

## TO BE COMPLETED BY THE FACULTY MEMBER ASSIGNED UVM RESPONSIBILITIES

### Candidate's Summary of Accomplishments

Summarize accomplishments in each area as well as any other accomplishments deemed important to assessing academic performance. The focus is on accomplishments not evaluation (≤ 500 words).

**NOTE: A supplemental materials dossier that includes work samples, teaching materials, evidence of advising, etc. is online and may be accessed at [www.uvm.edu/~dfeurzei/2018](http://www.uvm.edu/~dfeurzei/2018)**

**Teaching.** I teach all undergraduate levels of music theory plus ear training, composition, and various electives. (Our department has no graduate program.) I mentor Senior Projects or Independent Studies every semester.

I helped design and now oversee the Music Technology and Business (MTB) curriculum, which has grown rapidly to become our largest major concentration. I designed UVM's first course in writing film music, Creating Music for Video, and have sole responsibility for Composition and Advanced Composition. For courses in the core theory sequence, which is shared among several faculty members, I have designed modules and CAI components that have been incorporated by my colleagues. I often serve as an early adopter of new teaching technologies.

I have been nominated for the Kroepsch-Maurice teaching award four times, including a currently active nomination for 2019. My students have gone on to well-regarded graduate programs and music careers.

**Advising.** As Area Head for MTB, I oversee curriculum and advising for over 100 majors, and am direct adviser to ~50 music majors and minors at any time.

**Scholarship/Research/Creative Activity.** My creative activity has a primary and a secondary area, composition and piano performance, and I do occasional analytic scholarship.

My music has been recorded on the AMR-Naxos and Rivermont labels, performed at international festivals and throughout the US, and has garnered international awards. Since coming to UVM I have fulfilled local commissions from the Vermont Symphony, Burlington Chamber Orchestra, Vermont Contemporary Chamber Ensemble, Bella Voce Women's Chorus, and Social Band.

I perform as a recitalist throughout the US and abroad, and was silver medalist of the 27<sup>th</sup> Annual World Championship Old-Time Piano Playing Contest. Since coming to Vermont I perform regularly on and off campus and at nearby institutions, both solo and as a member of the Vermont Contemporary Music Ensemble, the Green Mountain Chamber Music Festival, Music-COMP (formerly the Vermont MIDI Project), on the UVM Lane Series, and with most of my department colleagues.

I have published or presented research on jazz, music theory, and pedagogical technology in national and international journals and conferences, and have contributed liner notes or translations to Sony Classical releases.

I have been awarded grants from the American Composers Forum and Meet the Composer, as well as internal grants.

**Service.** I serve on and chair department committees, and I am Area Head for the MTB program. I recruit and audition applicants; mount faculty, student, and guest performances; and supervise, accompany, and assess student performances and juries.

I have served on six CAS or University committees and have been a Department Senator, member of the Senate Executive, and Chair of a Senate committee. I have served United Academics as Communications Director, a CAS Delegate, Department Representative, and on various committees.

Outside UVM, I have served on boards of scholarly societies and performing organizations, acted as a peer reviewer and beta-tester, and performed at community fundraisers.

## 2. TEACHING / LIBRARIANS' EDUCATIONAL MISSION / EXTENSION EDUCATIONAL ACCOMPLISHMENTS

Describe any accomplishments included in the approved RPT Guidelines and Evaluative Criteria and Procedures of the Academic Unit. Teaching must be evaluated regularly and the full results of those evaluations presented systematically for consideration in all reappointment, promotion and tenure decisions in cases where teaching is an assigned responsibility. It is the responsibility of the Chair / Director to oversee the objective assembly of all pertinent, candidate-approved supportive materials; and to provide a summary of the results of all student evaluations of teaching. Contact College / School for examples of summary formats.

**a. Summary Statement of Responsibilities (≤ 1000 words)**

My classroom responsibilities include all levels of music theory plus ear training, composition, and occasional electives on less technical topics. I oversee Senior Projects or Independent Studies regularly (every semester). I helped design and now oversee the Music Technology and Business (MTB) curriculum, which has grown rapidly to become our largest major concentration. I often act as an early adopter of new teaching technologies, some of which have been incorporated by my colleagues as well.

**Music theory and ear-training courses** comprise approximately 2/3 of my classroom teaching load. They include the core 4-semester Harmony & Form sequence MU 109-110-209-210 required of music majors, the associated musicianship classes MU 154-156, and MU 009 Fundamentals of Music Theory, once a general studies course but now also the foundational course for our MTB majors.

Teaching theory has a cheerleading aspect. Although theory is essential to any musician's training, students' prior musical studies are often exclusively of performance, and students are surprised by theory's abstraction and rigor. It is vital to establish continuous connections between theoretical concepts and musical practice; otherwise students do not perceive the relevance of theory to the passion that attracts them to music, and wonder why they are taking what feels like a math class.

I accomplish this in various ways. I routinely update my lectures and assignments to include illustrations from the latest popular music, to ensure that topics have significance for those students (the majority) not conversant with the classical repertory emphasized in textbooks. In place of published material, I create assignments geared to each class's needs and interest. I borrow from world music-pedagogy traditions to supplement traditional Western musicianship methods. I incorporate creative composition projects so that students see theory constructs as practical tools, not dry abstractions. Finally, I foster a sympathetic and humorous classroom environment, with frequent demonstration at the piano, recorded examples, and student singing or other music-making in order to keep the focus on sound more than on written representation.

**Composition courses** include MU 157-256 Composition and Advanced Composition, MU 061 Creating Music for Video, a course I created here, as well as MU 260 and HON 240/241, supervision of composition Senior Projects and Honors Theses. Composition instruction is famously elusive. I push my mostly inexperienced students to expand their horizons via listening assignments, and to explore the widest variety of techniques in their writing via directed improvisation exercises and short compositions. I promote no one style, but assign a variety of projects with specified parameters, giving students constructive limits that help them overcome the inhibiting chasm of the blank page. Most important of all is steady production followed by real-life feedback. I arrange frequent in-class readings (or in film scoring class, screen presentations) and a formal public class concert (or screening) each semester. The most powerful teaching tools I have are a venue and a deadline, and fostering an environment in which student work is taken seriously.

**General electives** include the previously mentioned Fundamentals of Music Theory as well as Creating Music for Video, which has a minimal theory prerequisite. Our instructional staffing rarely allows for other general electives in my load. I taught a Teacher-Advisor Program course, Why Music?, in 2011, and will teach a course on the music of The Beatles in Spring 2019. I also teach general students through guest lectures in courses both within and outside the department. I take seriously the department's responsibility to serve non-majors in a liberal-arts context; music is essential to many people's lives but offers a profession to very few.

**Music technology and instructional technology.** The 2008 advertisement for my position called for "a strong commitment to integrating technology into the theory curriculum." I have expanded the music department's course offerings in music technology, helping to create our new MTB curriculum, which I now oversee, and which has become our largest concentration, accounting for more than half our majors. I designed and teach the Creating Music for Video course and oversee Senior Projects in Music Technology (MU 262).

In addition to teaching technology-focused courses, I regularly incorporate new technologies into other parts of the curriculum. This has three components:

- 1) instructing students in the use of technologies such as computer music notation and digital audio editing, integrating these skills into the theory curriculum;
- 2) enhancing instruction with CAI and improved course website design;
- 3) providing support to faculty colleagues in both areas above, an activity which straddles the areas of teaching and service.

I often act as an early adopter, experimenting with electronic texts, CAI programs, web-based instruction, and incorporation of computer skills into required theory courses. Some of my more successful initiatives have been taken up by colleagues and have become part of our shared curriculum.

## b. Courses

Outline as a table or chart by semester / appropriate academic term: courses taught and their curricular purpose, credit hours, course responsibilities, faculty time commitment, size and type of classes. For team-taught courses, specify division of responsibilities and class commitments.

Notes:

1. Only courses since the previous RPT action are listed here.
2. For all courses I was sole instructor with no assistant, except for volunteer undergrad assistants in MU 009.
3. All lecture and seminar courses are writing intensive; with the exception of the MU 095 TAP course, this takes the form of musical exercises or compositions. Student progress requires the same regular and prompt feedback as it does with prose writing.
4. Course website URL's are given the first time each course appears in the table.
5. The reduced course load in AY 2013-14 and 2014-15 reflects courses release for my work as United Academics Communication Director.
6. Time commitment is variable and not something I keep accounts of. When teaching a new course or making deep revisions to an older one, I may spend 20+ hours a week on that one course, while teaching 1-2 others as well. On average, during the semester I typically spend almost a full-time work week on teaching, with research and service occupying much less than their nominal 60% of my load. During the academic year, my actual percentage of effort is something like 60/5/10/25 teaching-advising-research-service.

term	course	type	enroll-ment	credit hrs	curricular purpose
S 2018	MU 009 Music Theory Fundamentals <a href="http://www.uvm.edu/~dfeurzei/009">www.uvm.edu/~dfeurzei/009</a>	lect.	25	3	major/minor req. & general elective
S 2018	MU 061 Creating Music for Video <a href="http://www.uvm.edu/~dfeurei/061">www.uvm.edu/~dfeurei/061</a>	lect.	18	3	major/minor req. & general elective
S 2018	MU 156 Harmony & Form Lab IV <a href="http://www.uvm.edu/~dfeurzei/156">www.uvm.edu/~dfeurzei/156</a>	lab	3	1 (2 contact hrs)	major req.
F 2017	MU 209 Harmony & Form III <a href="http://www.uvm.edu/~dfeurzei/209">www.uvm.edu/~dfeurzei/209</a>	lect.	5	3	major req.
F 2017	MU 154 Harmony & Form Lab III <a href="http://www.uvm.edu/~dfeurzei/154">www.uvm.edu/~dfeurzei/154</a>	lab	4	1 (2 contact hrs)	major req.
F 2017	MU 157 Composition <a href="http://www.uvm.edu/~dfeurzei/157">www.uvm.edu/~dfeurzei/157</a>	sem.	3	3	major/minor req. & elective
S 2017	<i>sabbatical leave</i>				
F 2016	MU 209 Harmony & Form III	lect.	6	3	major req.
F 2016	MU 061 Creating Music for Video	lect.	17	3	major/minor req. & general elective
F 2016	MU 109 Harmony & Form I <a href="http://www.uvm.edu/~dfeurzei/109">www.uvm.edu/~dfeurzei/109</a>	lect.	19	3	major/minor req. & general elective
S 2016	MU 156 Harmony & Form Lab IV	lab	12	1 (2 contact hrs)	major req.

S 2016	MU 210 Harmony & Form IV <a href="http://www.uvm.edu/~dfeurzei/210">www.uvm.edu/~dfeurzei/210</a>	lect.	13	3	major req.
S 2016	MU 157/256 Composition	sem.	10	3	major/minor req. & elective
F 2015	MU 009 Music Theory Fundamentals	lect.	47	3	minor req. & general elective
F 2015	MU 109 Harmony & Form I	lect.	7	3	major/minor req. & general elective
F 2015	MU 154 Harmony & Form Lab III <a href="http://www.uvm.edu/~dfeurzei/154">www.uvm.edu/~dfeurzei/154</a>	lab	12	1 (2 contact hrs)	major req.
S 2015	MU 110 Harmony & Form II <a href="http://www.uvm.edu/~dfeurzei/110">www.uvm.edu/~dfeurzei/110</a>	lect.	11	3	major/minor req.
S 2015	MU 061 Creating Music for Video	lect.	16	3	major/minor req. & general elective
F 2014	<i>sabbatical leave</i>				
S 2014	MU 110 Harmony & Form II	lect.	15	3	
S 2014	MU 157/256 Composition	sem.	9	3	
F 2013	MU 109 Harmony & Form I	lect.	18	3	
S 2013	MU 110 Harmony & Form II	lect.	12	3	
S 2013	MU 210 Harmony & Form IV	lect.	13	3	
F 2012	<i>sabbatical leave</i>				
S 2012	MU 096 Creating Music for Video	lect.	15	3	
S 2012	MU 110 Harmony & Form II	lect.	25	3	
S 2012	MU 157/256 Composition	sem.	12	3	
F 2011	MU 095 (TAP) Why Music?	lect.- sem.	18	3	
F 2011	MU 109 Harmony & Form I	lect.	17	3	

### c. Mentoring

Provide a summary statement of responsibilities related to student mentoring (e.g., undergraduate research, undergraduate and graduate thesis advising and committees, postdoctoral students, interns / residents, visiting fellows / Scientists, High School students and / or educators). Include, as appropriate, student name, degree earned, discipline, time period of supervision (≤ 500 words).

My mentoring activity includes supervising Senior Projects and Honors Theses in composition (MU 260, HON 240/241) and music technology (MU 262), plus independent studies in composition and on theory topics (MU 197/198). In the eight years since my last review, I have been the instructor of record for some sort of formal mentorship in every semester, excepting sabbaticals (see table that follows). During this period I supervised 25 individual for-credit mentorships, including 14 required capstone senior projects (MU 260/262, HON 240).

Besides these formal mentorships, as a pianist I accompany student performers, coach ensembles performing student works, and perform student compositions. This work is categorized as service in our department's guidelines, and in my CV is found mostly under "performance," but is a time-honored form of mentorship in our field. I perform on, or coach for, approximately a dozen student concerts per year.

UVM has no graduate program in music. In my previous position at Illinois State University, I served as principal adviser for 19 M.M. theses in Music Composition, in addition to guiding undergraduates in the same ways I do at UVM.

My composition students have completed M.M. and doctoral studies at highly-regarded programs including those of the University of Illinois, University of Maryland, UNC, UMKC, Penn State, University of Iowa, UC-Boulder, University of Florida, Michigan State, and Victoria University (Wellington NZ).

Former advisees currently in tenured/TT positions include Tim Reed, Assoc. Prof., Manchester University, IN; Bryan Proksch, Assoc. Prof., Lamar University, TX; Mark Nowakowski, Asst. Prof., Kent State Stark, MI; Zach Zubow, Asst. Prof., Queens University, NC; Roy Magnuson, Asst. Prof., Illinois State University; and Bill Withem, Assoc. Prof., Mott Community College, MI.

My students' awards include a Guggenheim fellowship and Barlow prize (Narong Prangcharoen); first prize, Kennedy Center American College Theatre Festival (Michael Gallant); and an Emmy nomination (Bill Withem).

In addition to guiding student projects, I have supervised undergraduate assistants in my theory fundamentals class (MU 009): once formally (via enrollment in MU 194, Teaching Assistantship) and twice unofficially.

I have served as community mentor for six senior challenge projects of students from CVU and Essex Junction high schools.

Prior to the assignment of concert recording duties to a staff member, I supervised a group of a half-dozen students to record all department concerts (several per week towards the end of semesters).

term	course	number of mentees
S 2018	MU 197 Independent Study	1
S 2018	MU 194 Teaching Assistantship	1
S 2018	MU 260 Sr. Project in Composition	2
S 2018	MU 262 Sr. Project in Music Tech.	5
F 2017	MU 197A Independent Study (1 cr)	2
F 2017	MU 197B Independent Study (2 cr)	1
S 2017	<i>sabbatical leave</i>	
F 2016	MU 260 Senior Composition Project	2
F 2016	MU 197 Readings/Research	2
S 2016	MU 296 Adv. Special Topics	1
F 2015	MU 197 Readings/Research	1
S 2015	MU 198 Readings/Research	1
F 2014	<i>sabbatical leave</i>	
S 2013	MU 260 Sr. Project in Composition	2
F 2012	<i>sabbatical leave</i>	
S 2012	HON 241 Music Honors Thesis	1
S 2012	MU 260 Sr. Project in Composition	2
F 2011	HON 240 Music Honors Thesis	1
F 2011	MU 260 Sr. Project in Composition	1

#### d. Curriculum / Course Development

Describe contributions to Curricular / Course Development and their use at UVM and elsewhere, such as the development of new techniques of instruction and instructional materials, contributions to textbooks / manuals and other like course materials (≤ 500 words).

I was one of several faculty who designed and lobbied for the Music Technology and Business (MTB) concentration, which I now oversee, and which has grown in its first four years to become the largest of our six concentrations, accounting for over half of our current majors.

I code all my own course websites to achieve clarity, speed, and smoothness of media integration that I have been unable to realize using Blackboard. (All course URL's are in section 2b above and linked in the [Online Supplement](#).)

I create my own music theory assignments, tailoring them to my courses and to repertoire that will engage the widest range of students; I do not use a published workbook in any class except MU 009. The extent of this work, with 2-3 written assignments per week in all theory classes, can be gleaned from the "assignments" pages of my course websites. My assignments and online instructional materials are freely available to colleagues, at UVM and elsewhere, who have adopted some of them in their classes. Materials on partwriting have been used

by Prof. Dmitri Tymoczko in courses at Princeton University, and online music dictation materials for MU 154-156 have been used at Texas Tech and Illinois State Universities. My four-part online introduction to notation software is now part of the MU 109-110 curriculum as taught by all instructors at UVM, and the fluency curriculum I designed as a component of MU 109-110 has been adopted by our other theory faculty.

I have created several new courses at UVM: MU 061, Creating Music for Video, which serves our new MTB concentration as well as Film and Television Studies; MU 095 (TAP) Why Music?; and MU 196, Music of the Beatles (S 2019). I spearheaded a larger, CAI-intensive format for MU 009 Theory Fundamentals in 2009 and 2010. I purchased ear-training software for the Music Technology Lab with Instructional Incentive Grant funds and piloted its use in our musicianship curriculum (MU 054/056/154/156).

In the eight years since my last review I have taught 11 different classroom courses. Even repeated courses require ongoing revision because our student profile is constantly changing. This is partly the result of rapid culture-wide changes in the way people listen to, play, and create music; on top of that, the inception of the MTB concentration—which has different admission criteria from our traditional concentrations—has brought a novel cohort of students into our program. Continuous revision is necessary to maintain teaching effectiveness and student engagement in the face of these changes.

Just a few technological examples will convey the pace of course evolution. My courses now incorporate audio and video into course webpages; submission and return of scanned exercises, to allow rapid feedback between class meetings; 100% online audio resources; online score resources; completion of assignments using computer notation or digital audio software—while all this seems routine, these things were nonexistent or barely nascent in my courses just 10 years ago.

#### **e. Other Measures of Performance (≤ 250 words)**

Describe any accomplishments that are not included above.

Our RPT guidelines call for “willingness and capacity to grow in the field”.

Between 2011-2015, I attended 6 pedagogical workshops at annual conferences of the College Music Society.

In 2018 I completed MU 161 (Studio Production I) at UVM, better equipping me to advise students in the MTB program who focus on studio recording.

#### **f. Teaching Honors and Awards**

Provide a list and describe the nature and importance of honors and awards received.

1. Nominee, Kroepsch-Maurice Excellence in Teaching Award: 2012, 2013, 2015, and 2019 (currently active). With the Kidder award, this is one of UVM’s two campus-wide teaching awards.
2. Department Nominee, 2008 Outstanding Teacher Award, College of Fine Arts, Illinois State University. This is the College’s highest teaching honor, awarded annually to one faculty member from about 120 Arts faculty. I was selected by the Music Faculty Status Committee as the sole music nominee but withdrew from consideration on accepting my position at UVM.
3. Named “Best Teacher/Most Helpful to Students” in Music, 2015 *U.S. Higher Education Faculty Awards, Vol. 1: Fine Arts, Humanities, Liberal Arts and Social Sciences* (River Publishers). Selection process unknown to me. River may be a predatory publisher. An internet search did not reveal any prior or successive editions of this publication.

#### **g. Additional Accomplishments**

Describe any other contributions related to the teaching responsibilities, not included above, that should be considered (≤ 500 words).

The public lecture-recitals I present on and off campus, described in the “Creative Activities” section below, have a substantial educational component.

My work as an early adopter and reviewer of *MFun* software, described in the “Service” section below, also has a pedagogical aspect.

Guest lectures outside the department are categorized in our RPT guidelines as research; see 4d below.

### **3. ACADEMIC ADVISING**

Academic Advising must be evaluated regularly and the full results of those evaluations presented for consideration in all reappointment, promotion and tenure decisions when Advising is an assigned responsibility. It is the responsibility of the Chair to organize a succinct summary of accomplishments.

**a. Summary Statement of Responsibilities**

Provide a summary statement of Advising responsibilities related to general student guidance (e.g., career plans, course planning). Include numbers of students but not a detailed list (≤ 250 words).

I help undergraduate music majors, minors, and undeclared students with course planning and any personal or academic challenges they bring to me, and reach out whenever I receive an academic alert or other sign of distress. I help majors plan their capstone projects and navigate the many paracurricular requirements of our several concentrations (junior and senior juries, recitals, and the department keyboard proficiency exam).

When I started at UVM I had <10 advisees per year, with a temporary increase when I taught a Teacher Advisory Program course. This number more than tripled when we began assigning a department advisor to all music minors, and increased further as the Music Technology and Business (MTB) concentration grew.

year	total advisees	music majors	minors & undeclared
2017-18	51	24	27
2016-17	45	18	27
2015-16	29	9 + 1 IDM	19
2014-15	6	4 + 1 IDM	1
2013-14	7	1	6
2012-13	9	3	6
2011-12	25	7	9

*surge in MTB students*  
*department advisors assigned to minors*

*includes TAP course advisees*

(only years since the previous RPT action are detailed above)

MTB students require meticulous advisement. Our initial majors began the new concentration late in their UVM careers, leaving less time to fulfill requirements, while rapid growth strained instructional capacity, necessitating careful course planning and enrollment management. The major underwent a revision in 2017, only its third year, occasioning complications and confusion. As area head I am responsible for creating our advising documents and fielding questions from other advisors. In the most recent semester (S2018), for example, I exchanged 488 advising emails (see [Advising tab](#) in my online supplement), held one group advising session for MTB majors, and had scores of individual advisee meetings.

I help several students per year find internships. As students plan for life after UVM, I counsel about 1 in 10 on graduate programs, and the rest on various ways they might further pursue their musical interests both professionally and avocationally.

**b. Additional Accomplishments**

Describe any other accomplishments that relate to the approved faculty RPT Guidelines for the Academic Unit that are not covered above (≤ 250 words).

I represent the department at CAS Admitted Student Open Houses, Fall Student Open Houses, and/or conduct department tours on Admitted Student Days several times per year, which our RPT Guidelines classify as advising activity.

Our RPT guidelines include “participating in the Teacher Advisory Program” under advising. In 2011 I designed and taught the TAP course Why Music? through which I became advisor to 18 undeclared first-year students.

I shepherded one Independently Designed major (IDM) in film and music, which involved three departments and two colleges, and helped oversee the student’s final project.

**4. SCHOLARSHIP / RESEARCH / CREATIVE ACTIVITIES**

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The purpose of this section is to describe the record of scholarship, such as published research, recognized artistic works, engineering designs and other creative contributions in the formats expected of the discipline.

Performance in Scholarship / Research / Creative Activities must be evaluated regularly and a full analysis presented for consideration in all reappointment, promotion and tenure decisions.

**a. Summary Statement**

Provide an introductory statement of interests in the area of scholarship / research / creative work (≤ 500 words).

Our RPT guidelines “require that faculty in the music department be competent in more than one area of instruction.” My creative activity likewise has a primary and a secondary area, composition and piano performance. I also dabble in analytic scholarship.

**Composition.** My music has been recorded on the AMR-Naxos and Rivermont labels, and performed at festivals in Thailand, Germany, France, New Zealand, Puerto Rico, and throughout the continental US. It has garnered international awards, including second prize of the City of Dresden’s 800<sup>th</sup> Jubilee Choral Composition Competition, the 2015 American Prize in Choral Composition (2<sup>nd</sup> place), and the 2003 “Best New Rag” award of the Old-Time Music Preservation Association. Since coming to UVM I have fulfilled commissions locally from the Vermont Symphony, the Burlington Chamber Orchestra, the Vermont Contemporary Chamber Ensemble, Bella Voce Women’s Chorus, Dancing Uphill, and Social Band.

**Performance.** I perform as a solo recitalist throughout the US and abroad. My lecture-recitals blend performance, research, and educational outreach with eclectic programs that combine new and old, challenging and accessible, “serious” and popular music in unusual ways. I have presented these at the American University of Paris, MIT, Smith College, Amherst College, the University of Illinois, the W. E. B. Dubois symposium at Grinnell, the Chintakarn Music Institute (Bangkok), Payap University (Chiang Mai), and elsewhere, and was silver medalist of the 27<sup>th</sup> Annual World Championship Old-Time Piano Playing Contest. In Vermont I perform regularly on and off campus, and at nearby institutions such as Middlebury College, the University of Maine, and the University of Massachusetts, as well as live on Vermont Public Radio.

As a collaborative pianist I perform with colleagues, students, and guest artists from around the country. I have presented world or regional premieres of dozens of works by young and established composers. Since coming to Vermont, I have performed as a member of the Vermont Contemporary Music Ensemble, the Green Mountain Chamber Music Festival, Music-COMP (formerly the Vermont MIDI Project), on the UVM Lane Series, and with most of my UVM colleagues.

**Scholarship.** I have presented research on music theory, jazz piano, and applications of technology to music pedagogy at leading national conferences. “The Right Mistakes: Confronting the ‘Old Question of Monk’s Chops’” appeared in the 2011 issue of *Jazz Perspectives*. In addition, I have contributed CD liner notes or translations to two dozen Sony Classical European releases, including the high-profile Ligeti complete edition. While this is currently the least active area of my work, my earlier writing is increasingly cited by others.

**Grants.** At UVM, I have been awarded eight internal grants and a grant from the American Composers Forum to support new music programming and travel for performances, and several commissions. In my previous position at Illinois State University I received ten research or travel grants, including from the national Meet the Composer program.

## b. Contributions

Though the focus of the current Green Sheet review is the accomplishments made since appointment or last review, the successful case must also be built upon evidence of sustained excellent performance. For the categories listed below, as appropriate for the discipline, describe in chronologic order, numbered beginning with the most recent, all significant contributions, including full pagination. When appropriate, indicate contributions since last Green Sheet review under a heading(s) so-labeled. Include for Each Category as appropriate: Published; Accepted and In Press; Under Review; Submitted but Under Revision; Submitted but not Accepted. In the case of multi-authored, original contributions, provide a brief description (1-2 sentences) of the role / contribution of the candidate. In the case of books, describe purpose / content and distribution / extent of use. Other contributions appropriate to the discipline also should be described.

### i. Peer Reviewed Contributions

List all works reviewed prior to publication by peers / editorial boards in the field, such as journal articles in refereed journals, juried presentations, books, etc. Indicate up to five of the most important contributions with a double asterisk and briefly explain why these choices have been made. Include a description of the stature of journals and other scholarly venues and how this is known (e.g., impact factors, percentage of submitted work that is accepted, together with an explanation of the interpretation of these measures).

#### Notes on classification

- a. I list *compositions* in the “peer reviewed” section if commissioned by external organizations or performers, or if awarded a juried prize.
- b. I list *performances of my compositions* under “peer reviewed” if initiated by outside organizations or individuals. Other performances (for example, on self-initiated recitals or department concerts) are “non-peer reviewed” and are in section 4.b.ii below.
- c. I list *my performances as pianist* under “peer reviewed” if at professional/university venues outside of UVM, or at juried or invited conferences or festivals. Other performances (for example, local department recitals) are “non-peer-reviewed” and are in section 4.b.ii below
- d. I list *recordings* under “peer reviewed” if published by an independent commercial label.
- e. Scholarly writings and presentations are classified according to the usual criteria.
- f. All my compositions are self-published by Benario Music, for business reasons. See [Composition -> Works list](#) in my online supplement for a full explanation.
- g. This list covers the last 15 years; see c.v. for activity prior to 2003.

#### A) since last RPT review

##### recordings

1. *Lingua Franca*: Music of David Feurzeig. American Modern Recordings AMR-1051. Released 9/28/2018. Includes *Sonata for Solo Cello*, *Lingua Franca*, *Four Homages for Piano*, and *Sonata for Solo Viola*.
2. *Dream Shadows*: Bill McNally, piano. Rivermont Records BSW-2246. Released Summer 2018. Includes “Stride Rite” from my *Four Homages for Piano*.
3. *What Story: Chamber Music of Thomas L. Read*. Usa-Aca 1921914309734. Released Summer 2018. I am the pianist on the title track.

##### commissioned compositions, with premiere information

4. *Five Songs* for soprano and chamber ensemble. Comm. Illinois Modern Ensemble. Premiere Krannert Concert Hall, University of Illinois, 4/26/19 (forthcoming)
5. *A hammer in search of a nail (après Le marteau sans maître)*. Comm. Vermont Contemporary Music Ensemble. Premiere May 2019 (forthcoming)
6. *Songs Without Words*. Comm. Burlington Chamber Orchestra. Premiere Burlington, VT, 2/20/16
7. *Lingua Franca*. Comm. Low & Lower. Premiere UNC School of the Arts, Winston-Salem, NC 2/6/16

8. "The Passionate Hand" and "Unspoken". Comm. Vermont Contemporary Music Ensemble. Premiere Unitarian Church, Montpelier, VT 4/17/15; repeated Main Street Landing, Burlington, VT 4/18/15
9. *Bagatelles for flute and clarinet*. Comm. Vermont Contemporary Music Ensemble. Premiere Unitarian Church, Montpelier, 1/16/15; repeated First Baptist Church, Burlington, 1/17/15
10. *The Academic Festival Overseers* for two violins. Comm. Five Colleges New Music Festival. Premiere 9/12/15, Bezanson Recital Hall, UMass–Amherst.
11. *Stride Rite* (orchestra/piano version). Comm. Tifereth Israel Orchestra. Premiere 6/15/14, San Diego, CA; repeated 6/17/14.
12. *Sonata* for Viola Solo. Comm. by independent consortium of violists. Premiere Kate Lewis, Illinois State University, 2013.
13. *High Water*. Commission of the Vermont Symphony Orchestra; premiere 9/21/12, Johnson State College, VT; repeated 7 times across VT at Vergennes Opera House, Haskell Opera House, Lyndon State College, Bellows Falls Opera House, Chandler Center for the Arts, Bellows Free Academy, and Castleton State College.

other performances of my compositions

14. *Bagatelles for flute and clarinet*. Sonneries, Kemp Recital Hall, Illinois State University 11/5/2018 (forthcoming)
15. *Sonata for Solo Viola*. Locrian Ensemble, Riverside Church, NYC 8/24/2018.
16. *Bagatelles for flute and clarinet*. E. Downing and B. Wiemann, ClarinetFest 2018, Ostend, Belgium 7/7/18
17. *Bagatelles for flute and clarinet*. Synergy 78, International Woodwind Duo Symposium, Huntsville, TX 4/14/18
18. *Lingua Franca*. American Modern Ensemble, National Sawdust, Brooklyn, NY 11/1/2017
19. *Bagatelles for flute and clarinet*. E. Downing and B. Wiemann, Minsky Hall, University of Maine, Orono, 2/4/2017
20. *Lingua Franca*. Virginia Polytechnic Institute, VA, 4/11/16
21. *Lingua Franca*. University of Miami 4/2016
22. *Lingua Franca*. Orlando, FL 4/2016
23. *Lingua Franca*. Starmount Presbyterian Church, Greensboro, NC 3/14/16
24. *Lingua Franca*. St. Peter the Fisherman Church, Fairmount, WV 3/20/16
25. *Bagatelles for flute and clarinet*. Composers Concert, College Music Society conference, Kutztown University, PA, March 2016
26. *Stride Rite*. Perf. Andrew Rangell, piano, UVM Recital Hall 10/1/14
27. *Stride Rite*. Perf. Andrew Rangell, piano, Bezanson Hall, University of Massachusetts-Amherst 10/28/13
28. *Stride Rite*. Perf. Andrew Rangell, piano, Dinkelspiel Hall, Stanford University CA 10/5/13
29. *Songs of Love and Protest* (excerpts). Perf. Counterpoint Vocal Ensemble on 4 occasions: St. Michael's College, Colchester VT 4/5/13; Unitarian Church, Montpelier, VT 4/6/13; First Cong. Church, Manchester VT 4/7/13; Mill River Union HS, Clarendon VT 4/9/13
30. *Sonata for Solo Violin*. Kia-Hui Tan, Ohio State University 10/17/12
31. *Stride Rite* Aileen Li, piano, New York University Steinhardt School 5/12/12
32. *Quintet*. Society for New Music, Syracuse, NY 10/23/11
33. *Stride Rite*. Surroundings Art Gallery, Sandwich, NH 8/14/11
34. *Happy Birthday to Martin*. Ira Allen Chapel, UVM 1/27/11

scholarly writings and presentations

35. Teaching Proper Metric Notation—Teaching Metric Notation Properly (pedagogical research talk). Submitted to 2012 MTSNYS conference but not accepted.

solo or featured performer

36. Inaugural concert of the UVM Alumni House: assorted solo piano music. 2/2/2017
37. Recorded incidental music for UVM University Players production of "Dog Sees God" (Main Street Landing, 11/12/16)
38. Featured soloist, Gershwin's *Concerto in F* and *I Got Rhythm Variations*, Tifereth Israel Orchestra, San Diego, CA 6/15/14 & 6/17/14
39. "Persistence" by Daelan Roosa, Burlington Ensemble concert, Burlington VT 2/8/14
40. Music-COMP "Opus 27": performed six student pieces, Colchester VT 1/6/14
41. Music-COMP (formerly Vermont MIDI Project) Opus 25: perform/coach seven student pieces 1/7/13

42. Solo recital, Pelican Cove, Sarasota FL 4/2/12
43. *Ragtime and Stride* (solo concert) Brick Church Music Series, Williston VT 12/16/11

ensemble performer

44. Douglas Ovens, "Largo" for Violin and Piano. College Music Society Conference, SUNY-Potsdam 4/8/14
45. *Remembrance of 9/11*. Vermont Contemporary Music Ensemble, Performing Arts Center, BFA St. Albans, Vermont 9/9/11; repeated at FlynnSpace, Burlington, VT 9/11/11.

#### **B) prior to last RPT review (2003-2011; for activity prior to 2003 see c.v.)**

commissioned compositions, with premiere information

46. *Quintet*. Comm. Vermont Contemporary Music Ensemble. Premiere Montpelier, Burlington, and Middlebury, VT, April 2011
47. *Walkin' in MisteriosoLand* for treble chorus and piano. Comm. Bella Voce Women's Chorus. Premiere Burlington and Colchester, VT, December 2010, w/live broadcast on VPR
48. *Three Mnemonics* for treble chorus. Comm. Cantiamo Women's Choir. Partial premiere May 2010, St. Paul's Church, Burlington VT
49. *Lauda* for Chorus SATB and Brass Quintet. Comm. Illinois State University Concert Choir. Premiere 10/26/08 Normal, IL
50. *Sonata for Unaccompanied Cello*. Comm. Bangkok International Composers Festival. Premiere Nick Dinnerstein, Srinakharinwirot University, Bangkok, Thailand 7/18/06.
51. *Songs of Love and Protest on Traditional Texts* for mixed chorus. 2<sup>nd</sup> prize, City of Dresden 800<sup>th</sup> Anniversary Choral Competition. Premiere Dresden Semperoper 10/31/06; broadcast on Northwest German Radio
52. *Sonata for Solo Violin*. Comm. Elizabeth Field. Premiere Illinois State University, 9/15/2006.
53. *Passepied en Rondeau* for viola and cello. Comm. Hamilton Duo. Premiere Victoria University of Wellington, NZ 5/16/03
54. *Sonatina* for flute and piano. Comm. Kimberly Risinger. Premiere Wooster College, OH 4/11/03
55. *Stride Rite* for solo piano. Winner, 2003 Best New Rag, Old-Time Music Preservation Association.

further performances of my compositions

56. *Quintet*. Society for New Music, Syracuse, NY 10/23/11
57. *Songs of Love and Protest*. Broadcast WCVT "Vermont Choral Hour" 9/4/11
58. *Stride Rite* and *Belanak a Blues-a*, live broadcast WILL-FM (Bloomington IL) 3/14/11
59. *Stride Rite*. American Modern Ensemble annual fundraiser, Manhattan Plaza, NYC, 11/14 & 11/15/10
60. *Stride Rite*. College Music Society National Conference, Minneapolis 9/25/10
61. *Songs of Love and Protest on Traditional Texts* (partial performance). CMS National Conference, Minneapolis 9/24/10; broadcast on WCVT, Vermont
62. *Songs of Love and Protest* (excerpts). University of Minnesota Singers, CMS National Conference, Minneapolis 9/24/10
63. *Stride Rite*. J-B Piano, San Rafael, CA 7/10/10
64. *Stride Rite*. College Music Society NE Regional Conference, UVM 3/19/10  
also numerous pre-2010 performances incl. Marilyn Nonken, ChamberMusicNOW!, Philadelphia; Ruth Rose, Society of the Cincinnati, Washington DC; Sherri Jones, Berlin and Essen, Germany; Bangkok and Chiang Mai, 2006; W. E. B. DuBois Symposium, Grinnell College, IA, 2003
65. *Sonata for Solo Violin*. Elizabeth Chang, U-Mass Amherst, March 2009.
66. *Sonata for Unaccompanied Cello*. add'l. performances by Brooks Whitehouse throughout US and in Toulouse, France, 2009-2010; broadcast WCVT, Vermont
67. *Sonata for Solo Violin*. University of Pittsburgh New Music Ensemble 2/25/2008.
68. *Sonata for Solo Violin*. Ensemble TIMF (Korea), 2006.
69. *Songs of Love and Protest on Traditional Texts* (partial performance). CalArts Chamber Chorus, CA, February 2003.

scholarly writings and presentations

70. The Right Mistakes: Confronting the “Old Question of Monk’s Chops”. *Jazz Perspectives* vol. 5, no. 1 (April 2011): 32-61. *Jazz Perspectives* received the 2007 ALPSP/Charlesworth Best New Journal Award.
71. On Shifting Grounds: Meandering, Modulating, and Möbius Passacaglias (jury-selected analytic paper). Seventh Biennial International Conference on Music Since 1900, Lancaster UK 7/29/11; National Conference, Society for Music Theory 2010 11/5/10; Music Theory Midwest, 5/15/10; West Coast Conference of Music Theory and Analysis 3/5/10
72. Constructionism, Composing, and Teaching: Double Suite in B-flat (invited presentation). Constructionism 2010, American University of Paris, 8/16/2010
73. Suite and Lowdown (jury-selected lecture-demonstration). College Music Society NE Chapter Conference 3/20/10
74. A Web-Based Transcription Course (jury-selected presentation). Association for Technology in Music Instruction/College Music Society Joint National Conference, San Francisco, 11/7/04
75. Monk’s Mistakes (jury-selected analytic paper) Society for Music Theory National Conference, Madison, WI 11/06/03
76. Making the Right Mistakes: Thelonious Monk, James P. Johnson, and the “Old Question of Monk’s Chops” (jury-selected paper). Sonneck Society for American Music, Fort Worth, TX 3/10/99
77. Hearing Theory: Improving Aural Comprehension of Part-Writing with Commercial Notation Software (jury-selected paper). *Proceedings of the International Technological Directions in Music Learning Conference V* (1998)

solo or featured performer

78. *From (to) Jazz, with Love* (solo recital) Pelican Cove Pavilion, Sarasota, FL 4/2/11
79. *From (to) Jazz, with Love* (solo recital) Surroundings Art Gallery, Sandwich, NH 8/4/11
80. *Simultaneous Worlds II* (solo recital) RedNote New Music Festival, Illinois State University 3/17/11
81. *Suite and Low-Down*. (solo recital) J-B Piano, San Rafael, CA 7/10/10
82. *Classic and Crossover*. (solo recital) Surroundings Art Gallery, Sandwich, NH 7/1/10
83. *Suite and Low-Down*. (solo recital) Christ Church Presbyterian Red Chair Series, Burlington 5/23/10
84. *“Classic” Ragtime and Ragging the Classics*. University of Maine, Orono 2/12/10
85. *Double Suite in B-flat*. Smith College, Northampton, MA 11/9/09
86. *Ragtime and Stride*. Broadcast performance/interview on “Vermont Notes,” WCVT 9/13/09
87. Surroundings Art Gallery, Sandwich, NH 7/15/09
88. *Honky Tonk in the Concert Hall*. Green Mountain Chamber Music Festival 7/6/09
89. University of Illinois 10/27/2008
90. *Two Double Suites*. Previe/Interview Broadcast, WCVT Vermont, 9/14/08
91. *Two Double Suites*. Live Studio Broadcast, Vermont Public Radio 9/11/08
92. *Bartok’s use of “Bulgarian” Dance Rhythm*. Folklore Village 60<sup>th</sup> Festival of Midwinter Traditions, Ridgeway, WI 12/31/07
93. Lecture-recital. Pelican Cove Pavilion, Sarasota, FL 12/19/07
94. Lecture-recital. 17<sup>th</sup> Annual Martin Luther King Fellowship Celebration, Illinois Wesleyan University 1/28/07
95. Lecture-recital. Benz Community Center, Sandwich, NH 8/8/06
96. Lecture-recital. Chintakarn Music Institute, Bangkok, Thailand 7/15/06
97. Lecture-recital. Payap University Chiang Mai, Thailand 7/13/06
98. Guest Artist Recital, Smith College, MA 9/19/03

ensemble performer

99. *Palm of the Hand: Dances for Holy Spaces* with Clare Byrne, choreographer. Christ Church Presbyterian Red Chair Series, Burlington 4/17/11
100. *A Touch of Wonder*. Vermont Contemporary Music Ensemble, Unitarian Church, Montpelier, VT 4/1/11; repeated FlynnSpace, Burlington, VT 4/3/11 and Middlebury College, VT 4/10/11
101. American Modern Ensemble annual fundraiser. Manhattan Plaza, NYC 11/14 & 11/15/10
102. Vermont Contemporary Music Ensemble, St. Michael’s College, Colchester, VT 4/11/10
103. *To Reach, To Sing!* Vermont Contemporary Music Ensemble, Unitarian Church, Montpelier, VT 4/9/10
104. College Music Society Composers’ Concert. University of Vermont 3/19/10
105. *2 New Too*. Vermont Contemporary Music Ensemble, Unitarian Church, Montpelier, VT 2/5/10; repeated St. Michael’s College, Colchester, VT 2/6/10

106. Guest Artist, Green Mountain Chamber Music Festival, VT 7/8/09
107. Recital with cellist Brooks Whitehouse. Middlebury College, VT 3/18/09
108. Guest Artist, International Women in Brass Conference. Illinois State University 6/16/06
109. Broadcast performance (with Gloria Cheng) of Don Davis' *Pain* for two pianos. KCSN–Los Angeles, 10/28/05 and 11/3/05
110. Hurricane Katrina Gala Jazz Concert. Illinois Wesleyan University, 10/1/05
111. *Pain* for 2 pianos (w/ Gloria Cheng). University of Illinois 2/23/04
112. Guest Artist Recital (w/ Kimberly Risinger, flute). Wooster College, OH 4/11/03
113. Dame Myra Hess Memorial Concert Series (w/ Kimberly Risinger, flute). Chicago Cultural Center 3/19/03, live broadcast on WFMT and Cable 25 Chicago

**ii. Non-Peer-Reviewed (e.g., books, book reviews, brief reports, other contributions deemed appropriate)**

**A) since last RPT review**

recordings

1. *Too Intimate* (DVD) published by Vermont Contemporary Music Ensemble, released December 2015. Includes my compositions “The Passionate Hand” and “Unspoken”.

original compositions, with premiere information

2. *Spirals*. Original ballet score for saxophone and electronics, composed for UVM’s Dancing Uphill, March 2016.

other performances of my music

3. Lingua Franca CD release concert, UVM Recital Hall, 10/7/18 including performances of my pieces Lingua Franca & Four Homages
4. Sonata for solo violin, perf. Elizabeth Chang, UVM Recital Hall, 2/12/18
5. Sonata for Solo Violin, VPR studio performance broadcast, 2/12/18
6. Homages for Piano. Colodny Piano Celebration Concert, UVM Recital Hall 4/20/13
7. Happy Birthday to Martin. Ira Allen Chapel, UVM 1/22/13
8. Happy Birthday to Martin UVM Faculty Scholarship Benefit Recital 2/26/12

solo or featured performer

9. “Three Hyperetudes” of Tod Machover, UVM Recital Hall, 10/14/16
10. Recorded incidental music for UVM University Players production of “Dog Sees God” (Main Street Landing, 11/12/16)
11. Joplin and Johnson, various rags. Faculty Scholarship Benefit Recital, UVM Recital Hall 2/23/14
12. Alex Wick, “Entertainment in F” by Alex Wick. Broadcast VPR 12/2/13 and 12/4/13
13. Rakowski, “Schnozzage”. Faculty Scholarship Benefit Recital, UVM Recital Hall 2/10/13
14. *From (to) Jazz, with Love*. Solo recital, UVM Recital Hall 9/7/11

ensemble performer

15. Tod Machover, “Miranda’s Aria” and “Open Up the House” w/ Mary Bonhag, UVM Recital Hall, 10/14/16
16. UVM Lane Series. George Crumb, *Makrokosmos* and Mozart duet K. 501. UVM Recital Hall, 9/24/16
17. “Vellai Pookal” and “Vaishnava Janato” w/ Marsh Professor Srinivas Krishnan, Faculty Scholarship Benefit Recital, UVM Recital Hall 2/21/16
18. Gregory Tyler, “Nocturne” w/ alumna Molly Kelly. Faculty Scholarship Benefit Recital, UVM Recital Hall, 2/22/15
19. Eileen Kocherlakota, “The Old Man of the Sea” by Eileen Kocherlakota. Broadcast VPR 5/5, 5/7, 5/9, and 5/10/14
20. Alban Berg, *Four Pieces* w/ Steve Klimowski. Faculty Scholarship Benefit Recital, UVM Recital Hall 2/23/14
21. Rodrigo, *Madrigales Amatorias* w/ Sarah Culluns. Faculty Scholarship Benefit Recital, UVM Recital Hall 2/23/14
22. Sousa, “Stars and Stripes” (8-hand arr.). Colodny Piano Celebration Concert, UVM Recital Hall 4/20/13
23. Faculty Recital with Larry Read, violin, UVM Recital Hall 3/13/13

24. Ives, "In the Barn" w/ Larry Read. Faculty Scholarship Benefit Recital, UVM Recital Hall 2/10/13
25. D'Rivera, "Vals Venozolano" and "Contradanza" w/ Steve Klimowski); Mozart "Marriage of Figaro" Overture (8-hand arr.). Faculty Scholarship Benefit Recital, UVM Recital Hall 2/26/12
26. Faculty Recital with David Neiweem. UVM Recital Hall 2/19/12
27. Steve Reich, "Piano Phase" (w/ Sylvia Parker). Reich Burack concert, UVM Recital Hall 11/16/11
28. *Five Easy Pieces* with Paul Besaw and Clare Byrne, dancers. Faculty Scholarship Benefit Concert, UVM Recital Hall 2/27/11

invited presentations

29. Retention in the Applied Studio (Composition): panel presentation, College Music Society Northeast meeting, Keene State College (NH), 3/15/13

**B) prior to last RPT review**

performances of my music

30. "Stride Rite" and "Happy Birthday to Martin" UVM Recital Hall, 9/7/11
31. *Sonata for Violin Solo*. Kevin Lawrence, violin, UVM 3/15/11

invited presentations and broadcasts

32. Polyrhythm, Ragtime, and "Completion Effects" (invited presentation). Research Science Institute, Massachusetts Institute of Technology, 7/03/06
33. New Directions in Ragtime Composition Interview feature on *The Ragtime Machine*. KUSF San Francisco, April 2004
34. African influences on popular music (invited talk). Grinnell College (IA) 10/9/03
35. Stride Piano (commissioned educational feature). WGLT Normal, IL; aired 9/15/02 and repeatedly thereafter
36. Thelonious Monk (commissioned educational feature). WGLT Normal, IL; aired 5/10/02 and repeatedly thereafter
37. James P. Johnson (commissioned educational feature). WGLT Normal, IL; aired 12/29/01 and repeatedly thereafter
38. Concerns with using MacGAMUT in the MIDI studio. *MacGAMUT News* IV/2 (1998)
39. Liner notes or translations for 22 Sony Classical CD's (see C.V. for complete citations)

solo or featured performer

40. *From (to) Jazz with Love* (solo recital) UVM 9/7/11
41. *Ragtime and Stride*. University of Vermont 9/13/09
42. *Ragtime and Stride*. Allenwood Manor, South Burlington, VT 9/11/09
43. *Ragtime and Stride*. Shelburne Bay Center, Shelburne, VT 9/10/09
44. *Ragtime and Stride*. Wake Robin, Shelburne, VT 9/8/09
45. *Ragtime and Stride*. Cathedral Square, Burlington, VT 9/2/09
46. *Two Double Suites*. University of Vermont 9/14/08
47. *PostCard Art*. Illinois State University Friends of the Arts Benefit 3/1/08
48. *Faculty Showcase Recital*. Illinois State University 2/12/08
49. *Two Double Suites*. Illinois State University 1/22/08
50. *Bach and Ragtime*. Atria Meridian Center, Lantana, FL 12/22/07
51. *Minority Scholarship Benefit Recital*. Illinois State University, 3/1/07
52. *Benefit performance*. Annual Martin Luther King Dinner of the NAACP ISU chapter, Bone Center Ballroom, 1/20/07
53. *Faculty Showcase Recital*. Illinois State University 9/26/06

ensemble performer

54. Guest Performer, Wonalancet Chapel, Wonalancet, NH 8/7/11
55. Recital with violinist Elizabeth Chang. University of Vermont 2/17/10
56. Recital with cellist Brooks Whitehouse. University of Vermont 3/20/09

57. *Celebrating Perseverance: The Role of Jazz in Social Justice* (with Ray Vega and Evelyn Kwanza). UVM Davis Center 2/25/09
58. Faculty recital (w/ Greg Hamilton, cello). Illinois State University 8/31/04
59. *Pain* for 2 pianos (w/ Gloria Cheng). Illinois State University 2/22/04
60. 9/11 Memorial Collage Concert. Illinois State University 9/23/03
61. Faculty Showcase Recital. Illinois State University 9/23/03
62. Faculty Showcase Recital. Illinois State University 2/4/03

### iii. Grants / Contracts

Provide agency, award period, amount, role, and a 1-2 sentence description. Indicate those that are peer-reviewed with an asterisk, also describing the peer review process. For each category list: Previous, Current, Pending, Submitted. Include priority score when appropriate and available.

#### 1. Scholarship

##### Notes:

- a. Only awarded grants are listed.
- b. All are **previous** except where indicated otherwise.
- c. Sole applicant except where indicated.

since last review:

1. (**current**) University of Vermont Faculty Development in Arts Award (\$3159) 2018  
Funding for UVM Festival of New Music to be held in April 2019. Selected from internal applicants.
2. University of Vermont Humanities Center Faculty Development Award (\$2500) 2014  
To support costs of recording CD of my music for American Modern Recordings. Selected from internal applicants.

prior to last review:

3. UVM Lattie F. Coor Travel Grant (\$500) 2011 to present at Analysis Conference in Lancaster, UK
- 4.\* American Composers Forum Encore Grant (\$1000) 2008 to support national performances of my cello sonata. Selected by the Board of the American Composers Forum; 1/3 of applications were funded.
5. Illinois State University Travel Grant (\$1450) 2006 to attend choral premiere in Dresden, Germany  
Selected from internal applicants by the University Research Awards Committee.
6. Illinois State University Research Grant (\$1700) 2006 to facilitate solo performances in Thailand  
Selected from internal applicants by the University Research Awards Committee.
- 7.\* Meet the Composer MetLife Creative Connections Grant (\$500) 2005 (co-written with Chamber Music Now!) to support travel to Philadelphia premiere  
Awarded from competitive applications by the national Meet the Composer board quarterly.
8. Illinois State University Research Grant (\$1000) 2004 to support performance tour  
Selected from internal applicants by the University Research Awards Committee.
9. Illinois State University Research Grant (\$1000) 2003 to facilitate Thailand Concert Tour  
Selected from internal applicants by the University Research Awards Committee.
10. Illinois State University University Research Grant (\$500) 2002 to facilitate national performances  
Selected from internal applicants by the University Research Awards Committee.
11. Illinois State University University Research Grant (\$500) 2000 for concert/self-promotion costs  
Selected from internal applicants by the University Research Awards Committee.
12. Illinois State University University Research Grant (\$2300) 1998 for soundware for electro-acoustic compositions. Selected from internal applicants by the University Research Awards Committee.

#### 2. Education / Training Grants

(none)

### 3. Service (e.g., Contracts, Trials)

Only awarded grants listed. All are **previous**.

since last review:

1. UVM Humanities Center Lattie F. Coor Programming Grant (\$2300) to support Tod Machover residency, 2016  
Sole applicant.
2. UVM Burack Grant (\$5000) for President's Distinguished Lecturer Tod Machover's 2016 visit  
Primary applicant; co-appl. Prof. John Forbes, Robert Snapp, and Yutaka Kono. 2015

prior to last review:

3. UVM Burack Grant (\$5000) awarded 2010 for President's Distinguished Lecturer Steve Reich's visit in 2011  
Primary applicant; co-appl. Prof. Patricia Julien
4. Diversity Council Grant, Illinois State University (\$1000) 2004  
To bring guest artist Gloria Cheng, piano, to the ORAT Computer Arts Festival. Sole applicant. Selected from internal applicants.
5. Office of Research in Arts Technology grant, Illinois State University (\$1200) 2004  
For public lectures and screening by Matrix composer Don Davis. Sole applicant. Selected from internal applicants.

### 4. Teaching / Advising / Mentoring

Only awarded grants listed. All are **previous**.

since last review:

1. UVM Technology Innovation Fund grant to update software in Catherine Eaton Technology Lab (\$7100) 2012  
Internal competitive grant, reviewed by the CIO and IT committee.

prior to last review:

2. University of Vermont College of Arts & Sciences Instructional Incentive Grant (\$1750) 2009  
to develop CAI-enhanced large format for MU 009, Fundamentals of Music Theory. Internal competitive grant, reviewed by the Selection Committee of the Center for Teaching and Learning.

#### c. Creative Scholarship in Teaching / Education

Describe any contributions to Curricular / Course Development, such as the development of new techniques of instruction and instructional materials, explaining why these should be construed as creative scholarship ( $\leq 250$  words).

The following presentations or articles, also listed above in section 4(b)i or 4(b)ii with citations, are examples of pedagogically-oriented work that has been published or presented at conferences.

1. *Ragtime Improvisation for the Beginning Improviser*
2. *Hearing Theory: Improving Aural Comprehension of Part-Writing with Commercial Notation Software*
3. *Concerns with using MacGAMUT in the MIDI studio*

#### d. Other Measures of Performance Related to Scholarship / Research / Creative Activities

Describe any accomplishments that are included in the appropriate standards but are not included above ( $\leq 250$  words).

**Adjudication.** The following are listed as Service under 5.b.iv below. However, the department RPT Guidelines state that "engagement as a professional adjudicator or clinician for recognized [external] organizations" is also considered an aspect of creative work in music, so I mention them here as well:

1. Judge, Burlington Chamber Orchestra Student Composition Competition (2015)
2. Judge, Vermont All-State Composition Competition (2010)
3. Judge, BMI John Lennon Songwriting Scholarship, Vermont chapter (2009)
4. Judge, ORAT/CMS Computer Arts Festival Composition Competition (2003)
5. Judge, Illinois Federation of Music Clubs Composition Competitions (1999-2001)

**Guest lectures.** The department's RPT Guidelines classify "appearance as a guest lecturer or seminar leader" on other campuses, or in other departments at UVM, as a facet of research.

6. Invited presentations, Lake Champlain Chamber Music Festival composers' seminar, August 2013 & 2014
7. Guest lecture in English 195/World Literature 117: Wagner at 200 (Prof. Dennis Mahoney and Tom Simone), November 2013
8. Guest Lecture in HCOL 186M: Math and the Arts (Sheila Weaver), April 2012
9. Guest Lecture (2 of 2) in HCOL 196L: Mathematics and the Arts (Sheila Weaver), April 2011
10. Guest Lecture on the music of Ligeti. Illinois State University, March 2011
11. Guest Lecture (1 of 2) in HCOL 196L: Mathematics and the Arts (Sheila Weaver), March 2011

### e. Honors and Awards: Research / Scholarship / Creative Activities

Provide a list and describe the nature and importance of honors and awards received.

American Prize (2<sup>nd</sup> place) in Choral Music, 2015

Selected by a panel of judges from 57 applicants.

International Composition Competition of the Dresden Chamber Choir, 2<sup>nd</sup> prize (€2000) 2006

Selected by a board of composers and the choir's Music Director from ca. 100 applicants.

Honorable mention, Craig and Janet Swan Composer Prize 2005

Ranked 3<sup>rd</sup> of over 100 entries by a committee of the American Composers Forum, the U of MN School of Music, and nationally acclaimed choral directors.

Best New Rag, 6<sup>th</sup> Annual Contest of the Old-Time Music Preservation Association (\$500) 2003

Selected by a committee of judges of the OM-PA from 13 entries.

Silver Medal, 27<sup>th</sup> Annual Old-Time Piano Playing World Championship (\$1200) 2001

Second in a field of 27 contestants from throughout the U.S, Canada, and Germany.

Silver Medal of the Royal Academy of Arts (London) 1987

Awarded to the student who has done the most to advance the arts at Harvard University.

Phi Beta Kappa, inducted 1987

### f. Additional Accomplishments

Describe any other academic contributions related to academic appointment and related to Scholarship / Research / Creative activities that should be considered and that are not included above (≤ 500 words).

Our RPT guidelines list "published citations and reviews" under supporting materials for creative work. My online promotion supplement, under [Composition → Press](#), includes reviews from various sources including the *Philadelphia Inquirer*, *Dresdner Neueste Nachrichten*, and *Sächsischer Zeitung*.

## 5. SERVICE

### a. Provide a concise summary of service responsibilities (≤ 500 words).

Like any department, ours has committees charged to oversee curriculum, outreach, scholarships and honors, faculty and staff searches, etc. I have served on most of our department's standing committees (two as chair) and on several ad hoc committees, and I have been the administrator of six curricular areas or facilities.

In addition to the service needs typical of most areas, the music faculty has field-specific responsibilities detailed in the department's RPT guidelines: we recruit and audition applicants; present faculty, student, and guest performances; and supervise, accompany, assess, and archive student performances and juries. I contribute to all

these endeavors throughout the academic year. As a pianist I assist students and colleagues in department-sponsored performances 8-12 times per year.

According to our RPT Guidelines, “hosting guest artists, speakers, and/or ensembles on campus” is a component of service. In 10 years at UVM I have sponsored two Burack lecturers and performances by 14 guest artists, including two Pulitzer-prizewinning composers and a Siemens Prize winner.

Our RPT guidelines list oversight of curricular areas as a necessary service. I am Area Head for the Music Technology and Business program, which includes both a minor and a major. The growth in this area has been explosive. Majors alone have grown from 3 in 2015 to 59 in 2018, and now account for over half of our majors. This has been accompanied by growing pains as we make necessary revisions to the new curriculum and struggle to provide the instructional capacity needed, making this a time-intensive assignment.

Outside the music department I have served on two CAS committees and participated in several performances on behalf of the College. I have served on four University committees and have been a faculty Senator, a member of the Senate Executive Council, and Chair of a Senate committee. I have performed extensive service for United Academics as Communications Director, as a member of the Delegates Assembly, as a member of two committees, and as our Department Representative for nearly my entire UVM tenure.

Beyond UVM, I have served as Board Member for Composition in the Northeast Chapter of the College Music Society. I have coordinated and performed on composers’ concerts for Northeast and for Midwest regional meetings of the CMS and performed at fundraisers for new music organizations. I have acted as peer reviewer for *Jazz Perspectives* and as an early adopter/reviewer for the CAI programs *MacGAMUT* and *MFun: Music Fundamentals*.

**b. Provide in chronological order for each activity: assignment, dates, specific roles / responsibilities.**

**i. University**

Describe Committee appointments, administrative positions, work groups, etc., in the following order: Department, College, University. Indicate time commitment and administrative responsibilities, such as Chair.

**Department**

1. Area Head for Music Technology and Business (2017-present)  
8-12 hrs/month. Oversee facilities, curriculum, and planning for our newest major/minor concentration. Because of explosive growth in the concentration, which now represents more than half of all majors, this has been an intense assignment, involving negotiation of scarce instructional resources, revision and correction of online information about ongoing revisions, plans for a new technology lab, and issues occasioned by our first graduating class.
2. Musicology Faculty Search Committee member (2017-18)  
>100 hrs, Reviewed 202 applications, attended all candidate events, organized approx. half of candidate meals, performed writing duties as delegated by Chair, advised on hire.
3. Department Chair Search Committee member (2017)  
6 hrs. Helped formulate criteria and procedure, met with and considered 3 candidates.
4. Department Chair Search Committee member (2016)  
8 hrs. Helped formulate criteria and procedure, met with and considered 2 candidates.
5. Area Head for Strings (replacement, Fall 2016)  
2 hrs total. Arrange and attend Area juries.
6. Department Curriculum Committee member (2015-present)  
3 hrs/year (average). 2-3 meetings per year to consider all proposed curriculum revisions and additions.
7. Department Program Committee member (2015-16)  
0.5 hrs/year. Consider proposals and allocate funds for guest artists.
8. Area Head for Theory (replacement, Spring 2015)  
2 hrs total. Administer and grade theory placement tests.
9. Coordinator, Annual Faculty Scholarship Benefit Recital (2013)  
5 hours total. Organize program and publicity.
10. Chair, Alumni and Outreach Committee (2013-16)  
1-8 hours/year. Send out alumni questionnaires and compile responses; promote dept. events to alumni and donors.

11. Coordinator, Colodny Piano Celebration Concert (2013)  
11 hours total. Organize program and supervise publicity, coordinate with President's office.
12. Area Head for Woodwinds/Brass/Percussion (replacement, Spring 2011)  
3 hrs total. Organize and supervise juries and lending of instruments from the department's collection.
13. Supervisor, Catherine Eaton Music Technology Lab (2010-12)  
14 hrs/year. Maintain hardware and software, order and install updates.
14. Supervisor, Music Department Concert Recording (2010-13)  
5 hrs/month. Record or oversee student recordists for all department performances.
15. Dept. tours for admitted students (2010-present)  
2 hrs/year
16. Orchestra Director Faculty Search Committee member (2010-11)  
35 hours. Review 50 applications, assist with campus visits, attend all candidate events, advise on hire.
17. Department Administrative Assistant Search Committee member (2010)  
2 hours. Review and interview one finalist and advise on hire.
18. Performer, Department benefit and outreach concerts (2009-present at UVM, previously at other institutions)  
10-30 hrs/year. Play for department and University fundraisers and educational concerts. See c.v. under "Performance" for details.
19. Peer teaching observations (2009-present)  
2-3 hrs/year. Observe and document colleague's teaching.
20. Adjudicator, Department Auditions and Juries (2009-present)  
20 hrs/year. Hear live and recorded auditions and level juries.
21. Piano Accompanist, Department Auditions (2009-present)  
4 hrs/year. This is prep time only (time at auditions is recorded in the item immediately above).
22. Piano Accompanist for student performers (2009-present)  
20-33 hrs/year (including prep time). Accompany student recitals, juries, and ensembles.
23. Music Department Library Liaison (2009-present)  
1 hr/year (typically); 15 hrs (in 2010). Review online music periodical, sound, and score resources; communicate library questions and changes to colleagues; oversaw transfer of the Southwick in-house music holdings to Bailey-Howe.
24. Coordinator, Student Performance Recitals (2009-10, 2016, 2017)  
2-4 hrs/year. Curate programs and oversee stage management for group student recitals.
25. Audition and Scholarship Committee (Chair, 2011-12; member, 2009-11)  
20 hrs/year (as Chair); 5 hrs/year (as member). Coordinate live and recorded auditions and oversee scholarship awards; as Chair, revised audition day procedures and budget strategy for apportioning fund reserves; maintained contact to recruit talented prospective students
26. Dept. Liaison to Vermont Youth Orchestra Association, UVM (2009-12)  
3 hrs/year. Facilitate collaborations and sharing of publicity between UVM and VYO.
27. Adjudicator, UVM Orchestra Concerto Competition (2009-10)  
3 hrs/year.
28. Ad Hoc Website Committee member, 2009-10  
3 hrs total. Advised on department website redesign with new University-implemented format.
29. Guest Artist sponsor (2008-present)  
(variable time commitment) Sponsor for 14 guest artists performances or residencies at UVM, including Pulitzer-prizewinners Steve Reich and Joseph Schwantner and Siemens-prizewinner Tod Machover. Two of these were Burack lectureships. Time commitment ranges from 2 hours (for artists already in town for other events) to over 30 hours (for involved multi-artist residencies). Also sponsored over 30 performers and composers at Illinois State University, 1998-2008, including Pulitzer and Siemens prizewinners. See c.v. for specifics.
30. Majors/Minors Ad Hoc Curriculum Review Committee (2008)  
4 hrs total. Met to consider changes and correct inconsistencies in curriculum and curriculum documents.
31. Piano Proficiency Assessment Review Committee (2008)  
5 hrs total. Reviewed department's keyboard proficiency standards and exam format; advised faculty on redesigning the associated preparatory Piano Proficiency courses.
32. Various responsibilities at Illinois State University School of Music (1998-2008). See c.v. for details.

## College

33. CAS Honors Committee (replacement, 2013)  
11 hrs. Evaluate and discuss senior honors proposals and projects.
34. Faculty Research Awards Committee (2011-15)  
6-10 hrs/year. Meet 3-4x/year to evaluate applications for various CAS awards.
35. Carillonneur, CAS Honors and CNHS Commencement ceremonies (2011)  
2 hrs total. Perform morning carillon for 2011 Commencement, Ira Allen Chapel.
36. Conductor, Commencement Brass Ensemble, CAS ceremony (2011)  
2 hrs total. Conduct for 2011 Commencement Ceremony, Patrick Gym.
37. Dept. Representative, CAS Admitted Student Open Houses (2010-present)  
2 hrs/year average
38. Various responsibilities at Illinois State University College of Fine Arts (1998-2008). See c.v. for details.

## University

39. Faculty Senator (2015, 2018-present)  
2 hrs/month. Attend Senate meetings, inform department colleagues of relevant business.
40. University Technology Committee (formerly the IT Align Committee) (2016-17)  
4-6 hrs/year. Attend monthly meetings to design a model for campus-wide IT decision making and governance.
41. Faculty Senate Executive Council (2015-16)  
4 hrs/month. Attend Senate Exec meetings and monthly meetings with the University President and Provost; report out on Ed/Tech committee (see next item)
42. Faculty Senate Educational and Research Technologies Committee (Chair, 2015-16; member, 2011-15)  
—as Chair: 6 hrs/month. Lead monthly meetings; investigate and advise the University on issues including faculty computer support, acquisition, and security, course management software, online evaluations; participate in IT Align committee.  
—as member: 3 hrs/month. Attend monthly meetings and participate in subcommittee projects as assigned.
43. Delivered Public Comment to the UVM Board of Trustees (October 2014)  
4 hrs, incl. prep. Requested that planned review of administrative units be expanded to include review of central administration.
44. REACH Awards Committee (2013)  
10 hrs total. Primary reviewer for 6 applications, secondary reviewer for 1.
45. Veterans Assistance Committee (2010-14)  
8 hrs/year. Meet 3x per semester to address veterans' and dependents' access and adjustment.
46. Delivered Public Comment to the UVM Board of Trustees (October 2009)  
4 hrs, incl. prep. Expressed concern about initiatives to reduce instructional staffing.
47. Volunteer performer "buddy" and set crew, *Challenge Aspen* Music Theater Week, Snowmass, CO (2008)  
30 hrs. Assisted with production of "The Jungle Book" musical by children with disabilities.
48. Performer, University benefit and outreach concerts (ad hoc)  
3 hrs/year average. Play for University outreach or fundraising events. See c.v. under "Performance" for specifics.

## **ii. Professional Discipline-Related**

Describe under the topics: Professional societies; Editorial Boards; Reviews for journals, Grant review; Clinical Service, State, National, alumni/ae surveys, Other. For all cases, indicate time commitment and administrative responsibilities.

## Professional Societies

1. Board Member for Composition, College Music Society NE Chapter (2011-15)  
35 hrs/year, plus attendance at 2-day conference  
Solicit and oversee selection of scores in annual competitive process for performance at Composers' Concert given at Chapter conference; solicit and coordinate performers for same; attend annual regional conference and board meeting and chair panel discussion.
2. Coordinator, College Music Society NE Chapter Conference Composers Concert (2010)  
15 hrs, exclusive of time spent learning and rehearsing pieces I performed.

Responsible for soliciting pool of performers, assigning repertoire, and supervising performance of works selected for annual Composers Concert of the chapter.

3. Coordinator, College Music Society Midwest Chapter Digital Music Concert (2003)  
10 hrs. Responsible supervising performance of and providing tech support for the works selected for performance on the Digital Music Concert of the annual chapter meeting.
4. Performer for Composers' Concerts at annual College Music Society conferences (1998, 2000, 2010, 2014)  
10 hrs/year plus attendance at conference. Rehearse and perform new works of Society members.
5. Membership  
American Composers Forum, College Music Society  
formerly also Society for Music Theory, Society for American Music

#### **Reviews for Journals**

6. Peer reviewer, *Jazz Perspectives*, Routledge Press (2010-11)  
11 hours total. Reviewed 3 submissions.

#### **Other**

7. Performer, American Modern Ensemble annual fundraiser, NYC (2014)  
2-day trip to perform in benefit for non-profit new music group.
8. Beta-Version Reviewer/Consultant, *Music Fundamentals* software text (2009–2012)  
25 hrs. total. Provided extensive feedback on software adopted for an experimental large-format of our MU 009 intro theory course; hundreds of emails exchanged; suggestions led to some major technical and some minor content modifications.
9. Early Adoption/Consulting Professor for MacGAMUT 6 ear-training software (2008-2011)  
4 hrs/yr. Provided pedagogical and technical feedback.
10. Commentor for Dr. Martha Horst's tenure review (2011) and Dr. Matthew Smith's tenure review (2008)  
6 hrs total.

### **iii. Union**

1. UA Scholarship Committee (2016-17)  
5 hrs/year. Review scholarship applications.
2. IBB Investigative Committee (2016-17)  
5 hrs/year. Educate members on IBB, field faculty responses and concerns.
3. UA Communication Director (2011-14)  
400 hrs/year. (Note: the position came with some course release, so a portion of this time—perhaps 50%—was compensated.) Oversee communications, maintain website, coordinate contract campaigns.
4. Department Representative (2011-present)  
2 hrs/month. Attend Delegates Assembly meetings, field department faculty concerns.
5. CAS United Academics Delegate, 2011, 2015-16  
3 hrs/month. Elected position. Attend Delegates Assembly meetings, committee and outreach work as assigned.

### **iv. Community**

List committee appointments, administrative positions, work groups related to the academic appointment / discipline. Indicate administrative responsibilities such as Chair.

1. Adjudicator, Vermont All-State Composition Competition (2010-17)  
9-12 hrs/year. Score and provide constructive commentary on submitted student works.
2. Board Member, Green Mountain Chamber Music Festival (2013-15)  
10 hrs/year. Bimonthly meetings and fundraising.
3. Adjudicator, Burlington Chamber Orchestra Student Composition Competition (2015)
4. Performer/Coach for Music-COMP (formerly Vermont MIDI Project) (2013-14)  
26 hours total. Played in and coached 13 pieces by Vermont primary and secondary student composers for biannual concerts.
5. Community mentor for Senior Challenge projects at CVU High School (2012-13, 2014-15, 2017-8)  
3-4 hrs/year. Provide guidance and feedback to high-school students completing composition projects.

6. Adjudicator, BMI John Lennon Songwriting Scholarship, Vermont chapter (2009)  
8 hrs. Score and provide constructive commentary on submitted works.
7. Adjudicator, ORAT/CMS Computer Arts Festival Composition Competition (2003)  
7 hrs. Score and select from submitted works.
8. Adjudicator, Illinois Federation of Music Clubs Composition Competitions (1999-2001)  
10 hrs/year. Score and provide constructive commentary on submitted works.

**v. Other measures of performance as described in the faculty RPT Guidelines for the Academic Unit related to service that are not covered above.**

Describe accomplishments that pertain to specific expectations outlined in the Guidelines.

The department's RPT guidelines include under Service "departmental and college recruitment efforts for students, both on- and off-campus". Besides the admitted student days, CAS major fairs, department tours, and audition adjudication listed above, I meet with prospective students throughout the year, and follow up after audition days by email or phone with students whose particular performance skills represent a high need for the department. These various contacts average about 10-12 per year and a total time commitment of about 5 hours.

The department's RPT guidelines include under Service "attendance and/or supervision at departmental performances". Most of my presence at department concerts is as a performer or supervisor, activities described above; in addition, as an audience member I attend 4-6 other student and faculty performances per year.

**vi. Honors and Awards**

Provide a list and describe the nature and importance of honors and awards received.

(none)

**vii. Additional Accomplishments**

Describe any other contributions related to academic appointment, not included above, that should be considered (e.g., Technology Transfer, Private sector) (≤ 500 words).

(none)