/or scholarship, and any funding expectations, are consistent with individual departments/academic units and position descriptions.

8.3.2. Consistent with NDSU Policy 352, Sec. 2.2.2, a candidate demonstrates quality of research by providing evidence from multiple sources, such as:

- dissemination of scholarly or professional papers, and publication of books, book chapters or articles;
- juried or invited presentations, exhibitions, installations, competition proposals, performances or productions in the theater, music, or visual arts, design, architecture, and landscape architecture;
- the development and public release of new products or varieties, research techniques, copyrights, and patents or other intellectual property;

- peer evaluation of research by colleagues from an individual's discipline or area of expertise;
- the receipt of awards or special recognition for research;
- the receipt of grants or other competitive awards;
- documented evidence of community-engaged scholarship, collaboration, or multi-disciplinary work, and demonstrated beneficial impact on the
- department/academic unit, university, local community, and discipline.

8.4.1. Faculty must show a record of active service to their department/academic unit, the College, and the University consistent with their position descriptions. Faculty must also demonstrate active service to the profession and/or to the public consistent with their position descriptions.

8.4.2. Consistent with NDSU Policy 352, Sec. 2.2.3, a candidate demonstrates quality of service by providing evidence from multiple sources, such as:

- the receipt of awards or special recognition for service;
- evaluation of an individual's service contributions by peers, administrators, and constituents;
- active participation in and leadership of societies which have as their primary objective the furtherance of scholarly or professional interests or
- achievements;
- active participation and leadership in University governance and programs at the department/academic unit, College, University and system levels;
- contributions to fostering a campus climate that supports and respects faculty, staff, and students who have diverse cultures, backgrounds, and points of view;
- contributions to the management or improvement of administrative procedures or programs;
- contributions to knowledge as editors of scholarly publications, or service on editorial boards, juries, or panels;
- contributions to the operation of public or private organizations, boards, and agencies;
- contributions to public engagement and community work;
- contributions to NDSU's Land Grant mission.

8.5. Administration

8.5.1. Faculty in administrative positions will be evaluated consistent with their position descriptions and department/academic unit policies or bylaws.

8.5.2. Consistent with NDSU Policy 327, Sec. 4, common review criteria will be based on the administrator's job description and shall include demonstrated commitment to institutional values, including equity, diversity, respect, academic freedom, shared governance, and contributions to creating and/or maintaining an inclusive and

equitable environment.

Further review criteria will vary with administrator job descriptions and may include, but are not limited to, the following:

- leadership, strategic planning, and assessment;
- effective and collaborative administration and management;
- creating and/or maintaining a culture of mentorship and support;
- external relations;
- service to the broad mission of the University.

8.5.3. A candidate will provide evidence of effective administration, using multiple sources, such as:

- a statement of context specific to the administrative position;
- internal evaluations, such as annual evaluations or comprehensive
- evaluations, consistent with NDSU Policy 327, Secs. 2 and 3;
- external evaluations;
- awards and recognitions;
- contributions to the management or improvement of administrative
- procedures or programs.

9. STANDARDS FOR ACADEMIC PROMOTION AND TENURE (if applicable) 9.1. The College of Arts and Sciences recognizes multiple pathways to promotion and the granting of tenure consistent with the candidate's position description.

9.2. Promotion to Associate Professor and Tenure

9.2.1. Standard – Teaching: Faculty must show a record of effective teaching, advising, mentoring, and curriculum development consistent with their position descriptions and individual department/academic unit policies.

9.2.2. Standard – Creative Activity/Research/Scholarship: Faculty must show a record of regular and sustained creative activity, research, and/or scholarship consistent with their position descriptions. Specific definitions of creative activity, research, and/or scholarship, and any funding expectations, are consistent with individual department/unit policies.

9.2.3. Standard – Service: Faculty must show a record of active service to their department/academic unit, the College, and the University consistent with their position descriptions. Faculty must also demonstrate active service to the profession and/or to the public consistent with their position descriptions.

9.3. Promotion to Professor

9.3.1. For promotion from Associate Professor to Professor, the same areas of teaching, research, service, and administration (if relevant) form the basis of the criteria. Professors should excel, and demonstrate effective leadership, in areas consistent with their job description, as defined by individual departments/units.

9.3.2. Application for promotion to Professor is encouraged after the completion of five years of service in rank as Associate Professor, although promotion during a candidate's fourth year in rank will be considered in exceptionally strong cases.

9.3.3. Candidates for promotion to the rank of Professor may choose to be evaluated by the criteria in effect at the time of the previous promotion if the application is made within eight years of the previous promotion. Thereafter, candidates shall be evaluated by the criteria in effect at the time of application. Candidates applying for promotion to the rank of Professor more than eight years after the previous promotion may choose to be evaluated based on work completed in the eight years immediately prior to applying rather than on their entire post-promotion record (NDSU Policy 352, Sec. 3.3).

10. PERIODIC REVIEW

- 10.1. The College follows NDSU Policy 352, Sec. 4 regarding annual, third-year pre tenure, and post-tenure reviews. Departments/academic units shall conduct these reviews, consistent with their criteria and procedures.
- 10.2. The College requires all faculty in tenure-line positions to undergo a formal review during the spring semester of the third year of their probationary appointments. The purpose of the review is to familiarize faculty members with the process of tenure review and to allow the College PTE committee to provide constructive feedback to probationary faculty members and their departments/academic units regarding progress toward tenure.
- 10.3. Candidates undergoing third-year review should submit a portfolio according to the current *NDSU Guidelines for Promotion and Tenure* to their department/academic unit Chair/Head and their department PTE committee (if applicable) for review.
- 10.4. Department feedback must be sent to candidates by February 14 to allow two weeks for candidate response.
- 10.5. Letters from the department/academic unit Chair/Head and PTE committee, the candidate's portfolio, and, if relevant, the candidate's response should be forwarded to the Dean's Office by the department/unit Chair/Head by March 1. It is the candidate's responsibility to add the copies of these documents to the portfolio.
- 10.6. In the case of a supportive review by the department/unit Chair/Head and/or the department/unit PTE committee, the College PTE committee will only check if the unit's third year evaluation is conducted in compliance with the department/unit relevant policy. If so, the College Committee will ratify the department/unit decision. However, in case of any discrepancy between the reviews at the department/unit level, the College Committee will request further information before making the final decision to ratify. If necessary, in cases with discrepancies in otherwise supportive reviews, the College Committee may conduct an independent review. In the case of a negative review by the department/unit Chair/Head or PTE committee, the College PTE committee will prepare an independent written evaluation and recommendation

regarding progress toward tenure to be presented to the probationary faculty member and the Chair/Head of the department/unit by April 15. The CAS PTE Committee will conduct this review based on the candidate's department/unit PTE policy. If necessary, the Committee may interview the candidate, department/unit Chair/Head, and the Chair of the department/unit PTE Committee. This third-year pre-tenure review report will be included with the candidate's promotion and tenure portfolio. Although the report is intended to be advisory in nature, it serves as an important evaluation of the candidate's progress and is used as a baseline assessment during subsequent reviews of a candidate's continuing progress. A copy of the College PTE Committee report shall be sent to the College Dean, department/unit Chair/Head, the Chair of the department/unit PTE Committee, and the candidate by April 15. The College Dean shall forward the complete portfolio, including the recommendations of the College PTE Committee, to the office of the Provost no later than May 1.

- 10.7. Consistent with NDSU Policy 352, Sec. 4, periodic reviews shall result in a written report to the faculty member being reviewed. The report shall state expectations and goals for the coming review period. For probationary faculty, the report shall include an assessment of the faculty member's progress toward promotion and tenure and recommendations for improvement. Should the periodic reviews indicate that a probationary faculty member is not making satisfactory progress toward tenure, the report may include a recommendation for nonrenewal. For associate professors, the report must include specific recommendations to strengthen the case for promotion. Annual reviews of professors must recognize and reinforce areas of strength, as well as discuss areas of weakness and recommend improvements. Should the annual reviews indicate that performance of a faculty member is unsatisfactory under the standards for post-tenure review, the report shall include a recommendation for appropriate remedial action (NDSU Policy 352, Sec. 4.7).

11. INCLUSION OF MATERIALS IN PROMOTION AND TENURE PORTFOLIOS

- 11.1. The format prescribed by the University, outlined in the current *NDSU Guidelines for Promotion and Tenure*, serves as the official guideline to prepare the application for promotion/tenure. This standard format is intended to expedite the review process. Some categories within the format may not be applicable to all portfolios, and blanks are not necessarily considered deficiencies. When entries could justifiably be listed in any of several categories, candidates should exercise judgment but record the accomplishment only once.
- 11.2. Copies of all annual evaluations for the review period shall be included in the candidate's portfolio. Candidates for promotion to the rank of Professor should provide job descriptions and annual reviews, and list teaching and service activities, only since their last promotion at NDSU, or since hire for those who have not gone through the promotion process. The candidate shall ensure that the dossier is complete, current, accurate, and ready for review.
- 11.3. Candidates are entrusted to prepare accurate and concise representations and/or

summaries of activities and must have available, if requested, a copy, or parts thereof, of supplemental materials that illustrate the candidate's achievements in teaching, research, and service referred to in the portfolio.

- 11.4. Additions to the portfolio subsequent to November 1 will be written and be limited to: (a) the reports of the College PTE committee and of the Dean; (b) materials requested by the College PTE committee or by the Dean (Note: Items in (b) will be reciprocally shared so the College PTE committee and Dean review identical portfolios); and (c) any responses by the candidate to the report(s) of the College PTE committee and/or of the Dean. When any written materials are added to the candidate's portfolio, copies must be sent to the candidate for review. All additions must be signed and dated by the candidate.

12. PROCEDURES FOR ACADEMIC PROMOTION AND TENURE

- 12.1. The candidate shall submit their application for promotion and/or tenure and the portfolio to the department/academic unit Chair/Head for review at the departmental level according to the deadline and procedures developed by the department/unit.
- 12.2. By September 15, the department/academic unit Chair/Head shall submit a letter of intent to the College PTE committee chair, informing the College committee of the candidate's name and requested action, and listing the composition of the department/unit committee designated to evaluate the candidate's qualifications for promotion. In case no evaluation committee is identified, the College committee, in consultation with the candidate, the Chair/Head, and the College Dean shall name such a committee. Should fewer than three qualified faculty members be available from the department/unit, the College PTE committee, in consultation with the qualified faculty, the candidate, the Chair/Head, and the Dean shall name additional qualified faculty.
- 12.3. Department/academic unit chairs/heads and PTE committees (if applicable) will perform separate evaluations and formulate separate written recommendations. This separation does not preclude logistical coordination between chairs/heads and PTE committees.
- 12.4. After November 1, any addition of materials to the portfolio is limited by NDSU Policy 352, Sec. 6.
- 12.5. Upon receipt of the complete application and portfolio, the College PTE committee will independently review, evaluate, and vote on the candidate's application for promotion and/or tenure. The College committee will prepare a written evaluation of the application, including their vote tally, recommendations, and an explanation of their basis, which will be placed in the candidate's application for subsequent submission to the Provost. A copy of the College PTE committee's report shall be sent to the College Dean, the department/academic unit Chair/Head, the department/unit PTE committee chair, and the candidate.
- 12.6. Independent of and concurrent with the College PTE committee's review, the College Dean shall review the application and prepare a separate written evaluation, including recommendations and an explanation of their basis, which will be placed in the candidate's application for subsequent submission to the Provost. A copy of

the Dean's report shall be sent to the College PTE committee, the department/academic unit Chair/Head, the department/unit PTE committee chair, and the candidate. The Dean shall forward the complete application, including the recommendations of the College PTE committee and the Dean, to the Provost no later than January 1.

13. SPECIAL PROCEDURES

13.1. The College follows NDSU Policy 352, Sec. 3.5 regarding faculty hired with and without previous relevant experience and procedures for early promotion. 13.2. For a faculty member without previous academic-relevant experience, eligibility for tenure requires a probationary period of six years. Evaluations for promotion to Associate Professor and granting of tenure will ordinarily be conducted concurrently. However, exceptional academic accomplishments may warrant early promotion prior to the completion of the six years of the probationary period. Petitions for early promotion shall be initiated by department/academic unit chairs/heads, and not by faculty members themselves (NDSU Policy 352, Sec. 3.5).

13.3. The College follows NDSU Policy 352, Sec. 3.6 regarding extensions to the probationary period.

13.4. The College follows SBHE Policies 605.3, 605.4, and 605.5 and NDSU Policy 352, Sec. 6 regarding pre-sixth-year nonrenewal.

14. PROCEDURES FOR REVISING THIS POLICY

14.1. Revisions to this policy shall be proposed by the College PTE committee, in consultation with the College Dean, and approved by a simple majority vote (majority of votes cast, excluding abstentions) of tenure-line faculty, professors of practice, and research professors of any rank who have more than a 50% appointment in the College.

M. Annual Review Reports

2021

 CHALLEY SCHOOL OF MUSIC	Annual Evaluation for 2021
Name: Kyle Vanderburg Date Appointed: August, 2021, as Assistant Professor of Practice Current Rank: Assistant Professor of Practice Forthcoming PT&E Action: Possible application for Assistant Professor (tenure-track) as the position would be available	
Job description/duties: As of Fall, 2021: Teach a mixture of classroom and applied offerings equating to 12 classroom contact hours and/or 18 studio and ensemble hours, offset by duties as technology coordinator as agreed. Develop and advance the composition studio and teach academic offerings as needed. There is no specifically-assigned expectation of research/creative activity, but typical service activities and working effectively in a collegial and mutually supportive environment is expected. Percentage of Effort: Teaching 75%, Service 25%	
Analysis/Evaluation: Kyle, we are fortunate in being able to convert your position into a full-time Assistant Professor of Practice, effective in August. Prior to that, you've been a valuable and versatile faculty member, and we are pleased to have you join the full-time contracted faculty ranks. As you know, we eventually hope to amplify that appointment into a position that rewards research/creative activity and makes your position permanent. Your teaching consisted of a partial assignment in Woodwind Methods, Composition, Entrepreneurship, and work with the MMMTP degree, as well as the introductory course for Music majors—Skills for Academic Success. You are known as an engaging and effective teacher, well-liked and appropriately rigorous. Your development of the Composition program is noteworthy and reflective of new directions in the CSoM curriculum. You continue to accomplish research/creative activities, though your APoP assignment does not have those expectations. However, it is logical and admirable for you to pursue those activities for your own development as well as your academic career. The CSoM profits from your successes. Your FAR lists six local, three regional, and five national and international performances as composer, nearly all significant ones juried. You have developed your own publishing company and you also completed the certificate in Publishing from the NDSU Press, both valuable to the CSoM. Your contributions to service activities are typical of a permanent faculty member, and you give of yourself and your talents willingly. In addition to typical academic society memberships, you serve the CSoM as technology consultant, as advisor to the student chapter of the College Music Society, and as the primary implementer of our livestreaming initiatives. Your FAR also indicates that you oversaw our new Pilafian Composition Competition, bringing further exposure to CSoM activities on a national and international stage.	

Recommendations/Summary:

Kyle, we're delighted to welcome you to the ranks of a full-time faculty member with your Assistant Professor of Practice title and responsibilities. You certainly meet or exceed expectations in all categories of evaluation—teaching and service as well as your extra-assignment accomplishments in research/creative activity. Your colleagues appreciate your collegiality and professionalism.

Your work is admirable, and we hope your continuing successes will match the effectiveness and dedication you've already shown. Thank you for that dedication.

A handwritten signature in black ink that reads "John Miller". The signature is written in a cursive style with a large initial "J" and a dot over the "i" in "Miller".

John Miller, Director, Division of Performing Arts

2022



CHALLEY SCHOOL OF MUSIC

Annual Evaluation for 2022

Name: Kyle Vanderburg

Date Appointed: August, 2021, as Assistant Professor of Practice

Current Rank: Assistant Professor of Practice

Forthcoming PT&E Action: Possible application for Assistant Professor (tenure-track) as the position would be available

Job description/duties:

Teach a mixture of classroom and applied offerings equating to 12 classroom contact hours and/or 18 studio and ensemble hours, offset by duties as technology coordinator as agreed. Develop and advance the composition studio and teach academic offerings as needed. There is no specifically-assigned expectation of research/creative activity, but typical service activities and working effectively in a collegial and mutually supportive environment is expected.

Percentage of Effort: Teaching 75%, Service 25%

Analysis/Evaluation:

Kyle, you are one of the most versatile and valuable of our faculty members, and your talents and industry are appreciated. You give of yourself in ways equivalent to or beyond expectations of a full-time permanent faculty member, and I wish your appointment could reflect your dedication and accomplishment.

Your teaching reflects your versatility: The Composition studio, our introductory course for Music majors—Skills for Academic Success, a percentage of Woodwind Methods, Music Entrepreneurship, Symphonic Literature, Instrumental Arranging, and participation in graduate-level practica and Thesis offerings. You also list course development for the graduate Bibliography and Research Methods course. Your students enjoy your expertise and approachability and reflect that in your course evaluations. In addition to versatility, you are appropriately demanding—and clearly effective.

Your research/creative work is not part of your assignment, yet you continue to achieve at the level of a tenure-track faculty member, reporting seven local, three regional, and four national and international performances as composer. Of the national/international performances, one was invited and three were juried. Further, you are active in presentations and self-created publications. Your publishing company is in itself an impressive entrepreneurial endeavor.

In service, you continue to be active and effective, with memberships in a number of national creative organizations in your field including ASCAP, the College Music Society, and other composition-related organizations. You were elected Secretary of the CMS Central region, and also participate locally as Treasurer of the Fargo-Moorhead Area Youth Symphonies. Your work with the NDSU Press provides additional opportunities for our students and broadens our CSoM articulations. You also participate in recruitment and diversity initiatives, and your willingness to volunteer is appreciated. Your assignment as

technology czar for the CSoM is quite time-consuming, and your expertise is highly effective in support of faculty, students, and staff .

Recommendations/Summary:

Kyle, as mentioned earlier, your rank is only as an Assistant Professor of Practice, yet your dedication is that of a tenure-track faculty member. You continue to meet or exceed expectations in all categories of evaluation, and you excel in doing so depending on the amount of activity required of you at different times of the year. We appreciate your dedication and accomplishments.

This evaluation affirms the notion that you are performing excellently and at the level of a tenure-track faculty member. I hope we can effect that change of status in the future. Thank you for your dedication and accomplishments.

A handwritten signature in black ink, reading "John Miller". The signature is written in a cursive style with a small dot above the "i" in Miller.

John Miller, Director, Division of Performing Arts

2023

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CHALLEY SCHOOL OF MUSIC

Annual Evaluation for 2023

Name: Kyle Vanderburg

Date Appointed: August, 2021, as Assistant Professor of Practice

Current Rank: Assistant Professor of Practice

Forthcoming PT&E Action: Possible application for Assistant Professor (tenure-track) as the position would be available

Job description/duties:

Teach a mixture of classroom and applied offerings equating to 12 classroom contact hours and/or 18 studio and ensemble hours, offset by duties as technology coordinator as agreed. Develop and advance the composition studio and teach academic offerings as needed. There is no specifically-assigned expectation of research/creative activity, but typical service activities and working effectively in a collegial and mutually supportive environment is expected.

Percentage of Effort: Teaching 75%, Service 25%

Analysis/Evaluation:

Kyle, your contributions are significant and noteworthy. You have developed and currently lead an active studio of composition students who acquit themselves well in your composition recitals, and who are good citizens in the Challey School of Music. You teach several courses in the general curriculum including Skills for Academic Success, Entrepreneurship, core theory, and graduate offerings in Bibliography and *practica* in the MMTP program. Your student evaluations show you to be a well-liked and effective teacher, and, anecdotally, your students sing your praises as a caring and nurturing mentor.

Your own creative work is not part of your assignment and duties, yet you continue to advance your own creative composition career with notable performances of your works, regionally and nationally, and you continue to participate in professional development activities. This is impressive, and your accomplishments easily parallel and exceed those expectations for a tenure-track faculty member. Your work with the NDSU Press certainly fulfills contributions in creative activity as well as in service.

In service, your accomplishments are numerous and valuable, including participation in national, regional, and local professional and service organizations and significant contributions to the CSoM in committee work and the administration of our technology initiatives.

Recommendations/Summary:

Kyle, you continue to be a well-rounded faculty member, and the CSoM and the DPA appreciate your talents and dedication. All Music faculty members continue to meet or exceed expectations in all categories of evaluation, and you excel in doing so depending on the amount of activity required of you at different times of the year. We appreciate your dedication and accomplishments.

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Depending on the receptiveness of the upper administration, I hope we can recommend moving your position to a tenure-track category. You have certainly met or exceeded expectations in all of the evaluative categories, including research/creative activities, to do so, even given your limited appointment duties.

Your self-evaluation narrative is thoughtful and useful as you continue your impressive career at NDSU. Let me know how I can help advance that career.

DocuSigned by:



John Miller, Director, Division of Performing Arts

DocuSigned by:



Kyle Vanderburg, Assistant Professor of Practice

2024

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Annual Evaluation for 2024

Name: Kyle Vanderburg

Date Appointed: August, 2021, as Assistant Professor of Practice

Current Rank: Assistant Professor of Practice

Forthcoming PT&E Action: Possible application for Assistant Professor (tenure-track) as the position would be available

Job description/duties:

Teach a mixture of classroom and applied offerings equating to 12 classroom contact hours and/or 18 studio and ensemble hours, offset by duties as technology coordinator as agreed. Develop and advance the composition studio and teach academic offerings as needed. There is no specifically-assigned expectation of research/creative activity, but typical service activities and working effectively in a collegial and mutually supportive environment is expected.

Percentage of Effort: Teaching 75%, Service 25%

Analysis/Evaluation:

Kyle, much of what is below repeats topics and language from last year, because many of your accomplishments and duties were the same. All are characterized by your attention to high quality and detail, and all your efforts are appreciated. Your contributions are significant and noteworthy. You have developed and currently lead an active studio of composition students who acquit themselves well in your composition recitals, and who are good citizens in the Challey School of Music. You teach several courses in the general curriculum including Skills for Academic Success, Entrepreneurship, core theory, and, though you do not list it in your teaching table, Instrumental Arranging this past year. Your students appreciate your skills and attitude, and remark favorably about your teaching (this despite your own self-critical reflections about the arranging course).

Your own creative work is not part of your assignment and duties, yet you continue to advance your own creative composition career with notable performances of your works, regionally and nationally, and you continue to participate in professional development activities. This is impressive, and your accomplishments easily parallel and exceed those expectations for a tenure-track faculty member. Your work with the NDSU Press certainly fulfills contributions in creative activity as well as in service.

In service, your accomplishments are numerous and valuable, including participation in national, regional, and local professional and service organizations and significant contributions to the CSoM in committee work and the administration of our technology initiatives. This technology work is critical to our success, and though it seems there is more and more work to do, your good-spirited attention to everyone's needs is as important as it is ill-rewarded; thank you. This past year also saw you serve on the search committee for the Director of Choral Activities and as a Faculty Senator. Your attached recruitment plan is thorough and ambitious, and certainly addresses CSoM and NDSU goals.

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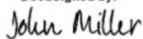
Recommendations/Summary:

Kyle, you continue to be a well-rounded faculty member, and the CSoM and the DPA appreciate your talents and dedication. We appreciate your dedication and accomplishments.

Depending on the receptiveness of the upper administration, I hope we can recommend moving your position to a tenure-track category. You have certainly met or exceeded expectations in all of the evaluative categories, including research/creative activities, to do so, even given your limited appointment duties.

Your self-evaluation narrative is remarkably complete and insightful. You are keen to improve a set of skills and attitudes which in my mind need little improvement. It may be good, especially given your increased family duties, to examine areas where you can scale back, but let it be said that your commitment to the CSoM is equal to all of your peers. I do hope that the opportunity arises to convert your position to tenure track, with appropriate credit for your accomplishments to date. Your work easily meets or exceeds expectations for a tenure-track faculty member in all categories. Let me know how I can help sing your praises or advance your career in the future.

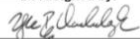
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05/29/2025

John Miller, Director, Division of Performing Arts

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05/29/2025

Kyle Vandenburg, Assistant Professor of Practice

2025

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NDSU | CHALLEY SCHOOL OF MUSIC

Annual Evaluation for 2025

Name: Kyle Vanderburg

Date Appointed: August, 2021, as Assistant Professor of Practice

Current Rank: Assistant Professor of Practice

Forthcoming PT&E Action: Promotion consideration to Associate Professor of Practice (2026-2027); possible application for Assistant Professor (tenure-track) if the position becomes available

Job description/duties:

Teach a mixture of classroom and applied offerings equating to 12 classroom contact hours and/or 18 studio and ensemble hours, offset by duties as technology coordinator as agreed. Develop and advance the composition studio and teach academic offerings as needed. There is no specifically-assigned expectation of research/creative activity, but typical service activities and working effectively in a collegial and mutually supportive environment is expected.

Percentage of Effort: Teaching 75%, Service 25%

Analysis/Evaluation:

Kyle, **your teaching and service in 2025 were both demonstrably superb and exceed expectations**, and, though not technically part of your 2025 contract, your research and creative activities were superior both qualitatively and quantitatively and worthy of the highest praise.

In the area of teaching, you taught four courses, Music Entrepreneurship, Theory I, Bibliography, and the first-year experience Skills for Academic Success, in all of which your students benefited from your expertise and continually thoughtful pedagogical development. The positive relationship between student retention and your success in both first-year theory and Skills for Academic Success is noted and appreciated. Your teaching an independent study in music technology skills as a stopgap for identified training toward music education praxes is also gratefully acknowledged.

Your growing success pedagogically and in terms of student numbers in the composition studio is also meritorious. Your thoroughly-considered cultural focus is clearly paying dividends in terms of student success, retention, and high morale. Your entrepreneurial

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initiative to publish an annual composition studio anthology toward the longer-term goal of establishing a student composition studio marketplace for self-publishing is remarkable.

Finally and impressively, you received a Hendrickson Professional Development Grant toward Teaching in the amount of \$5,000.

In the category of service, your roles and accomplishments are numerous and substantial. In service to the Challey School of Music, you serve as technology overseer in multiple aspects including website management (now complete), printers, computers, livestreams, listservs, etc.; curriculum coordinator, in which you have streamlined processes and articulations between students, faculty, staff, the Registrar's Office, and Campus Connection; you also designed and proposed a new music composition minor.

At the college and campus level, you served and continue to serve as the NDSU Representative to the NDUS Academic Discipline Group, Web Principal for the Division of Performing Arts in overseeing the substantial project of website migration, Faculty Senate member, CAS Workload Equity Committee member, NDSU Press Assistant Acquisitions Editor, and IT Communications Liaison for Performing Arts; this list is extremely impressive.

In service to the profession, you again serve in multiple noteworthy roles, including Voting Member of the US Board of Directors of the International Music Camp, Permanent Steering Committee Member and Reviewer for the NYC Electroacoustic Music Festival, Acting President for the CMS Central Region, and Composition Chair for the CMS Central Conference; another very impressive list.

Though again not part of your contracted NDSU activities, I would be remiss not to mention your thoroughly stunning list of 2025 achievements in the category of research and creative activity, which include a work on a published CD, 2 peer-reviewed national conference presentations, 5 peer-reviewed international performances, 4 peer-reviewed national performances, 2 peer-reviewed regional performances, an honorable mention in an international competition, and 2 national finalist entries in the American Prize in Composition. I have not known an NDSU music faculty of any rank to ever amass such a list of accomplishments in a single year.

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Recommendations/Summary:

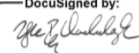
Kyle, your work in teaching and service (and RCA) is surpassingly excellent and deeply appreciated. Also appreciated are your consistently kind collegiality and regular unsolicited initiatives toward the betterment of musical achievement and student, faculty, and staff success. I am glad to read that your own sense of satisfaction and accomplishment in your role in the CSoM has improved in 2025 and look forward to discussing your future goals.

DocuSigned by:

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04/07/2026

Tyler Wottrich, Director, Challey School of Music

DocuSigned by:

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04/07/2026

Kyle Vanderburg, Assistant Professor of Practice

N. Curriculum Vitae

KYLE VANDERBURG

Curriculum Vita

Personal:
1100 19th Ave N, Suite J #169
Fargo, ND 58102

Office:
PO Box 6050, Dept. 2540
Fargo, ND 58108

kyle@noteforge.com
kylevanderburg.com
(701) 831-8234

Academic Appointments

2021- **Assistant Professor of Practice. North Dakota State University**, Fargo, North Dakota.
Developed & implemented BMus Composition degree curriculum.

2025 **Adjunct Instructor of Music. Concordia College**, Moorhead, Minnesota.

2017-21 **Part-time Academic Staff. North Dakota State University**, Fargo, North Dakota.

2018-21 **Adjunct Instructor of Music. Valley City State University**, Valley City, North Dakota.
Coordinator of composition certificate program.

2016-17 **Lecturer of Music. The University of Oklahoma**, Norman, Oklahoma.

2014-16 **Instructor of Music. The University of Oklahoma**, Norman, Oklahoma.

2015 **Adjunct Faculty. Rose State College**, Midwest City, Oklahoma.

2015 **Adjunct Faculty. Randall University**, Moore, Oklahoma.

Education

2014 DMA, Music Composition. The University of Oklahoma. Norman, Oklahoma.
Composition Studies with Roland Barrett, Konstantinos Karathanasis, and Marvin Lamb.
Masterclasses with Joël-François Durand, Benjamin Broening, and Daniel Bernard Roumain.

2011 MM, Music Composition. The University of Oklahoma. Norman, Oklahoma.
Composition Studies with Marvin Lamb.
Masterclasses with David Maslanka, Chris Brubeck, and Eric V. Hachikian.

2009 BA, Music, *magna cum laude*. Drury University. Springfield, Missouri.
Minor: Global Studies.
Composition Studies with Carlyle Sharpe.

Additional Certifications & Education

2025 Certificate (non-credit course), University of Maryland Robert H. Smith School of Business, *AI and Career Empowerment*.

2024 edX Professional Series Certificate, WisconsinX *Teaching 21st Century Skills in College Courses*.
Certificate ID [o8d67e9071dc4a32abaafa8bdcf9c2c5](#)
Courses in Transferrable Skills, Teamwork & Communication Skills, and Critical Thinking & Self-Regulated Learning Skills.

2023 edX X Series Certificate, BerkleeX *Music Business, Industry Essentials*. Certificate ID [5e142263348640028bbdf7df1288b110](#)
Courses in Music Business, Copyright Law, Branding, and Creativity & Entrepreneurship

2021 Graduate Certificate, Publishing. North Dakota State University, Fargo, North Dakota.

Teaching

University Courses

North Dakota State University Undergraduate Courses

MUSC 130: Theory and Analysis I.
MUSC 166/266/366/466: Applied Composition.
MUSC 189: Skills for Academic Success.
MUSC 331: Instrumental Arranging.
MUSC 354: Woodwind Methods II.
MUSC 385: Music Entrepreneurship.
MUSC 441/641: Symphonic Literature.
MUSC 480: Recital (Composition).
MUSC 494: Individual Study (Composition Capstone).

North Dakota State University Graduate Courses

MUSC 731: Applied Study (Composition).
MUSC 748: Music Research & Bibliography.
MUSC 789: Thesis.
MUSC 794: Practicum (Music Theory Pedagogy).

Concordia College Undergraduate Courses

MUS 438: Music Technology II.

Valley City State University Undergraduate Courses

MUS 120: Composition: Lecture-based.
MUS 120/220/320: Composition: Lesson-based.
MUS 220: Composition: Masterclass-based.
MUS 301: Scoring and Arranging
MUS 302: Advanced Scoring and Arranging.

The University of Oklahoma Undergraduate Courses

COMP 2000: Freshman/Sophomore Secondary Composition.
MUTH 3512: Musical Structures V.
MUNM 1113: The Understanding of Music.

The University of Oklahoma Graduate Courses

MUTH 5822: Music Theory Practicum II.

Rose State College Undergraduate Courses

MUS 2323: Audio Engineering I.

Randall University Undergraduate Courses

MUSI 1503: Musical Structures I.
MUSI 2503: Musical Structures III.

Related Professional Experience

- 2026- Founder & Managing Director
Liszt LLC, Fargo, North Dakota
Software publisher providing administrative platforms for schools of music.
- 2021- Audio Technology Instructor.
International Music Camp, International Peace Garden, US/Canada Border.
- 2010- Chief Creative Officer.
NoteForge LLC, Fargo, North Dakota.
Music publisher and IP holding company specializing in original music and publishing projects.

Publications

Recordings

- 2025 *Boreas Trio*, NDSU (*Earmarks*)
- 2024 *Electronic Masters: Vol. 10*, Ablaze Records, ar-00078 (*Tape Piece*)
- 2024 *MUSLAB: Planeta Complejo, Vol. 1-2-3*, Cero Records (*You Can't Outrun Your Daydreams*).
- 2020 *Mind & Machine Vol. 3*, Ravello Records, RR8043 (*Creatures from the Black Bassoon*).
- 2020 *MEADOW: The Recitals of the 2020 Aspen Composers' Conference*. Zorno, Z-1033 (*Tape Piece*).
- 2019 *The Notes Between The Notes: The Songs of Jamie Parsley and Kyle Vanderburg*. NoteForge, NF-1001 (*The Notes Between The Notes*).

Presentations and Lectures

- 2026 *The Subconscious Composer*. Aspen Composer's Conference, Aspen, CO. August 3, 2026.
Composition Pedagogy and the Creative Ecosystem of Lifelong Learning. College Music Society Central Conference, Metropolitan State University, Denver, CO. March 13-14, 2026.
- 2025 *Composition Pedagogy and the Creative Ecosystem of Lifelong Learning*. College Music Society National Conference, Davenport Grand Hotel, Spokane, WA. October 30, 2025.
Composition Pedagogy and the Creative Ecosystem of Lifelong Learning. Aspen Composer's Conference, Aspen, CO. August 4, 2025.
- 2024 *Debugging the Composer: designing a tool for self-reported composition processes*. Association for Technology in Music Instruction National Conference, Washington Hilton, Washington, DC. November 7, 2024.
- 2023 *Inspiration/Perspiration: Creating a Map of the Music Composition Creative Process*. Research on Contemporary Composition Conference, University of North Georgia, Dahlonega, GA. October 28, 2023.
The Mess of Music Creativity. College Music Society Central Conference, Wichita State University, Wichita, KS. March 5, 2023.
- 2022 *Inspiration/Perspiration: Creating a Map of the Music Composition Creative Process*. College Music Society Central Conference, University of Nebraska-Omaha, Omaha, NE. March 6, 2022.

- 2021 *Battling the Novelty of Creation and other thoughts about starting to create music.* Aspen Composer's Conference, Aspen, CO. August 2, 2021.
- 2020 *The Wondrous Mess of Music Creativity.* Aspen Composer's Conference, Aspen, CO. August 3, 2020.
Inspiration/Perspiration: Creating a Map of the Music Composition Creative Process. College Music Society Great Lakes Conference, Oakland University, Rochester, MI. April 4-5, 2020. (cancelled due to COVID-19).
Inspiration/Perspiration: Creating a Map of the Music Composition Creative Process. College Music Society Southern Conference, Vanderbilt University, Nashville, TN. February 28-March 1, 2020.
- 2019 *An Inbox Full of Music: Teaching Composition Over the Internet.* Association for Technology in Music Instruction National Conference, Hyatt Regency Louisville, Louisville, KY. October 24-26, 2019.
Inspiration/Perspiration: Creating a Map of the Music Composition Creative Process. Aspen Composer's Conference, Aspen, CO. August 5, 2019.
Cloud Music: Audience participation in electronic music. VU 3 Symposium, Park City, UT. July 10, 2019.
- 2018 *Page Not Found: Maintaining a Digital Presence.* NDSU Music Education Symposium, North Dakota State University, Fargo, ND. July 24, 2018.
How Composers are Made. Keynote. Oklahoma Student Composers Workshop, The University of Oklahoma, Norman, OK. March 3, 2018.
- 2017 *Inspiration/Perspiration: Tracking the Compositional Process.* Norton Lecture Series, The University of Oklahoma, Norman, OK. February 22, 2017.
Valuing our music and our craft. Keynote. Oklahoma Student Composers Workshop, The University of Oklahoma, Norman, OK. February 18, 2017
- 2016 *Crosswinds: audience, performance, and compositional considerations in electroacoustic music.* College Music Society South Central Conference, Midwestern State University, Wichita Falls, Texas, March 17, 2016.
- 2013 *MaxMSP and Novel Interfaces.* Oklahoma State University, Stillwater, OK. November 8, 2013

Juried Performances

International Performances

- 2026 *Ars Eletronica Forum Wallis 2026*, Münster/Goms Switzerland. July 4, 2026 (*Tempest in a Teakettle*).
MUSLAB 2026 International Electroacoustic Music Exhibition Planeta Complejo Diversidad, Centro de Cultura Digital, Mexico City, Mexico, March 20-May 10, 2026 (*You Can't Outrun Your Daydreams*).
- 2025 *Festival Supersonique 2025*, Marseille, France. September 7, 2025 (*Creatures from the Black Bassoon*).
International Clarinet Association ClarinetFest®, Omni Fort Worth Hotel, Fort Worth, Texas, July 12, 2025. (*Theme and Conversation*).
International Double Reed Society 54th Annual Conference, Butler University, Indianapolis, Indiana, June 13, 2025. (*Miniwashitu*).
New York City Electroacoustic Music Festival, New York, New York, June 25, 2025. (*Creatures from the Black Bassoon*).

- St. Petersburg International New Music Festival, 12th edition, (Pro)Stranstvo I, Sevkabel Port (Studio 42), St. Petersburg, Russia, May 25, 2025 (*Tempest in a Teakettle*).
- 2024 Sonorities, Queens University Belfast, Belfast, Northern Ireland, April 8-13, 2024. (*Tape Piece*).
- 2023 MUSLAB 2023 International Electroacoustic Music Exhibition Planeta Complejo, Museo Antropologico y de Arte Contemporaneo, Guayaquil, Ecuador, October 3-7, 2023 (*You Can't Outrun Your Daydreams*). (Accepted, but removed from program due to time constraints).
- International Clarinet Association ClarinetFest®, Denver Marriott Westminster, Denver, Colorado, July 9, 2023. (*Letters to the Poetry Editor*).
- New York City Electroacoustic Music Festival, New York, New York, June 19-25, 2023. (*You Can't Outrun Your Daydreams*).
- 2022 Ecos Urbanos Festival de Arte Sonoro Y Audiovisual, Tecnológico de Monterrey Campus Estado de México, Ciudad López Mateos, Mexico, November 25, 2022. (*Tape Piece*)
- Contrasti, Artescienza Festival, Centro Ricerche Musicali. Goethe-Institute, Rome, Italy, July 9. (*Blueprints of Eternity*).
- 2021 International Computer Music Conference, Santiago, Chile, July 25-31. (*Tape Piece*). (Presented online due to COVID-19)
- Matera Intermedia Festival (MA/IN), Officine Cantelmo, Lecce, Italy, June 25-27, 2021 (*Blueprints of Eternity*).
- 2020 Matera Intermedia Festival (MA/IN), Matera, Italy, September/November 2020. (*Blueprints of Eternity*).
- New York City Electroacoustic Music Festival, New York, New York, June 14-21, 2020 (*Tape Piece*) (cancelled due to COVID-19).
- 2019 Ecos Urbanos Festival de Arte Sonoro Y Transmedia, Tecnológico de Monterrey Campus Estado de México, Ciudad López Mateos, Mexico, November 7, 2019. (*Tempest in a Teakettle*)
- International Computer Music Conference/New York City Electroacoustic Music Festival, New York, New York, June 22, 2019. (*Tempest in a Teakettle*).
- Diffrazioni Festival, Conservatory of Florence, Florence, Italy, March 29, 2019. (*Reverie of Solitude*).
- 2018 Festival Futura, Crest, France, August 26, 2018. (*Reverie of Solitude*)
- New York City Electroacoustic Music Festival, New York, New York, July 19, 2018. (*Austerity*).
- International Clarinet Association ClarinetFest®, Kinopolis, Ostend, Belgium. July 9, 2018. (*Earmarks*)
- Sonorities, Queens University Belfast, Belfast, Northern Ireland, April 18-22, 2018. (*Tempest in a Teakettle*).
- 2017 Matera Intermedia Festival (MA/IN), Matera, Italy, December 1-6, 2017. (*Tempest in a Teakettle*).
- MUSLAB 2017 International Festival of Electroacoustic Music Espacio Sonoro, Universidad Autónoma Metropolitana-Xochimilco, Mexico City, Mexico, November 28, 2017 (*Tempest in a Teakettle*).
- Congreso Internacional de Ciencia y Tecnología Musical (CICTeM), Instituto Universitario Nacional del Arte, Buenos Aires, Argentina, October 26-28, 2017. (*Tempest in a Teakettle*).

- New York City Electroacoustic Music Festival, New York, New York, June 19, 2017. (*Tempest in a Teakettle*).
- 2016 Diffrazioni Festival, Conservatory of Florence, Florence, Italy, November 26, 2016. (*Creatures from the Black Bassoon*).
- NoiseGate Festival, NYU Steinhardt/UN Global Arts Initiative, New York, New York, September 25, 2016. (*Automation and Autonomy*).
- Australasian Computer Music Association/Sonic Environments, Queensland Conservatorium, Brisbane, Australia, July 11, 2016. (*Reverie of Solitude*).
- New York City Electroacoustic Music Festival, New York, New York, June 18, 2016. (*Remnants of Creation*).
- Journées Art & Science 2016/Art & Science Days 2016, Musinfo Association, Bourges, France, June 1-4, 2016. (*Reactions*).
- 2015 MUSLAB 2015 International Festival of Electroacoustic Music Espacio Sonoro, Universidad Autónoma Metropolitana-Xochimilco, Mexico City, Mexico, November 3-December 15, 2015 (continuous programming cycle) (*Reverie of Solitude*).
- EMUfest, Conservatorio di Musica Santa Cecilia, Rome, Italy, October 9, 2015. (*Reverie of Solitude*).
- International Computer Music Conference, University of North Texas, Denton, Texas, September 28, 2015. (*Reverie of Solitude*).
- Congreso Internacional de Ciencia y Tecnología Musical (CICTeM), Instituto Universitario Nacional del Arte, Buenos Aires, Argentina, September 17, 2015. (*Reverie of Solitude*).
- Sonic Arts Forum, Oriel Sycharth Gallery, Glyndŵr University, Wrexham, Wales, UK. September 9, 2015 (*Creatures from the Black Bassoon*).
- New York City Electroacoustic Music Festival, New York, New York, June 24, 26, 2015. (*Reverie of Solitude*).
- Journées Art & Science 2015/Art & Science Days 2015, Musinfo Association, Bourges, France, June 1-6, 2015. (*Cascades*).
- 2014 Toronto International Electroacoustic Symposium, Artscape Wychwood Barns, Toronto, Canada, August 16, 2014. (*Blueprints of Eternity*).
- 2013 Symposium on Acoustic Ecology, University of Kent, United Kingdom, November 8, 2013 (*Creatures from the Black Bassoon*).
- EMUfest, Conservatorio di Musica Santa Cecilia, Rome, Italy, October 21, 2013. (*Blueprints of Eternity*).
- Congreso Internacional de Ciencia y Tecnología Musical (CICTeM), Instituto Universitario Nacional del Arte, Buenos Aires, Argentina, September 27, 2013. (*Creatures from the Black Bassoon*).
- International Computer Music Conference, Perth, Australia, August 14, 2013. (*Blueprints of Eternity*).
- 2012 Conservatorio di Musica Santa Cecilia, Rome, Italy, October 17, 2012. (*Creatures from the Black Bassoon*).
- International Computer Music Conference, Ljubljana, Slovenia, September 12, 2012. (*Creatures from the Black Bassoon*).

National Performances

- 2025 College Music Society National Conference, Davenport Grand Hotel, Spokane, WA, October 31, 2025 (*Creatures from the Black Bassoon*).
- Association for Technology in Music Instruction (ATMI), Davenport Grand Hotel, Spokane, WA, October 30, 2025 (*Tape Piece*).
- Fifteen Minutes of Fame, The Ellington Room at the Manhattan Plaza, New York, NY, August 18, 2025 (*Roaming in Thought*).
- Society for Electro-Acoustic Music in the United States (SEAMUS), Purdue University, West Lafayette, IN, March 21-24, 2025. (*You Can't Outrun Your Daydreams*).
- 2024 College Music Society National Conference, Washington Hilton, Washington DC, November 7, 2024 (*The Earth Shall Soon Dissolve Like Snow*).
- 2022 College Music Society National Conference, Westin Long Beach, Long Beach, CA, September 22, 2022 (*Letters to the Poetry Editor*).
- 2021 jemFEST: Jacksonville Electroacoustic Music Festival, University of North Florida, Jacksonville, Florida, November 20, 2021. (*Tape Piece*).
- College Music Society National Conference, Riverside Convention Center/Eastman School of Music, Rochester, New York, October 7-9, 2021. (*Tape Piece*).
- 2020 College Music Society National Conference, Online, October 10, 2020. (*Remnants of Creation*).
- Society for Electro-Acoustic Music in the United States (SEAMUS), University of Virginia, Charlottesville, Virginia, March 14, 2020. (*The Earth Shall Soon Dissolve Like Snow*). (online conference due to COVID-19).
- 2019 ElectroAcousticMiniFest, Washington State University, Pullman, Washington, October 4-5, 2019. (*Tempest in a Teakettle*).
- 2018 ElectroAcousticMiniFest, Washington State University, Pullman, Washington, October 12-13, 2018. (*Creatures from the Black Bassoon*).
- Society for Electro-Acoustic Music in the United States (SEAMUS), University of Oregon, Eugene, Oregon, March 30, 2018. (*Tempest in a Teakettle*).
- North American Saxophone Alliance, University of Cincinnati College - Conservatory of Music, Cincinnati, Ohio, March 11, 2018. (*Austerity*).
- 2017 College Music Society National Conference, Hyatt Regency San Antonio Riverwalk, San Antonio, Texas, October 28, 2017. (*Reverie of Solitude*).
- Christian Fellowship of Art Music Composers National Conference, Fresno Pacific University, Fresno, California, October 5-7, 2017. (*Caffeination*).
- 2016 Cicada Consort Marathon: *Music of the Living, by the Living, for the Living*. The Marvin Johnson Memorial Celebration of Electronic Music. University of Alabama, Tuscaloosa, Alabama, March 26, 2016. (*Reverie of Solitude*).
- 2015 Ink & Coda Magazine, Issue 2.1, Winter 2015. (<http://www.inkandcoda.com/issues/2-1/>) (*Creatures from the Black Bassoon*).

- 2014 College Music Society National Conference, Ritz-Carlton Hotel, St. Louis, Missouri, October 30, 2014. (*Creatures from the Black Bassoon*).
National Student Electronic Music Event (N_SEME) 2014, Georgia Southern University, Statesboro, Georgia, February 20, 2014. (*Creatures from the Black Bassoon*).
- 2013 N_SEME/conTemplum New Music Symposium, Temple University, Philadelphia, Pennsylvania, March 23, 2013. (*Blueprints of Eternity*).
- 2012 SCI Student National Conference, Capital University, Columbus, Ohio, October 12, 2012. (*Creatures from the Black Bassoon*).

Regional Performances

- 2025 College Music Society Central Conference, University of Kansas, Lawrence, Kansas. April 6, 2025. (*Press Any Key To Continue, Miniwashitu*).
College Music Society South Central Conference, Oklahoma City University, Oklahoma City, Oklahoma. March 15, 2025. (*Joyride*).
- 2023 College Music Society Central Conference, Wichita State University, Wichita, Kansas. March 5, 2023. (*Reverie of Solitude*).
College Music Society Southern Conference, Jacksonville University, Jacksonville, Florida. February 24, 2023. (*Mnemosyne*).
- 2022 College Music Society South Central Conference, East Central University Ada, Oklahoma. March 11-12, 2022. (*Tempest in a Teakettle*).
College Music Society Central Conference, Hybrid Conference, University of Nebraska-Omaha, Omaha, Nebraska. March 5-6, 2022. (*Tape Piece*).
- 2021 College Music Society Northwest Conference, Virtual Conference. May 8-9, 2021. (*Tape Piece*).
College Music Society Great Lakes Conference, Virtual Conference. April 16-17, 2021. (*Crosswinds*).
College Music Society Southern Conference, Virtual Conference. February 25-27, 2021 (*Tape Piece*).
- 2020 College Music Society Southern Conference, Vanderbilt University, Nashville, TN. February 28-March 1, 2020. (*Creatures from the Black Bassoon*).
- 2017 College Music Society South Central Conference, Henderson State University, Arkadelphia, Arkansas, March 30-April 1, 2017. (*Remnants of Creation, Caffeination*).
North American Saxophone Alliance Region 3 Conference, South Dakota State University, Brookings, South Dakota, March 17-18, 2017. (*Joyride*).
- 2016 College Music Society South Central Conference, Midwestern State University, Wichita Falls, Texas, March 17, 2016. (*Reverie of Solitude*).
- 2015 College Music Society Rocky Mountain Conference, Arapahoe Community College, Littleton, Colorado, March 20, 2015. (*Creatures from the Black Bassoon*).
- 2014 College Music Society South Central Conference, University of Arkansas-Fort Smith, Fort Smith, Arkansas, March 7, 2014. (*Creatures from the Black Bassoon*).
- 2013 SCI Region V Conference, Clarke University, Dubuque, Iowa, April 12, 2013. (*Creatures from the Black Bassoon*).

- Student Research and Performance Day, University of Oklahoma, Norman, Oklahoma, March 8, 2013 (Poster: *Creatures from the Black Bassoon*).
- 2011 College Music Society South Central Conference, University of Arkansas-Little Rock, Little Rock, Arkansas, March 3, 2011. (*Foi dans l'aléatoire*).
- 2010 SCI Region VI Conference, Kansas State University, Manhattan, Kansas, March 27, 2010. (*Pipe Dreams*).

Honors, Awards, and Fellowships

- 2026 The American Prize in Composition – National Finalist, Instrumental Chamber Music, Professional (The Charles Ives Award) (*Theme and Conversation*).
NDSU Peltier Innovation in Teaching Award, 2025-26 (6 recipients).
- 2025 Honorable Mention, AI Music Competition, Workshop on AI Music Generation, IEEE Big Data Workshop (*Hallucinations*).
The American Prize in Composition – National Finalist, Instrumental Chamber Music, Professional (The Charles Ives Award) (*Course of Empire*).
The American Prize in Composition – National Finalist, Orchestral Works, Professional (*The Uncertainty of Joy*).
- 2024 The American Prize in Composition – National Finalist, Shorter Choral Works, Professional (*Carving a Name*).
- 2023 NDSU Innovation in Teaching Award, November 2023.
The American Prize in Composition – National Finalist & Honorable Mention, Vocal Chamber Music, Professional (*Letters to the Poetry Editor*).
- 2022 Minot Symphony Orchestra Young Composers Competition winner (*One Sows for the Benefit of Another Age*).
The American Prize in Composition – National Finalist, Instrumental Chamber Music, Professional (*Calibrating the Moon*).
- 2021 The American Prize in Composition – National Finalist, Orchestra, Professional (*One Sows for the Benefit of Another Age*).
The American Prize in Composition – National Finalist, Vocal Chamber Music, Professional (*The Notes Between The Notes*).
- 2020 Pleroma Records (Poland) Golden Lala Awards 2020 – Honorable Mention (*Creatures from the Black Bassoon*).
The American Prize in Composition – Third Place (Tie), Chamber Music, Professional Division. (*Earmarks*).
- 2019-20 NDSU Innovation, Creativity, and Entrepreneurship (NICE) Inaugural Faculty Fellow.
- 2016 Semaine Internationale De La Musique Electroacoustique (SIME) 2016, Finalist. (*Creatures from the Black Bassoon*).
- 2015 The American Prize in Composition – Semi-finalist, Chamber Music, Professional Division. (*Over Every Open Field, Caffeination*).

2014	Best Student Composition, College Music Society South Central Chapter. (<i>Creatures from the Black Bassoon</i>)
2013	The American Prize in Composition – Semi-finalist, Chamber Music, Student Division. (<i>Foi dans l'aleatoire</i>).
2013	Ernest Trumble Award for Outstanding Graduate Term Paper in Music History or Ethnomusicology, The University of Oklahoma.
2012-14	Phi Kappa Phi, The University of Oklahoma.
2012-13	Alice and Albert Kirkpatrick Scholarship in Composition, The University of Oklahoma.
2012	Robberson Conference Presentation/Creative Exhibition Travel Grant, The University of Oklahoma.
2012	Ernest Trumble Award for Outstanding Graduate Term Paper in Music History or Ethnomusicology, The University of Oklahoma.
2012	First Place, Luna Nova Music/Beethoven Club Composition Contest. (<i>Foi dans l'aleatoire</i>).
2012	International Computer Music Association Student Travel Scholarship.
2011-25	ASCAP PLUS.

Commissions & Residencies

2025	Commission: Mara Campbell (<i>Hallucinations</i> , voice and piano)
2022	Commission: Jason Kihle (<i>Dilettante</i> ; solo marimba)
2021	Commission: New Rockford-Sheyenne High School Band (<i>Steam Powered Rocket</i> ; adaptive band & orchestra)
2020	Commission: Hawley High School Band (<i>Metanoia</i> ; concert band)
2019	Commission: Connor Challey (<i>Calibrating the Moon</i> ; tuba and piano)
2018	Commission: Ryan Loken (<i>Cryptomnesia</i> ; tenor saxophone and percussion)
2018	Commission: Boreas Ensemble (<i>Earmarks</i> ; clarinet, alto saxophone, and piano)
2018	Commission: Michelle Gelinske & Consortium (<i>The Notes Between The Notes</i> ; voice and piano)
2017	Commission: Andrew Allen (<i>Austerity</i> ; soprano saxophone and tape)
2016	Commission: Cassie Keogh (<i>Crosswinds</i> ; clarinet and live electronics)
2013	Commission: Fred Jones, Jr. Museum of Art (<i>Over Every Open Field</i> ; flute, clarinet, and piano)
2010	Commission: University of Oklahoma Flute Ensemble (<i>Realms of Endless Day</i> ; flute choir)
2010	Residency: Oklahoma Composers Association (<i>Unknown Precipitation</i> , percussion ensemble)

Service

Nonprofit Service

2022-	Member, Voting Board of Directors, International Music Camp.
2021-25	Treasurer and Member, Board of Directors, Fargo Moorhead Area Youth Symphonies.
2021-22	Member, Associate Board of Directors, International Music Camp.
2011-12	Board Member, Oklahoma Composers Association.
2010-11	Community Relations Intern, Oklahoma Composers Association.

Service to the Profession

2026	Reviewer, Paper track, International Computer Music Conference (Hamburg, Germany).
2025-26	Conference Program Chair, College Music Society Central Regional Conference.
2025-	Acting President, College Music Society Central Chapter (ND, SD, NE, KS, MO, IA, CO, WY).
2024-25	Conference Program Chair, College Music Society Central Regional Conference.
2024	Manuscript Reviewer, Rowman & Littlefield.
2024	Reviewer, concert track, Association for Technology in Music Instruction National Conference.
2024	Judge, NFMCC Composition Contest, Minnesota.
2023-24	Conference Program Chair & Host, College Music Society Central Regional Conference.
2023-	Steering Committee, New York City Electroacoustic Music Festival. Includes serving as reviewer, 2024 festival onwards.
2023	Reviewer, Paper track, International Computer Music Conference (Shenzhen, China).
2023	Judge, MacPhail School of Music Composition Scholarship Auditions.
2023-25	Secretary, College Music Society Central Chapter.
2022	Individual Artist Fellowship Grants Panelist, North Dakota Council on the Arts.
2017	Judge, MTNA Composition Contest, South Central District.

North Dakota State University

2025-	North Dakota University System Academic Discipline Group (ADG), Music (NDSU Representative).
2024-26	Web Principal for Performing Arts, University Relations. <i>Oversaw migration from homegrown website to university content management system.</i> <i>Worked with promotions director to strategize web presence.</i>
2024-25	Faculty Senate.
2024-25	Workload Equity Committee, College of Arts & Sciences.
2024	Search Committee member, Choral Conducting faculty search, Challey School of Music.
2023	Search Committee member, Promotions Director, Division of Performing Arts.
2023	College Merger-Policy & Planning Task Force, College of Arts & Sciences.
2022-	IT Communication Liaison for Performing Arts. <i>IT Communication Liaisons are appointed by their home departments to serve as conduits for information and feedback regarding campus information technology. The group meets monthly to learn about and discuss a variety of technology plans, projects and issues.</i>
2022-25	Assistant Acquisitions Editor, NDSU Press.
2020-22	Course Curation Committee, College of Arts, Humanities, and Social Sciences.
2019-24	Faculty Advisor, NDSU Student Chapter of the College Music Society.
2017-21	Technology Consultant, Challey School of Music.

The University of Oklahoma

- 2016-17 School of Music Technology Committee.
- 2015-16 Faculty Advisor, National Student Electronic Music Event (N_SEME) 2016.
- 2014-15 Designer and Editor, *MUSIC MOSAIC Magazine*.
- 2014 Adjudicator, Inner sOUNdscapes international call for scores.
- 2012-17 Event Technical Director.

As Graduate Student

- 2013 Acting Assistant to the Director, Technology area
- 2012-14 Fine Arts Representative, University Libraries Student Advisory Council
- 2009-14 Graduate Research Assistant, Music Information Technology

Mentorship & Academic Support

DMA Committees

- Shawn Neisen, choral conducting. 2025-2026
- Shuyu Wang, piano. 2025-2026
- Yin (Regina) An, piano. 2023-2026
- Thiago Andre, piano. 2023-2025
- Zhuoya Yang, piano. 2021-2023

MM Committees

- Audrey Henry, flute, 2026
- Lori Cline, piano. 2023-2024
- Riley O'Donoghue, tuba, 2023-2024
- Michael Bartunek, music education, 2022-2023

Professional Organizations and Memberships

American Society of Composers, Authors, and Publishers; Association for Technology in Music Instruction; Chamber Music America, College Music Society; International Computer Music Association; Society for Electro-Acoustic Music in the United States

List of Compositions

All works published by NoteForge (ASCAP) unless otherwise specified.

Transmission Lines (2026). Chamber Orchestra. 2'15".

Mothership (2026). Stereo Fixed Media and Distributed Cellular Phone Array. 7'.

Hallucinations (2025). Voice and Piano. 15'.

Roaming in Thought (2025). Voice and Fixed Media. 1'.

Last-Minute Waltz (2024). Solo Flute. 1'.

Miniwashitu (2024). Contrabassoon and Piano. 4'30".

Press Any Key to Continue (2024). Bassoon and Live Electronics. 6'.

The Uncertainty of Joy (2024). Orchestra. 6'.

Third Place (2024). Piano. 2'30".

Thin Bright Lines (2023). Piano. 2'.

Theme and Conversation (2023). Two Clarinets and Piano. 13'.

Dilettante (2023). Solo Marimba. 6'.

Carving a Name (2023). SSA Choir. 5'.

You Can't Outrun Your Daydreams (2022). Stereo Acousmatic. 10'.

Head in the Clouds (2022). Soprano Saxophone and Piano. 4'30".

Course of Empire (2022). Woodwind Quintet. 15'.

Steam Powered Rocket (2021). Adaptive band & orchestra. 3'30".

Letters to the Poetry Editor (2021). Tenor, Clarinet, and Piano. 10'30".

Shindig (2021). Horn Choir. 4'30".

Metanoia (2020). Concert Band. 4'30".

One Sows for the Benefit of Another Age (2020). Orchestra. 9'40".

Thaw (2020). Clarinet Choir. 4'.

Four Views of the Butterfly Effect (2019). Percussion Quartet and Electronics. 23'.

Tape Piece (2019). Stereo Acousmatic. 10'.

Calibrating the Moon (2019). Tuba and Piano. 17'.

Drift (2019). Bass Clarinet and Piano. 4'.

Ping & Peal (2018). Stereo Acousmatic/Finger Cymbals and Stereo Acousmatic. 4'40".

Cryptomnesia (2018). Tenor Saxophone and Percussion. 6'30".

Earmarks (2018). Clarinet, Alto Saxophone, and Piano. 15'.

The Notes Between The Notes (2018). Voice and Piano. 20'.

The Earth Shall Soon Dissolve Like Snow (2017). Stereo Acousmatic. 7'30".

Austerity (2017). Soprano Saxophone and Stereo Acousmatic. 7'05".

CloudMusic (2017). Audience Participation and Cloud Computing. Variable.

Tempest in a Teakettle (2016). Quadraphonic Acousmatic. 8'.

Mnemosyne (2016). SATB Choir. 5'.

Reactions (2016). Stereo Acousmatic. 3'10".

Joyride (2016). Soprano Saxophone and Alto Saxophone. 5'.

Remnants of Creation (2015). Stereo Acousmatic. 10'.

Dopamine (2015). Oboe and Piano. 5'.

Automation and Autonomy (2015). Stereo Acousmatic. 3'.

Pointless Haiku (2015). High Voice and Piano. Ongoing.

Cascades (2015). Video and Live Electronics. 7'30". Manuscript.

Crosswinds (2015). Clarinet and Live Electronics. 8'30".

Reverie of Solitude (2014). Stereo Acousmatic. 10'.

Optical Window (2014). MaxMSP Installation. Manuscript.

and the Leaves of Falling Darkness (2014). Violin, Clarinet, Piano. 8'00".

Off The Hook (2014). Stereo Acousmatic. 7'30".

Your Call Could Not Be Completed As Dialed (2014). Laptop Ensemble. Variable.

Discursion from Symphony No. 1 (2014). Woodwind Quintet. 6'.

Symphony No. 1 (2014). Wind Ensemble. 35'.

Deus in Machina (2013). Piano and Electronics. 5'.

Over Every Open Field (2013). Piano Trio (pf, fl, cl). 5'.

Caffeination (2013). Saxophone Quartet. 5'.

Blueprints of Eternity (2012). Stereo Acousmatic. 10'.

Drones (2012). Stereo Acousmatic. 6'.

Daydreams of Arcadia (2012). Woodwind Quintet. 5'50".

Piano Miniatures (2010). Piano. Ongoing. Manuscript.

Realms of Endless Day (2010). Flute Choir. 6'.

Unknown Precipitation (2010). Percussion Ensemble. 8'. Manuscript.

Childishly Laughing At Pigeons (2010). Body Percussion. Variable. Manuscript.

Postscript to Friday (2010). Brass Quintet. 10'. Manuscript.

Provenience (2005). Bassoon and Piano. 6'30". Manuscript.

O. Letters of Evaluation



Associate Professor of Practice
Promotion Committee
North Dakota State University
Fargo, ND 58105

3 August 2026

Dear Committee members:

It is with great pleasure and admiration that I author this external review regarding the application for promotion to Associate Professor of Practice for **Dr. Kyle Vanderburg** at North Dakota State University. I do know Prof. Vanderburg casually from common national conferences and through mutual acquaintances. I have no prior knowledge, however, of his teaching capabilities and achievements themselves or of any of his service activities, so I am delighted to offer this review of them based solely upon materials presented me by his executive, Dr. Tyler Wottrich.

I should add that all text in italics and quotations in my findings below is the criteria language directly from the version of the NDSU Performing Art's Procedures and Criteria: Promotion, Tenure, and Evaluation that was included with the copy of Prof. Vanderburg's materials that the Challey School sent me on 26 June 2026.

After review of his materials, below I provide the assessment that leads me to the conclusion that with respect to Teaching, Prof. Vanderburg's record has achieved a status of:

"...successful teacher."

I find that his file features substantial evidence of knowledge and currency "*... in his field,*" that he "*demands high but fair standards in student achievement,*" and that he appears to be "*sensitive to student needs and their educational and career goals,*" as well as to their "*...learning needs and satisfaction.*"

Further, the fact that he has been identified on the NDSU campus as both the NDSU Innovation in Teaching Award winner in 2023, and more currently recognized as a NDSU Peltier Innovation in Teaching Award recipient in 2025-26 asserts the impact of his teaching on students that, in my opinion, manifests "*...constructive teacher-student rapport...*" and affirms his status as a faculty leader in music at NDSU that "*...works with students and colleagues in a positive and professional manner.*"

And finally, as Transfer Credit Coordinator for the Challey School, he has on repeated occasions demonstrated that he is an "*excellent advisor*" and is "*regularly available for consultation.*"

*NDSU, Challey School of Music, Associate Professor of Practice Committee:
Dr. Vandenburg, promotion external review, p. 2*

Service

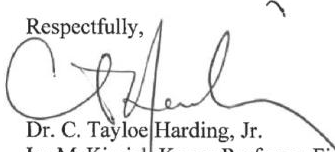
From my perspective, Dr. Vandenburg's contributions in Service, both to NDSU and to his professional community are profound. His record appears to be replete with examples of his demonstrating "...consistent departmental and some university service activities as well as evidence of professional service and affiliations."

In his role as Music Curriculum Chair, he has envisioned and managed numerous curricular adaptations for music at the Challey School, not the least of which are those of his own sub-discipline, composition (mentioned below in more detail). His work in this role, supplemented by his other Challey School service duties associated with the positions he has held as Technology Coordinator and as Web Principal, provide ample indications that he has logged noteworthy "Unit, divisional, college, and university activities ... serving on or advising committees, task forces, special organizations..."

Though not apparently outlined in the NDSU Performing Art's Procedures and Criteria: Promotion, Tenure, and Evaluation document as a criteria for promotion consideration for Associate Professor of Practice, I am particularly impressed by Dr. Vandenburg's high quality curriculum development, especially as it relates to his creation of the BM Composition degree and the Composition minor at NDSU. In my view, this is substantial evidence that he "revises, updates, and/or amends course content in order to improve student learning, and through example s/he instills in students and appreciation for excellence and professionalism." In particular, these specific curricular innovations constitute a significant example that he is "knowledgeable about current academic policies and requirements."

And finally, as evidenced by his participation and leadership of any number of music associations' work in various American higher ed music ecosystems, most especially with his College Music Society national and regional activities, Dr. Vandenburg's record of "Professional service activities such as membership in associations, governance activities therein, guest presentations, adjudications, journal/newsletter editing, and service- rather than research/creative-oriented master classes and workshops" is robust indeed.

Respectfully,



Dr. C. Tayloe Harding, Jr.
Ira McKissick Koger Professor Fine Arts
Dean, School of Music
University of South Carolina



August 27, 2026

To Whom It May Concern:

I am writing this letter in response to a request to review Dr. Kyle Vanderburg's research/creative activity materials, as part of the process surrounding his application for promotion to Associate Professor of the Practice. While I have met Dr. Vanderburg on several occasions, I have never worked or collaborated with him, and thus feel equipped to carry out an appropriate, "arm's length" review of his materials. Following a careful, close examination of his curriculum vitae, statement of context, and portfolio of work, I am impressed with his record of achievement in creative activity and scholarship. I believe it is on par with the typical accomplishments of a pre-tenure professor in the realm of music composition and music technology. This is additionally impressive, since Dr. Vanderburg is not on the tenure track, as I understand it, and his position carried no expectation of research or creative activity during the period under consideration.

Dr. Vanderburg's professional activity lies within the field of composition, deeply informed by his evident interests in computer music, music technology, and poetry. His music is imaginative and provocative, exhibiting remarkable craft as a composer. Judging from the success of his music in various juried environments, he is able to create unusually captivating and powerful sonic journeys for his listeners. Quite a few of his works have been accepted via peer review to international festivals and conferences, including the International Computer Music Conference, Sonorities Festival, MA/IN Festival, SEAMUS, and MUSLAB, among others. These are some of the most selective and prestigious annual conferences in our field. His acceptance to multiple iterations of several of these festivals, with different works, speaks volumes to the ongoing quality of his work. His work has also been selected for inclusion on several performance-oriented conferences (e.g. ClarinetFest, International Double Reed Society) and while selectivity for these conferences is primarily based on the work of the performer(s) who apply, the quality of the compositions proposed for performance is also considered.

Through his own work and his service to the professional community, Dr. Vanderburg has established himself as an important member of the international community of computer musicians and composers. His peers value his work, and his music—particularly his acousmatic works and those involving solo instruments and chamber music—has made an appreciable impact on the field, appearing on major festivals around the world and helping

College of Design School of Music Atlanta, Georgia 30332-0456 U.S.A. fax 404.894.9952
<http://www.music.gatech.edu>

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to shape the way other composers and computer musicians understand and approach their own work.

I have not had the opportunity to review Dr. Vanderburg's teaching in any capacity, and cannot speak to that area of his work, beyond recognizing that he has taught a heavy load, including a variety of course topics that all seem important for music students at any institution. His record of service—particularly with regard to curriculum design and development—appears to be extensive and valuable. Again, considering that the entirety of his assigned workload was in these areas, with no workload assignment for scholarly/creative work, his professional record of accomplishment is quite impressive.

Sincerely,



Eric C. Honour, Jr., D.Mus.

Professor and Chair
School of Music, College of Design
Georgia Institute of Technology
840 McMillan St
Atlanta, GA 30332-0456
eric.honour@music.gatech.edu



College of Design School of Music Atlanta, Georgia 30332-0456 U.S.A. fax 404.894.9952
<http://www.music.gatech.edu>

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30 August 2026

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

To Dr. Wottrich and members of the evaluation committee:

As an external evaluator reviewing Dr. Kyle Vanderburg's application for promotion to Associate Professor of Practice in the Challey School of Music at North Dakota State University, I have been asked to provide a brief assessment of the candidate's research and creative activities, based on the professional portfolio provided to me by your institution.

Prior to this opportunity to review Dr. Vanderburg's promotion portfolio, I had been familiar with his work from a performance at the 2015 New York City Electroacoustic Music Festival, where we first met. It is notable to mention that in a festival featuring an astounding 27 concerts of electronic music over the course of a week, Dr. Vanderburg's composition, *Reverie of Solitude*, stood out from the crowd enough that I made it a point to introduce myself to him after the program and congratulate him on his work. We have since exchanged a few emails pertaining to professional matters since our time at NYCEMF that year, which is the extent of my relationship with Dr. Vanderburg.

Upon reviewing Dr. Vanderburg's vita, one is most impressed by the consistency and quality of his output and the regular presentation of his work at major festivals, conferences, and venues in this country and internationally. It appears that most of the major organizations in our discipline—particularly in the area of electroacoustic music—have recognized, featured, or promoted his work in some way over the past dozen years or so. In addition to juried performances, Dr. Vanderburg's work has also been recognized through several commercial recordings, which have been released regularly since 2019, and he has also presented lectures on a variety of subjects for conferences of the College Music Society, the Aspen Composer's Conference, the Association for Technology and Music Instruction, and as a presenter at universities around the country. Given the number and variety of these conference and festival presentations, it is clear to me that Dr. Vanderburg is voracious about getting his creative work "into the world," and as a result, I believe the impact of his research on the larger musical community has been significant, particularly at this relatively early stage of his professional career.

Dr. Vanderburg's projects are thoughtful, inspired, and compelling—and I am particularly struck by the fact that he always sets up a unique challenge or goal for himself with each new project. In this way, his work remains fresh and vital, as well as inspiring to his students and colleagues. One of the biggest challenges for creative artists, in my opinion, is avoiding the tendency to fall into comfortable habits or routines in one's work; that Dr. Vanderburg seems to be continuously exploring new creative avenues is the sign of a curious mind and a healthy compositional outlook.

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In addition to the importance of such contributions to the profession, this is a constructive attitude and commendable behavior to model for one's students.

Another astounding aspect of Dr. Vanderburg's career is that the high level of professional activity he has maintained over the past decade has not been an official part of his faculty load at NDSU. This is something that Dr. Wottrich had mentioned in his invitation to review Dr. Vanderburg's work, but it was particularly striking to me as I was reading the Statement of Context that was included in the review materials. Since I have not been asked to comment on Dr. Vanderburg's teaching or service in this evaluation, I will only say that I am highly impressed with the significant and truly transformative contributions he has made to the Challey School of Music in the past five years, all while remaining professionally active as a composer and researcher. This is a true testament to his value as a colleague, a mentor, and a leader in your program.

Based on the materials I have reviewed for Dr. Kyle Vanderburg's promotion to Associate Professor of Practice, I can confidently state that he is highly qualified as a composer and instructor of composition, whose experience in the profession has allowed him to successfully develop and implement effective and innovative curricula in the area of music composition at North Dakota State University. I have appreciated the opportunity to be a part of this important review process, and hope that my comments and observations will be useful to the evaluation committee during the course of its deliberations.

Respectfully submitted,



Joseph Klein, DMus
Distinguished Teaching Professor
Past Chair, Division of Composition Studies (1999-2026)
University of North Texas College of Music
1155 Union Circle #311367
Denton, TX 76203-5017
(940)565-4926 • joseph.klein@unt.edu
josephkleinmusic.com

Supplemental Record of Creative Practice

Creative practice is an integral part of my professional activity as a composer and composition teacher. This appendix documents my creative practice and its professional dissemination during the review period. In music composition, external peer review occurs primarily through juried selection of works for performance, presentation, and recording rather than through publication of the score itself. Compositions are self-published through NoteForge LLC, my music publisher and intellectual property holding company. Music publishing also forms part of the composition curriculum described in Section G.

I. Creative works and dissemination

I.a. Compositions

Transmission Lines (2026). Chamber orchestra. 2'15".

Mothership (2026). Stereo fixed media and distributed cellular phone array. 7'.

Hallucinations (2025). Voice and piano. 15'.

Text generated by ChatGPT

Roaming in Thought (2025). Voice and stereo fixed media. 1'.

Text by Walt Whitman

Last-Minute Waltz (2024). Flute. 1'.

Miniwashitu (2024). Contrabassoon and piano. 4'30".

Press Any Key to Continue (2024). Bassoon and live electronics. 6'.

The Uncertainty of Joy (2024). Orchestra. 6'.

Third Place (2024). Piano. 2'30".

Thin Bright Lines (2023). Piano. 2'.

Theme and Conversation (2023). Two clarinets and piano. 13'.

Dilettante (2023). Solo marimba. 6'.

Carving a Name (2023). Treble choir. 5'.

Text by Horatio Alger.

You Can't Outrun Your Daydreams (2022). Stereo fixed media. 10'.

Head in the Clouds (2022). Soprano saxophone and piano. 4'30".

Course of Empire (2022). Woodwind quintet. 15'.

Steam Powered Rocket (2021). Adaptive band or orchestra. 3'30".

Letters to the Poetry Editor (2021). Tenor, clarinet, and piano. 10'30".

Text by Mark Vinz.

1.b. International/National Performances

Tempest in a Teakettle (2016). Quadraphonic fixed media. Selected for Ars Electronica Forum Wallis (juried), Münster/Goms, Switzerland, 2026.

You Can't Outrun Your Daydreams (2022). Stereo fixed media. Selected for MUSLAB Planeta Complejo Diversidad Electroacoustic Music International Exhibition (juried), Centro de Cultura Digital, Mexico City, Mexico, 2026.

Creatures from the Black Bassoon (2011). Stereo fixed media. Selected for Festival Supersonique (juried), Marseille, France, 2025.

Creatures from the Black Bassoon (2011). Stereo fixed media. Selected for College Music Society National Conference (juried), Spokane, Washington, 2025.

Tape Piece (2019). Stereo fixed media. Selected for Association for Technology in Music Instruction (juried), Spokane, Washington, 2025.

You Can't Outrun Your Daydreams (2022). Stereo fixed media. Selected for Society for Electro-Acoustic Music in the United States (SEAMUS) (juried), Purdue University, West Lafayette, Indiana, 2025.

Roaming in Thought (2025). Voice and stereo fixed media. Selected for Fifteen Minutes of Fame (juried). Performances by Andrew White: The Ellington Room at Manhattan Plaza, New York, New York, 2025; St Michaels Church, Mere, England, 2026; Wesley Memorial Church, Oxford, England, 2026.

Theme and Conversation (2023). Two clarinets and piano. Selected for International Clarinet Association ClarinetFest® (juried), Fort Worth, Texas, 2025.

Miniwashitu (2024). Contrabassoon and piano. Selected for International Double Reed Society Annual Conference (juried), Butler University, Indianapolis, Indiana, 2025.

Creatures from the Black Bassoon (2011). Stereo fixed media. Selected for New York City Electroacoustic Music Festival (NYCEMF) (invited), New York, New York, 2025.

Tempest in a Teakettle (2016). Stereo fixed media. Selected for St. Petersburg International New Music Festival (juried), St. Petersburg, Russia, 2025.

The Earth Shall Soon Dissolve Like Snow (2017). Stereo fixed media. Selected for College Music Society National Conference (juried), Washington, District of Columbia, 2024.

Tape Piece (2019). Stereo fixed media. Selected for Sonorities (juried), Queen's University, Belfast, Northern Ireland, 2024.

Letters to the Poetry Editor (2021). Tenor, clarinet, and piano. Selected for International Clarinet Association ClarinetFest® (juried), Denver, Colorado, 2023.

You Can't Outrun Your Daydreams (2022). Stereo fixed media. Selected for New York City Electroacoustic Music Festival (NYCEMF) (juried), New York, New York, 2023.

Letters to the Poetry Editor (2021). Tenor, clarinet, piano. Selected for College Music Society National Conference (juried), Long Beach, California, 2022.

Tape Piece (2019). Stereo fixed media. Selected for Ecos Urbanos Festival de Arte Sonoro y Audiovisual (juried), Tecnológico de Monterrey Campus Estado de México, Ciudad López Mateos, Mexico, 2022.

Blueprints of Eternity (2012). Stereo fixed media. Selected for Contrasti, Artescienza Festival, Centro Ricerche Musicali (juried), Goethe-Institut, Rome, Italy, 2022.

Tape Piece (2019). Stereo fixed media. Selected for jemFEST: Jacksonville Electroacoustic Music Festival (juried), University of North Florida, Jacksonville, Florida, 2021.

Tape Piece (2019). Stereo fixed media. Selected for College Music Society National Conference (juried), Rochester, New York, 2021.

I.c. Regional Juried Performances

Press Any Key to Continue (2024). Bassoon and live electronics. Selected for College Music Society Central Regional Conference (juried), University of Kansas, Lawrence, Kansas, 2025.

Miniwashitu (2024). Contrabassoon and piano. Selected for College Music Society Central Regional Conference (juried), University of Kansas, Lawrence, Kansas, 2025.

Joyride (2016). Clarinet and alto saxophone. Selected for College Music Society South Central Regional Conference (juried), Oklahoma City University, Oklahoma City, Oklahoma, 2025.

Reverie of Solitude (2014). Stereo fixed media. Selected for College Music Society Central Regional Conference (juried), Wichita State University, Wichita, Kansas, 2023.

Mnemosyne (2016). SATB choir and piano. Selected for College Music Society Southern Regional Conference (juried), Jacksonville University, Jacksonville, Florida, 2023.

One Sows for the Benefit of Another Age (2019). Orchestra. Selected for the Minot Symphony Orchestra Young Composers Competition (juried), Minot, North Dakota, 2022.

Tempest in a Teakettle (2016). Quadraphonic fixed media. Selected for College Music Society South Central Regional Conference (juried), East Central University, Ada, Oklahoma, 2022.

Tape Piece (2019). Stereo fixed media. Selected for College Music Society Central Regional Conference (juried), University of Nebraska Omaha, Omaha, Nebraska, 2022.

1.d. Recordings

Commercial and Curated Releases

Earmarks (2018). Clarinet, alto saxophone, piano. On *Boreas Trio*. North Dakota State University. April 20, 2025.

Tape Piece (2019). Stereo fixed media. On *Electronic Masters: Vol. 10*. Ablaze Records ar-00078. November 29, 2024.

You Can't Outrun Your Daydreams (2022). Stereo fixed media. On *MUSLAB: Planeta Complejo, Vol. 1-2-3*. Cero Records. December 1, 2023.

2. Presentations at Professional Meetings

2.a. Refereed Presentations

"Composition Pedagogy and the Creative Ecosystem of Lifelong Learning." Presenter, College Music Society Central Conference, Metropolitan State University, Denver, CO, March 13–14, 2026.

"Composition Pedagogy and the Creative Ecosystem of Lifelong Learning." Presenter, College Music Society National Conference, Spokane, WA, October 30, 2025.

"Debugging the Composer: designing a tool for self-reported composition processes." Presenter, Association for Technology in Music Instruction National Conference, Washington, DC, November 7, 2024.

"Inspiration/Perspiration: Creating a Map of the Music Composition Creative Process." Presenter, Research on Contemporary Composition Conference, University of North Georgia, Dahlonega, GA, October 28, 2023.

"The Mess of Music Creativity." Presenter, College Music Society Central Conference, Wichita State University, Wichita, KS, March 5, 2023.

“Inspiration/Perspiration: Creating a Map of the Music Composition Creative Process.”

Presenter, College Music Society Central Conference, University of Nebraska-Omaha, Omaha, NE, March 6, 2022.

2.b. Invited Presentations

“The Subconscious Composer: Inspiration and Genius in the Creative Process.” Presenter, Aspen Composers’ Conference, Aspen, CO, August 3, 2026.

“CMS Chapter Presidents’ Panel.” Panelist, College Music Society National Conference, Spokane, WA, October 30, 2025.

“Composition Pedagogy and the Creative Ecosystem of Lifelong Learning.” Presenter, Aspen Composers’ Conference, Aspen, CO, August 4, 2025.

“Battling the Novelty of Creation and other thoughts about starting to create music.”

Presenter, Aspen Composers’ Conference, Aspen, CO, August 2, 2021.

3. Intellectual Property, Technical Development, and Economic Activity

3.a. Software and Digital Intellectual Property

Liszt (2012–present). Founder and Lead Developer. Cloud-based music administration platform.

Ives Scheduling System (2024–present). Developer. Web-based scheduling system integrating Microsoft Graph for calendar management.

Composition Process Tracker (2024–present). Developer. Web-based research tool for self-reporting and documenting music composition processes.

Liszt Conference Management System (2026–present). Developer. Web-based platform for conference program development and scheduling.

3.b. Creative and Technical Systems

Mothership Distributed Performance System (2025–present). Developer. Distributed audio performance system utilizing audience mobile devices as speaker arrays.

3.c. Entrepreneurial Activity

Liszt LLC (2026–present). Founder and Director. Software company providing administrative platforms for collegiate music programs, with Liszt deployed across multiple institutions.

NoteForge LLC (2010–present). Founder and Director. Music publishing and intellectual property holding company supporting original music and publishing projects.

4. Awards and Honors.

National Finalist, The American Prize in Composition (Instrumental Chamber Music, Professional Division) (National), 2026. *Theme and Conversation*

Honorable Mention, AI Music Competition, IEEE Big Data Workshop (International), 2025. *Hallucinations*. International competition recognizing works in AI-assisted music generation.

National Finalist, The American Prize in Composition (Instrumental Chamber Music, Professional Division) (National), 2025. *Course of Empire*

National Finalist, The American Prize in Composition (Orchestral Works, Professional Division) (National), 2025. *The Uncertainty of Joy*

National Finalist, The American Prize in Composition (Shorter Choral Works, Professional Division) (National), 2024. *Carving a Name*

National Finalist and Honorable Mention, The American Prize in Composition (Vocal Chamber Music, Professional Division) (National), 2023. *Letters to the Poetry Editor*

Winner, Young Composers Competition, Minot Symphony Orchestra (Regional), 2022. *One Sows for the Benefit of Another Age*

National Finalist, The American Prize in Composition (Instrumental Chamber Music, Professional Division) (National), 2022. *Calibrating the Moon*

National Finalist, The American Prize in Composition (Orchestral Works, Professional Division) (National), 2021. *One Sows for the Benefit of Another Age*

National Finalist, The American Prize in Composition (Vocal Chamber Music, Professional Division) (National), 2021, *The Notes Between The Notes*