

Western Michigan University Professional Activities Report (PAR)

Pursuant to Article 42. §12 of the Western/WMU-AAUP Contract

For the period

July 1, 2015 through June 30, 2016

I. FACULTY INFORMATION

Name: Lin Foulk

Rank: Associate College: Fine Arts Department: Music

Degrees: (latest first)

Degree	Degree Date	Specialty	Institution
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- Doctor of Musical Arts, 2003, Horn Performance, University of Wisconsin-Madison
- Master of Music, 2000, Horn Performance, University of Wisconsin-Madison
- Bachelor of Music, 1998, Horn Performance, University of Missouri-Kansas City

II. PROFESSIONAL COMPETENCE

1. Teaching Load

FALL

Applied Horn (13 students enrolled) 12
2170 Horn Choir (7 students enrolled) 2
2650 Aural Skills IV (Improvisation, 18 students) 2
Western Brass Quintet (WBQ) and Recruiting Activities 1
Western Wind Quintet (WWQ) and Recruiting Activities 1
Western Winds 1

SPRING

Applied Horn 12
2650 Aural Skills IV (Improvisation, 18 students) 2
1430 Trumpet and Horn Class (mentor GA) 0
Western Brass Quintet (WBQ) and Recruiting Activities 1
Western Wind Quintet (WWQ) and Recruiting Activities 1
Western Winds 1

List of classes taught:

List of General Education courses taught:

Total number of students as instructor of record: **68**

2. List the courses where you developed or redesigned pedagogy or innovations in instruction. *(This may be in the areas of academic, clinical, or research teaching. A brief, clear description is sufficient.)*

MUS 2000-6000—Applied Horn (fall/spring)

- revised syllabus, studio website and offered a bi-weekly studio class. Included as part of lessons is a review of the student's portfolio, which is updated at the end of each semester. Introduced using Google Drive to share recordings of studio performances and lessons, provide written feedback, submit assignments, share articles, and other files. I set up a shared file for the entire studio as well as private, individual files for each member.
- Hosted guest artists:
 - October 1, 2015—hosted Daniel Grabois, University of Wisconsin–Madison
 - November 9, 2015—hosted Jancie Philippus, DMA student at University of Illinois
 - February 13, 2016—hosted Horn Day guest (Jeff Nelsen, Indiana University and president of International Horn Society)
 - February 1, 2016—hosted Ericka Grodrian, Valparaiso University

MUS 2650 Aural Skills IV (Classical Improvisation, fall and spring)—updated course syllabus and website. Introduced using Google Drive to share recordings of class performances, submit assignments, provide written feedback, share articles, and other files. I set up a shared file for the entire class as well as private, individual files for each member.

MUS 2170—Western Horn Choir (fall)—organized and directed the Western Horn Choir, which performed a full recital in Dalton Center (Nov. 24), including commissioning/premiering *Beyond Coincidence* by Benjamin Dean Taylor.

3. List the **active** graduate thesis/dissertation committees where you served as chairperson. *(List the student's name and degree sought.)*

Jennifer Kempe—MM-Horn Performance (received degree in 2016)

Kirstie Keill—MM-Horn Performance (received degree in 2016)

4. List the **active** graduate thesis/dissertation committees where you served in a non-chairing role. *(List the student's name and degree sought.)*

Huan Xu—MM-Percussion Performance (received degree in 2016)

5. List the **graduate** students with whom you were formally engaged in **non-credit** research or mentoring. (*List the student's name and whether this was research or mentoring.*)

August 2-8, 2015—Co-presented a session on classical improvisation with four WMU horn students (three graduate, one undergraduate) at the International Horn Symposium in Los Angeles, CA. These students applied for and received both internal and external financial support to attend.

6. List the **undergraduate** students with whom you were formally engaged in research. (*This includes Independent Studies and Honors Theses. List the student's name and type of research.*)
7. List the clinical (e.g., student nurses), practicum students (e.g., student teachers) and/or internship students formally assigned to you. (*List the student's name.*)
8. List the students (undergraduate and/or graduate) with whom you co-authored a journal article or book chapter. (*List the student's name and type of publication.*)
9. List the students (undergraduate and/or graduate) with whom you co-presented a paper at a professional meeting. (*List the student's name and the name of the meeting or conference.*)
10. Give the number of **undergraduate** academic advisees who were **formally assigned** to you.
11. Give the number of **graduate** academic advisees who were **formally assigned** to you.
12. Other

III. PROFESSIONAL RECOGNITION

Publications

(Provide full bibliographic citations using APA, MLA, or another discipline-approved style. Include only those items actually published between July 1, 2015 and June 30, 2016.)

Journals

1. List refereed journal articles and/or creative works. These were reviewed by independent referees – not solely by the journal editor. Electronic journal publications can be included in this category if they fit the definition of “refereed.” *(Citations should include names and initials in the order they appear in the publication [bold yours], year of publication, title of article, name of journal, volume number (and issue number if all issues start with page #1; otherwise not necessary), and page numbers.)*

Foulk, Lin. “Foulk Music: Reinventing Horn Teaching and Performance with Creative Music.” Interview by Jeffrey Agrell. *The Horn Call* Oct. 2015: 42-44.

2. List non-refereed journal articles, and/or creative works. *(Citations should include names and initials in the order they appear in the publication [bold yours], year of publication, title of article, name of journal, volume number (and issue number if all issues start with page #1; otherwise not necessary), and page numbers.)*

Books

3. List single-author or joint-author books. If you authored or co-authored an entire book, please do not list individual chapters in the section below. *(Citations should include names and initials of all authors in the order they appear [bold yours]. Follow with the copyright year, title of book, city of publisher (and state if not obvious), and name of publisher.)*
4. List edited books. *(Citations should include names and initials of all “Eds.” in the order they appear [bold yours]. Follow with the copyright year, title of book, city of publisher (and state if not obvious), and name of publisher.)*

Book chapters

(Citations should include authors and initials in order they appear, copyright year, title of chapter, names of book editors, title of book, pages of chapter, city of publisher (and state if not obvious), and name of publisher.)

5. List peer-reviewed chapters.
6. List non-peer reviewed chapters

Monographs

A monograph should be reported as peer reviewed only if it was independently reviewed for scholarly merit. *(Citation should include all information as for a book, plus the number of the monograph and the professional organization (and location) that published it, if not a book publisher.)*

7. List peer-reviewed monographs.

8. List non-peer reviewed monographs.
9. List monographs edited.

Conference proceedings

10. List only publications that produce the full text of the paper. The printed abstract for a presentation in a conference program booklet constitutes a presentation rather than a publication and should be reported below. *(Citations should include author information, year and month of presentation, name and location of conference, publisher and publisher location, date of publication, volume number (if appropriate), and page numbers.)*

Professional Reviewer/Editor

11. List published book reviews or editorials. Report any published reviews (e.g., test of material reviews, regular editorial contributions or columns, or letters to the editor.) *(Citations should include reviewer information, date of review, title of the review, title of work being reviewed, journal name, volume number, and page numbers of published review.)*
12. List peer reviews of book manuscripts/clinical materials Report any private reviews of books or materials completed at a publisher's request, and for which you may have been paid. *(Provide publisher and title or manuscript number for each item reviewed during the time period.)*
13. List peer reviews of journal articles or grant applications. Report your work as a scholarly reviewer for journals or funding agencies. *(Provide journal name and title or manuscript number or funding agency and competition for each review (or set of reviews).)*
14. List editor/associate editor/or editorial board member positions. Report any special responsibilities in journal or book editing. If you are an "editorial consultant" with a single responsibility to peer review manuscripts, use the prior category to report your activity. *(Provide journal or book series title and your level of editorial responsibility e.g., editor, associate editor, or editorial board member).*
15. List reviews and creative works (e.g., media, exhibits, and concerts) in refereed publications.
16. List reviews and creative works (e.g., media, exhibits, and concerts) in non-refereed publications.

Presentations

(Citations should include any co-presenters in the order of authorship [bold your name], title of the work (if applicable), the year and month of the presentation, and the place the work was presented. Make sure that the scope of audience, (e.g., local, state, national) is clear.)

Papers or posters (List those **presented** at academic meetings.)

17. Invited

18. Peer reviewed (selected through a process of competitive review)

19. Non-peer reviewed (submitted and accepted without review)

Workshops presented (List those presented at academic meetings.)

20. Invited

21. Peer reviewed (selected through a process of competitive review)

22. Non-peer reviewed (submitted and accepted without review)

Presentation of Creative Work

23. Juried shows

24. Commissioned performances

National and International

August 2-8, 2015—performed and co-presented session titled, “Then and Now: Creating Music in the Moment,” with four WMU horn students at the International Horn Symposium in Los Angeles, CA.

November 29, 2015—performed with Boston Brass All-Stars Big Band at University of Notre Dame in South Bend, IN.

December 13, 2015—performed full recital with WBQ at Garfield Park Conservatory in Chicago, IL.

February 22-25, 2016—presented concerts and masterclasses with WBQ at University of Arizona, Arizona State University, and Northern Arizona University.

June 11-18, 2016—taught and performed at the Kendall Betts Horn Camp in Lyman, NH (other teachers/performers included Jeff Agrell, Univ. of Iowa; Paul Basler, Univ. of Florida; Jacqueline Adams, Univ. of Southern Mississippi; Robert Howell, Univ. of Connecticut; Lowell Greer, horn soloist). This was my eleventh summer teaching at this prestigious camp.

State/Local

July 18, 2015— performed with the Kalamazoo Symphony Orchestra wind quintet for its Crybaby concert series.

September 27, 2015—performed with the Kalamazoo Symphony Orchestra.

October 17, 2015—performed with the Kalamazoo Symphony Orchestra.

November 1, 2015—performed with WBQ at Zion Lutheran Church.

November 16, 2015— recruitment tour with WWQ at Saline, Ann Arbor Skyline, South Lyon East, Olivet, Marshall, and Battle Creek Lakeview high schools.

December 6, 2015—performed with WBQ for Bach Festival at Kalamazoo College.

December 18, 2015—performed annual Christmas Brass concert in Jenison.

March 15, 2016—featured artist (with WBQ) and clinician with the Byron Center High School Band for their Winter Concert in Byron Center.

March 28, 2016—recruitment tour with WBQ at Grand Ledge High School.

April 2, 2016—performed with the Kalamazoo Symphony Orchestra.

April 13, 2016—performed full recital with Spectrum Brass Quintet in Battle Creek.

April 18, 2016—recruitment tour with WBQ at Okemos High School.

April 23, 2016—featured performer for the Calvin College Choral Masterworks concert (conducted by Joseph Flummerfelt).

May 1, 2016—performed on Wagner Tuba in Bruckner's *Symphony No. 7* with the Southwest Michigan Symphony Orchestra.

May 14, 2016— performed with the Kalamazoo Symphony Orchestra.

25. Creative readings

26. Competitive exhibitions

27. Productions/performances (*e.g., costume design, technical design, etc.*)

Grants and Scholarly Fellowships

(Provide all of the following information for each project submitted and/or active during the report period.)

28. External Grants and Fellowships

Date of submission (or if ongoing, inclusive dates of project)
Project title
Funding sponsor (and prime sponsor if different from funding sponsor)
Amount requested
Amount awarded during the report period
Your grant role/title and the name of Principal Investigator (if other than yourself)
Status of proposal/project (Awarded/Declined/Pending; Active/No cost extension/Completed)

29. Internal Grants and Fellowships

Date of submission (or if ongoing, inclusive dates of project)
Project title
Funding source
Amount requested
Amount awarded during the report period
Status of proposal/project (Awarded/Declined/Pending; Active/No cost extension/Completed)

Received support (\$900) from the Faculty Research Travel Fund to perform in Los Angeles, CA.

Received support (\$16,000) from College of Fine Arts Student Improvement Projects (SIP) fund to host Stockholm Chamber Brass.

30. Training Grants and Fellowships

Date of submission (or if ongoing, inclusive dates of project)
Project title
Funding agency (and sub-agency)
Amount requested
Amount awarded during the report period
Your grant role/title and the name of the Principal Investigator (if other than yourself)
Status of proposal/project (Awarded/Declined/Pending; Active/No cost extension/Completed)

Other Professional Recognition

31. Press citations of creative works.

Van Dreel, Lydia. Review of *For Then and Now*, a recording by the Western Brass Quintet. *The Horn Call* Feb. 2016: 88-89. Excerpt: “Overall, the quintet performs with great cohesion of sound and phrase concept, rendering these challenging works very listenable. Lin Foulk plays

beautifully throughout the disc. If you're looking for a collection of new works for brass quintet, this recording would be an excellent choice."

32. Invention disclosure, U.S. patent application, or U.S. patent issued. (*Give patent granting agency and grant date.*)
33. Copyrighted computer creative works related to field of expertise (e.g., software development, web-based learning modules, etc.)
34. List the activities related to recognized or visible service to profession. Service for a regional, national or international committee, review of grant proposals, etc.
35. List the leadership positions held in professional associations. Elected officer, committee chairperson, conference chair, etc.
36. Other

On-campus presentations and performances

July 12-25, 2015—taught horn at SEMINAR, WMU's summer high school music camp. Also performed Schubert's *Auf dem Strom* with vocalist Ken Prewitt and pianist Gunta Laukmane and Vivaldi-Bach *Concerto No. 2* with WWQ.

September 30, 2015—performed full recital for the Dalton Wed@7:30pm: Live and Interactive! series with Western Brass Quintet.

October 2, 2015—performed collaborative concert with the Western Brass Quintet and the Wisconsin Brass Quintet.

November 4, 2015—performed with Western Winds (including Dvorak's *Serenade*).

November 18, 2015—performed full recital with WWQ for the School of Music Convocation Series.

November 18, 2015—performed Chet Udell's *Gjallarhorn* for e-Mersion-Enabled Natural Horn and live electronics for the Dalton Wed@7:30pm: Live and Interactive! series.

December 20, 2015—performed annual Christmas Brass Concert with the Western Brass Quintet and WMU music students.

January 25, 2016—performed full solo recital featuring music for horn and electronics.

February 3, 2016—presented full recital for the Dalton Wed@7:30pm: Live and Interactive! series with Western Wind Quintet.

February 9, 2016—performed with Western Winds (including Tomasi's *Fanfares Liturgiques*).

February 13, 2016—performed at, conducted, and hosted the 11th Annual Horn Day.

February 17, 2016—performed full recital with WBQ for the School of Music Convocation Series.

April 15, 2016—performed with WBQ and WWQ at Spring Conference chamber music concert.

June 25, 2016—performed two WMU Commencement ceremonies with brass ensemble.

June 30, 2016—performed Chet Udell's Gjallarhorn for natural horn and e-Mersion device at 2nd Annual WMU SPLICE (Summer institute for Performance, Listening, Interpretation, and Creation of Electroacoustic music) Festival.

Professional Consultation (*List organization and describe extent of contribution.*)

IV. PROFESSIONAL SERVICE

1. List the outreach activities **related to field of expertise**. Community workshops, invited talks to community groups, seminars, lectures, demonstrations, etc.

In March 2016, I was nominated by the International Horn Society's Board of Directors to host and manage the IHS Thesis Lending Library, which includes over 200 titles.

2. List the activities related to institutional service. Faculty senator, AAUP, tenure and promotion committee, other faculty committees, student activity advisor, etc.

College Curriculum Committee

College MA Arts Management exploratory Committee

School of Music Oboe Search Committee

School of Music Curriculum Committee

Formal mentor for School of Music colleague Jennifer Fiore

V. OTHER CONTRIBUTIONS TO THE UNIVERSITY, COLLEGE, UNIT OR PROFESSION.

Describe anything of substance not previously covered in one of the other categories.

February 6, 2016—adjudicated District XI Solo/Ensemble Festival at Schoolcraft HS.

May 12, 2016—adjudicated Michigan Youth Arts Festival horn sections.

2015-16—gave numerous free lessons and coachings to students for recruitment. Also conducted three graduate student auditions (scheduled outside of New Student Audition Day).

continued education—participated in the first annual WMU SPLICE (Summer institute for Performance, Listening, Interpretation, and Creation of Electroacoustic music) program, (July 5-10, 2015).