

University of Rochester Future Faculty Initiative
The University Position (from a Percussionist's Point of View)
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Greetings, University of Rochester Doctoral Candidates! I know I speak for all of the guests when I say that we are thrilled to be back home and honored by the invitation to share some of our experiences with you. I wrote the following as a guide; obviously the components will change according to your area of specialty, but it's my hope that you are able to relate to the information and simply plug in your information as you prepare to enter the work force as a faculty member. And this is by no means the authoritative way of the world—just from my own experience, which spans three university positions and over twenty years of teaching. Enjoy, and please feel free to contact me at any time should you have any questions at all (my contact information is on top of my CV and Resume in the appendix). Now let's get started!

More and more students are graduating with hopes of becoming a university professor. The idea of running your own program, being able to pass your knowledge to the next generation—it's very exciting! Plus, I think it's the best job in the world. Working with incredible undergraduate and graduate students, playing whatever you want, whenever you want, wherever you want, having tons of equipment that you don't have to buy personally, going on tours, presenting clinics, performing as a soloist, playing with other faculty members, giving guest artist residencies, being a member of the local professional symphony orchestra, coming back to the University of Rochester to speak: the list goes on and on! So before we jump in, let me share a pivotal personal moment. I had graduated from Northwestern with my second Master's degree, and was fortunate enough to get my first job at 24 years old. I worked for three years, loved it,

and then came to Eastman. It was here I decided that although I loved my first job, which was more like having ten jobs (small program; I was teaching percussion, directing the marching band and everything that came with that, teaching music appreciation, directing the jazz ensemble, teaching jazz fundamentals, music appreciation, and aural skills), I felt that I could perhaps narrow down the list of responsibilities when looking at potential positions—although important to note that I still applied for everything, no matter what.

So I was very focused on taking orchestral auditions and applying for university positions geared towards my areas of interest and expertise. In speaking with colleagues one day over coffee, someone asked me which job I would rather have: full-time playing, or university professor. I sat there for a second and then listed all of the things I thought were good and bad about both, and decided that the university job probably fit me best—although whilst on the audition circuit and also applying for everything else, you really can't choose: the opportunity most often chooses you! Whichever happened first was fine with me, truly, and that was my moment. And now I am the luckiest person in the world—I have an amazing job working with some of the best percussion students in the country, teaching at one of the oldest, largest, and most respected music institutions in the United States, along with performing and teaching all over the world. I just finished my twelfth year at FSU, and still pinch myself about how fortunate I am to be here.

So let's start at the top. For every university position, there are basically three kinds of applicants: A) those who aren't experienced enough, but apply anyway for the heck/practice of it, B) those who might have enough experience but have a high number of exclusionary points in their paperwork, playing, or references and are usually passed over as a result, and C) a few people, say ten, who could probably all do the job equally well.

So here's how the process works—I'll list as much about what's happening with the search committee, you as a candidate, and everything else I can think of in some kind of discernable order.

Stage One

First, someone in a position has to retire, move to another position, or have a new position created (usually when a school finds the money to make an adjunct position go tenure-track) in order to have an opening. Typically, these situations are known a good while before the job is advertised; sometimes there will be a one-year position available if the current teacher leaves late in the spring before the next school year or if the job is in the process of going from adjunct to full-time. So you would either hear about the opening from friends, teachers, or colleagues in advance of the advertisement, or you would see the advertisement on the MVL listing (or any number of higher education job websites), or in the Chronicle of Higher Education.

There are basically three levels of jobs: A) Entry jobs: typically percussion and something else (marching band, theory, music history, jazz band, whatever)—Usually smaller music departments who tend to hire younger professors either right out of school or soon thereafter for a variety of reasons, B) Second-level jobs: much more specialized; most likely teaching percussion, drum set, running the ensemble, etc., and finally C) Super-specialized jobs: schools where you might have more than one percussion faculty member, and you are hired to teach in your specialty area. Here are some hard facts: one of the biggest prerequisites for second-level and super-specialized jobs is proven success in the entry job. It is exceedingly rare for a student fresh out of school to get a super-specialized job right out; it takes time, experience, and again, a track record of professional and student success to be competitive for the bigger, more specialized and

prestigious positions. So you will want to have some kind of idea about your viability as a logical choice for the position before you kill yourself getting everything together. If you have any doubts, ask your teachers or contact some colleagues about it.

A search committee is assembled of faculty members from the university, and they write a job description, filling in the potential salary, qualifications, contact information, and some cursory information about the school. This is approved at various levels of bureaucracy, and then the ad goes out.

Meanwhile, the search committee members, as well as other members of the faculty, are already talking to their friends about possible candidates. This all comes from the “Degrees of Separation” theory, which paraphrased posits everyone is connected to everyone else by six people. In music, it’s one or two degrees maximum. For example, if I were to meet you for the first time, or hear you play something, you would know every single person that I know by one degree of separation. In other words, I would be the conduit between all of my acquaintances and you. Conversely, everyone you know would be separated by one degree from me. And also important, anyone who doesn’t know you (but wants to) may know someone who knows me. In short, everyone knows everyone.

Then the advertisement comes out, and many people on the faculty have already been calling people to let them know about the job opening. You will find out about the job through one of the ways mentioned above, and since we’re pretending that you’re going through this for the first time, here’s what you need to do, regardless of whether or not you are going to apply for a particular job—the following needs to be ready to go almost at a moment’s notice.

The first thing the committee sees is your cover letter. Before I had a job, I created my own letterhead in order to look ultra-professional, and I had done enough research on the job to find out who the Chair of the search committee was—and therefore I could address the cover letter directly to him, rather than going with “To Whom It May Concern” or something like it. The trick in a cover letter is to give a taste of your experience and personality—but without being arrogant. It’s tough because you have to be your own cheerleader, but the line between experience highlights and perceived conceit is very thin. I’ve included a version that I use (and my graduate students use) just for fun; you are welcomed to use the basic format if you and your advisor deem it appropriate for your specialty—basically it’s a paragraph to announce your intentions as an applicant and introduce yourself, then a few paragraphs to address the advertisement language (what they are looking for and how you could fit the position), and then a short paragraph to thank the committee for their time and consideration—which I think is just good manners. You can find it in the Appendix at the end of this document.

The cover letter is in some ways the catalyst that gets them to look at your CV or resume. If the cover letter is off-putting or has grammar problems, it’s easy for the committee to put you in the “No” pile right off the bat. *So make sure that you have your materials proofed by at least three other people before it’s uploaded or goes in the mail.*

Next, you should put together a CV/resume, list of references, and have supplemental materials if they request them. The basic difference between a CV and a resume is the amount of material; I find it easiest to cull the resume from a good CV; that way you have both handy and can send whatever the search committee asks for. You might be asked to send a CD or video of your playing at this point, or a committee may

wait until they have eliminated a large portion of the pool before committing to watching the videos and listening to CDs.

The CV

Basically, when building a CV or a resume, you want to be “leading” from the upper left in every category. The way in which you list your name, address, phone numbers, email address can be left up to you, but generally that’s the first thing on the document. Believe it or not, I once saw a resume that had the candidate’s weight, age, sex, etc. listed in the first blurb of information. Don’t do this, as it’s an EOE violation (the committee is not supposed to know what you look like, whether or not you are married, your sexual orientation, etc. They can figure it out, but don’t you tell them). The FIRST thing after that will be your list of Educational Institutions, which I usually list as simply “Education.” Again, how you set it off is up to you; some things look better than others. Experiment and be sure that at least ten people look at it for aesthetics, grammar, spelling, and truthfulness; you’ll find examples in the appendix.

EDUCATION

You want to make sure that the most impressive thing is first under each category. And consider the different impacts these choices make.

Example 1

August 1997-May 2001, DMA, Wherever State University

Example 2

Wherever State University, Wherever City, Wherever State
Doctor of Musical Arts in Percussion Performance, May 2001

Example 3

Doctor of Musical Arts in Percussion Performance (May 2001)
Whatever School, Whatever City, Whatever State

OK. Example one—this is fine, but it doesn't lead with the most important information—the fact that you have a Doctoral Degree. That's what people are looking for immediately: do you have the degree, and where is it from? Either of the other examples is fine; the trick is figuring out whether or not your doctoral-granting institution is worth listing first (how impressive is it), or whether you should list the degree. For me, it was an easy choice—there are not many people who have the DMA degree in percussion from the Eastman School of Music, so I lead with that on my resume. The Education heading is the first eliminating content element. Some schools are “Yes” pile schools; some are “Maybe,” and some are “No.” You can figure out which ones belong to each pile, and I know it seems harsh, but it's that real-world thing we were talking about. Anyone who thinks that any degree is the same as any other—for example, the difference between studying at, for example, The Eastman School of Music, and studying at some way-out, super-isolated school are in for a big surprise. This is one of the things you need to figure out when researching the people in the positions you want to be in...you'll find that almost all of them have one or two schools/teachers in common.

Then you list your Master's Degree(s) and Bachelor's Degrees(s) in the same format. Now, you could list them chronologically, but again it takes time for “committee eyes” to find the first thing that they are looking for, and you don't want those people looking for anything longer than necessary. Believe me, when a committee member is looking at 150 resumes, the slightest thing may cause you to go into one of the three basic piles.

For the University position, the next thing people will want to see is your teaching experience. Go from the most recent to the least recent; in other words, if your most recent experience is a teaching assistantship, list that (see example), then go backwards

through your other experiences, listing significant responsibilities, albeit briefly. I cannot stand looking at huge paragraphs of responsibilities under assistantships, and really even jobs. Everyone on that committee can read through it and recognize padding. Just be brief, yet strong.

Next, you might list your Performance Experience. I typically start with the professional ensembles then go through the various things I did in school.

PERFORMING EXPERIENCE

Professional

Some Professional Symphony Orchestra, Your Position, Dates

Now here's the important thing. Say you were fortunate enough to perform as an extra with a major orchestra, like Chicago. Listing "Chicago Symphony Orchestra, Percussion, 1996" is a little misleading, even if you did play a few concerts as an extra in that year. What you might want to do is list the orchestra, put "extra percussion," or "utility percussion," then the actual dates. That way you get the point across, but without any room for misinterpretation. Imagine if someone on the search committee knew Cynthia Yeh, David Herbert, Jim Ross, Patsy Dash or Vadim Karpinos, and decided to give them a call and say, "Hey, I see you know Bob." And they say, "Bob who?" Not good. I also like to see the organizations or solo venues listed in order of importance. If you had played with a major group, you would want to list that left-high, rather than leading off with the local community orchestra.

For school stuff, you could list the groups (again, in order of importance), on down to whatever. Listing solo degree recitals is not necessary, as it's not necessary to list every single time you were on stage. Just hit the heavy points, and it will not look padded.

FSU requires all faculty members to have a CV in their online database—which means that the format was already determined by the time I had to input all of my information. So don't freak out when you see how long it is—that's just what FSU wanted; not necessarily what a search committee would want.

It's important that you keep track of every single thing that you do as a faculty member—every time you sneeze on behalf of the university needs to be documented for two reasons: A) you will likely have some kind of annual review with your Chair or Dean, which will require some paperwork to demonstrate your level of effectiveness in the job, and B) it's an easy way to see everything you've done, rather than trying to remember it all when you have to apply for something.

REFERENCES

Only list people who really know you and know your current work. And people you trust. Most job descriptions will ask for a list of three references, and three letters of recommendation. The truth is that they will contact tons of people other than your references, whether or not they have to observe any strict kind of guideline. Here's where the degrees of separation can help or haunt. It's really important to keep this in mind during your daily routines, because you just never know who knows someone. Maybe you are the world's greatest timpanist, and your conductors and teacher love you and think you are the living end. However, you tend to skip theory class, always turn things in late, and maybe once you became a little impolite with a faculty member. Maybe that theorist was best friends with someone on the committee. So you have all these letters and calls from people saying that you're great, and one teacher says that you're a jerk and an academic slacker. You're probably out, especially if there's any kind of concern along those lines in other areas (transcripts aren't terrific, others

acknowledge your prodigious abilities but wouldn't trust you to spell Shostakovich if their lives depended upon it). You see, search committees want to hire the best possible combination of performer, teacher, and especially when you get to the final round, *a great colleague*; someone they will enjoy working with and having on committees, and someone they feel isn't an idiot, jerk, or know-it-all, regardless of the playing level.

RECORDINGS

Depending on the job description, you will probably have to send in a CD or video at some point. It's important to lead with something really strong, and the CD needs to be REALLY good. Make a good recording, or use something from a recent recital if you have some tracks you can use. And make sure that you include a variety of things on the recording—some solo marimba (maybe two pieces of contrasting styles), timpani, a multiple, maybe even some drum set if you feel like it's on par with everything else. Maybe a hand drumming solo, or a movement of a concerto that you've played recently—all are up to you and what the people on the committee are looking for. You wouldn't send an entire CD of marimba rep if the program was looking for a drum set specialist. Be sure to invest a little extra time to make sure the CD sounds great, and also that you design a nice jewel case—many of the CD duplication programs now come with jewel case designing features. Make sure that it looks sharp, and it's not just a regular case from Office Depot with a "Cool Colors CD-R" covered in Sharpie ink.

This next step is incredibly important, and becomes much more so if you make it to a second or third round. You must find out as much as you can about the school by doing some internet research. Just about every program in the country has a thorough website, and you can look at curriculum, facilities, know how many students/faculty there are, know who the other faculty members are (very important), as well as check out

where they went to school—which can illuminate connections with you or your advisor/major professor. And don't miss the deadlines for submission of your materials. Most programs are operating under an EOE situation which demands equal treatment of all candidates. You wouldn't believe how messed up this can get! So just be on time with everything.

Stage Two

All of the applications are in (on time, hopefully) and the search committee will be instructed to look at all of the materials before their next meeting. That meeting will involve the first round of cuts, in which the majority of applicants will be taken out of the running. Many programs publish a list of qualifications for the job, which is listed on the description...however, they also may have a secondary qualifications list that is not made public, and those things can be used to disqualify a candidate. At the end of the process, the chair of the search committee will have to send a list of every candidate who applied to the EOE office, with a reason for each candidate's disqualification. Sometimes this comes from the secondary list. On the other hand, you shouldn't worry too much about it; you'll never be able to second-guess a committee. Just be yourself and hopefully that's exactly what the committee will be looking for! The committee members will go through each file and make notes on whether or not a candidate is a yes, no, or maybe. These decisions are made on simple things sometimes—for example, if the job description requires a doctorate, and you don't have one, that's a pretty quick no-pile. Perhaps if you have misspelled the name of the institution to which you are applying, or sent the wrong cover letter, or something along those lines: believe me, the committee members are truly looking for anything to disqualify you, especially when dealing with a large number of applicants. So this meeting we were discussing usually starts off with

listing the ten or so candidates that everyone likes, and then there's a ton of discussion on the maybes. Eventually a "short list" of 6-10 candidates is compiled, and the second real stage of the search begins.

Typically, if you make it past the first round, someone from the search committee will contact you to let you know that your references are being contacted. This is a courtesy, although sometimes is not done. For example, let's say you would rather not have your Chair or Dean (or your colleagues) know that you are looking at other jobs; this is the time where you might ask the committee not to contact certain people unless you reach the final round. It is at this point that you will want to do more internet research, and solidify your potential interview recital program with as much practice time as possible between rounds. The time between your finding out about a finals situation and actually visiting the school could be as short as a week; maybe as long as a month or so. But if you have to go first, and haven't prepared for the recital, you could be in trouble. Believe me, everyone else on that short list is preparing at this stage, and so should you.

This is definitely a critical time. And I speak from personal experience on both sides of this process; you'll want some of your more powerful references to make some phone calls to the committee. Yes, the committee members will be contacting your references, but you might want some extra help. A phone call from your teacher can go a long way. I remember when I was in the second round for my first job—John Paynter made a personal call to the Dean of the school on my behalf while on a conducting tour, and not two days later I was invited for an interview. It was not coincidence. The trick is to make sure that people are helping you, but without flooding the committee with too many calls and/or extra letters. When I applied for my second and third jobs, only three

letters were required; I think the committee received at least six, along with a lot of phone calls from various people. That, along with the word-of-mouth that comes through the degrees of separation, can be a huge help in getting to the finals. Also, this is the time people will be listening to your CD and/or watching your video. Remember that many search committees these days include students; in this case, percussion students, who more than likely will know the repertoire and will be able to spot the things that percussionists tend to focus upon when evaluating other percussionists. Keep this in mind when putting that recording together. A fairly inaccurate recording of Velocities on your disc is not a good idea.

Stage 2.5

These days more and more schools are utilizing technology for a video conference with candidates in the second round—this achieves several things for the committee; “seeing” the candidate, getting some idea of what the candidate is like, and providing some answers to final-round questions (generally the same questions for every candidate). Most of these are done with Skype, GoToMeeting, or a similar application—and it has all but replaced the phone interview. Here are some things to think about!

1. Be professional and cordial. This is a classic “thin-slice” moment, and you want to make your best impression (read Malcolm Gladwell’s *Blink* for more examples and insights)
2. Wear nice clothes. Stories about successful interviews in people’s pajamas have been greatly exaggerated.
3. Prepare for questions the same way you’d prepare for finals (there are lots of examples in the coming paragraphs). Practice your responses. *In fact, one of the best ways to prepare is to use your laptop or desktop camera and record your*

part of the interview—that way you can see what you look like and what the committee will see/hear during the interview.

4. Choose a quiet place with a nice background—not your laundry room.
Remember that the committee can see more than just you in the picture.
5. Use a LAN connection if you have access; this will keep spotty wireless signals from interfering with the interview.
6. Test your connection with a friend before the interview.
7. **LOOK AT THE CAMERA.** If you end up looking at the small picture of yourself you will appear to be looking down and not making eye contact.
8. Use Post-It notes for quick reference—put them all around the edges of the computer screen so that your eyes can dart there if you need a reminder of something while being questioned.
9. Have a protocol for what happens if the “call” is dropped—they will call you, or you will call them.

The committee will meet again after all the reference calls, Skype interviews and supporting materials are reviewed, and make the cuts to two to four finalists, depending on how much money the program has to spend on the search. After the list of finalists is approved by the administration, those in the interview rounds will be contacted, and interviews will be scheduled.

There is some speculation about where you would want to be concerning the order of interviewees. Going first, second, third or last has its advantages, but also disadvantages. For example, you could come in and blow people away with your teaching and playing, but a month later when someone comes in and plays just as well, and the committee meets soon afterwards, that last interview will be the most fresh in

their minds. People can speculate all day, but I would always want to be last if I had a choice.

Stage Three

So you're in the finals! Chances are that you will have to deal with the following issues at the interview: A solo recital, public teaching demonstration, conducting/rehearsing the percussion ensemble, perhaps teaching the methods class, meetings with current students, the search committee, an open faculty question/answer session, a meeting with the Dean or Deans, and perhaps meetings with other areas affected by your position (band, orchestra, jazz). And all of this may take place in a single day! Time to start doing some damage control.

What to Wear

Remember that your interview starts the second you are picked up at the airport, train station, or whatever. I look as professional as possible, even on the plane before I've seen anyone. Maybe you would be more comfortable in jeans and a t-shirt when you travel, but you need to get over it for an interview. I wear suits the entire time of the interview process, except for the solo recital—then I wear what I normally wear to perform (lots of black, a solid button-down, tie, dark vest). Your performance attire is totally up to you; just make sure it looks sharp. Anytime you'll be around the students or committee members, you need to wear a suit or something related to it. The committee members will take it as a sign of respect for the position, and if you show up dressed sloppily, they may infer that you are sloppy in other areas of your life...maybe in your playing and teaching. Anything you can do to keep the committee from having an excuse not to hire you is a good thing. Also, if you have earrings/tattoos or anything that might be a little controversial (and let me just say that I have no personal problem with it, but

many of the older generation do—and there will be more of them than the young ones on committees), leave them at home/cover them. Of course, you can do whatever you want, but know that every action and/or decision has a positive and negative, and you must weigh those in these situations.

The Solo Recital

Much like your CD for the application, you need to pick repertoire that A) you can really, really play well, B) is a flag-waver, and C) represents a variety of things that the committee will want to see. For my most recent position, the committee wanted thirty minutes of solo repertoire, and thirty minutes of orchestral repertoire, since the job here is very conservatory/orchestrally based. So I picked a big marimba piece I knew I could play really well, a Delecluse etude, and another contrasting marimba piece, leaving timpani to the orchestral side of the recital. Then I chose some orchestral repertoire that I had used in a number of clinics over the past year, put together some recordings to play along with, and also was prepared to talk about the approach to the literature, since it was all music that I have performed often with orchestras.

Public Teaching Demonstration

Sometimes the committee member who contacts you will let you know how many students will be playing for you, the level of the student (academic year, degree program), and hopefully what the students will be playing for you. Chances are good that you will know the repertoire that will be performed for you—if so, start relearning that repertoire so that you can demonstrate potential musical or technical solutions for the student. It doesn't make you look great if you can't demonstrate for the student (and the people watching) what you are trying to say. If you do not know the repertoire, get to know it and fast. And make notes about issues you have in learning the pieces, because

they may be the same issues that your interview students will have or have had. Your solutions may prove very helpful in this situation! Personally I did as much internet research as I could on the students who would likely play for me, using their social media sites to make an educated guess about potential repertoire, and then I learned those pieces well enough for demonstration purposes. And here's something else: I have heard horror stories of candidates tearing students to pieces in these teaching demonstrations; making fun of their technique, mallets, instruments, playing level, how long the student has been working on the piece, etc. This would be a huge mistake to make. Rather, make sure that your suggestions are non-offensive or confrontational, and that you offer a positive solution for every issue you identify. The outcome you want is for the student to make on-the-spot improvement that everyone can discern. You will not get this by berating a student in some kind of insecure display of making yourself look like an old-school expert. It will do nothing but keep you from getting the job: I promise you.

If you have to teach a class on a certain subject, know your materials inside and out, and try to run the lecture without referring to notes. Really let the students and committee see how powerful you are.

Conducting/Rehearsing the Percussion Ensemble

Again, hopefully you will know the repertoire the committee selects, and if not, get to know it as well as you can. You want that ensemble to think that you wrote the piece yourself because you know it so well. Without going into a huge dissertation about rehearsal technique, I would offer the following suggestions: Don't berate the ensemble, for the same reasons you wouldn't want to berate the students in a one-on-one setting. Keep your head out of the score, and let the students play. Don't stop for every little thing—the ensemble is there to play, not have you spend 30 minutes trying to clean the

first bar. And be sure that when you stop, you address the issue, fix it, and move on. Don't try to fix things that you can't fix quickly; you can deal with those issues when you have the job. Also, and this really goes towards the entire interview process, learn the names of the students as quickly as possible. I use a little mnemonic device for learning names quickly when I visit other programs as a guest artist: When I meet a student or really anyone, I say their name in my head ten times, and then try to use their name in a sentence as quickly as possible. For example, Dr. Parks, this is Mike, (in my head, I say Mike ten times), then, "Mike, it's really nice to meet you; I look forward to hearing you play." Then perhaps to the person who introduced me, "What is Mike going to play for me?" Don't overdo it by putting the name in every single sentence, and of course the reps are different for different people. Experiment with this—I think just about every person I know would rather be addressed by name, rather than "hey you in the back."

Teaching the Methods Class

I haven't had to do this personally, but I know of many searches that did require it. You might get to choose your topic for the class, or the committee may want you to do something according to where the class may be syllabus-wise. Either way, the committee member will let you know. Prepare something precise and easy to understand, keeping in mind that you are not talking to percussionists. If you have materials to hand out, make them look sharp and easy to follow. And never read in front of a classroom. Know that presentation as well as you know your recital pieces, and make sure that it's fun for everyone. That's really what kills method classes, in my opinion—they just aren't fun unless you make them that way! But that's another story.

Meetings with Current Students

This is one of my favorite parts; in some ways you are interviewing the studio, so you should have some questions prepared. How do you like it here, what things would you like to see staying the same between the former and new teachers, what would be different, what are the perceived equipment needs, how do the ensembles run, what are the students working on, where do they want the studio to be, etc. These are all good and relevant questions, and even though you'll probably pick a lot of this up through the teaching demonstration and percussion ensemble rehearsal, it's still good to ask. Be prepared for their questions as well—Do you have a four-year curriculum? Are you a totalist or specialist? What method books/solo repertoire do you use in your teaching? How are you going to recruit undergraduates (and graduate students if applicable)? What is your vision for the percussion studio? What's your vision for your own career? And this is a big one—how do you feel about Music Education students versus Music Performance students? I remember serving on a committee a few years ago—one of the candidates was asked in front of the entire music faculty, “Why do you want to come here?” To which the candidate replied, “You asked me to come here, remember?” Not a good idea.

Personally, I put together a bound handout of four-year curriculum, recent percussion ensemble and solo programs, a three-stage recruiting approach with methodology and philosophy, a syllabus, and some other materials (clinic handouts, some big programs from various performances) for the students and the members of the committee. And not just to answer “Well, just read my handout.” I would answer the questions and then take them through that particular part of the handout just for clarification.

The Search Committee

Before coming to campus for the interview, I memorized the biographies of everyone on my search committee, and also of other people I would come in contact with (Deans, other faculty members), so that I know as much about them as possible. I also tried to anticipate as many of their questions as possible. They will most likely ask questions about vision, curriculum, recruiting, why you are interested in the job, etcetera. In fact, many of the same questions the students will ask you. However, you have to handle them a little differently, and as professionally as possible. Plus, It's a good idea to have a bottle of water with you; not just to keep your voice in shape, but also to provide a few quick seconds of thinking time should you be asked a question you need to ponder for a second. A colleague once advised me to have a set of notecards with questions for the Deans, search committee members, and students in my pockets, so that I wouldn't forget anything. The truth is, however, that most of the information you would want can be culled from conversations and web research. Do your homework. One more story; during one search a candidate was asked "What is your vision for the College?" The candidate replied, "Well, I don't really know much about your College. Perhaps you could tell me what your vision is, and I will make some comments." Hard to believe, but true.

Here are some sample questions you will definitely have to answer. "Why do you want to come and work here? What is your vision for the program? What kind of recruiting strategy would you employ? What are your strengths as a teacher/performer? Do you have any weaknesses? What do you believe you will offer to our faculty community? How does your program fit into the large-scale operations of our College/University? What kinds of collaborative experiences are you willing to explore?"

It's also important to note that this meeting could happen over a meal. I've experienced breakfast, lunch and dinner meetings on both sides of committees, and the one that's the most stressful is usually dinner, especially if you're unsure about having a drink or not. In this case, I typically tell my students to follow the lead of the other members. It's fine to have a drink, but don't have any more than that for obvious reasons.

Open Faculty Question/Answer Session

Expect some of the same questions from these sessions; although sometimes it can be a little more informal. I was asked by a composition faculty member about my favorite composers and pieces. One theorist had read an article I wrote and was curious as to how I felt about Schenkerian Analysis in 20th century literature. Just be prepared for anything, and be cool. You may be asked to recount your training and career up to that point—do so without being arrogant and without spending too much time on the mundane. “It all started when...” might not be the best way to answer the question at this point. *You have to prepare for these questions far in advance of the interview—they are almost as important as your recital and teaching demonstration.*

When I interviewed for FSU, I had memorized all of the Midwest-caliber high schools in Florida and could name them when talking about regional recruiting, I knew where all the students were coming from, I knew where the graduates were going, and I had memorized all the bios of the faculty members I would interact with so that I didn't need introductions—instead I would just walk up and say “Professor Amsler, nice to meet you!” And later, “You haven't worked with Sven Mortgensen in Sweden, have you? Really? We worked on a recording together last year.” It goes a long way, although you don't want it to come across as creepy. Use your best judgment.

The other thing I did was practice answers to questions out loud—while driving, while feeding my infant son at 4am (who was born the same day I was called about an interview)—anytime I was alone I practiced out loud, over and over. So that when asked, my answers would come out smoothly.

Meeting with the Dean or Deans

Typically, this meeting is more about the Dean telling you about the position—salary, benefits, budget, scholarship money, assistantships, the tenure process at that school (which is different from school to school), the timeline for letting you know about the final decision of the committee, and your actual teaching load. Also, any other responsibilities that may not have been listed in the qualifications section of the job notice will be discussed at this time. If you have specific questions about things, this is the time to ask. It's also a great time to say “thank you” for his/her/their hospitality and for inviting you in the first place. *Hopefully you have been saying this all day, especially at the conclusion of each of the activities.*

Of course the order in which these things happen can be completely random, but you can expect most if not all of these to be part of your interview. Once completed, and you're back home, write a letter to the search committee letting them know how much you enjoyed your visit, meeting all of them, and working with the students. It's not buttering them up, it's common courtesy. Then you wait.

Depending on where you were in the order of candidates, you might have to wait a few days, or you might have to wait weeks before the committee lets you know what happened. Many people start getting freaked out when it takes a long time to hear about the decision; here's what's going on in the days/weeks after your interviews.

The committee will meet one final time (hopefully) and decide who will be offered the job. All of the finalists are ranked in order of first-choice, second-choice, etc. And then the Dean or Chair will be in touch with the first-choice candidate. Many times the candidate will be offered the job, negotiations on salary or special considerations (equipment requests, budgetary things, even making sure that you'll have a computer) are made, and the candidate may be given a few days to think about it. No contact with the other candidates will happen until there is a decision from the first-choice candidate. If that person accepts the job, then it takes time for the contract to be sent all around. After the contract is signed, the other finalists will be contacted about the final decision of the committee, and all of the candidates who applied will be sent a letter (usually a form letter that is pretty impersonal) which says "Thanks for applying, we hired such-and-such." But don't give up just because it seems to take longer than you would like—and DON'T call the committee or Dean to try and fish information out of them. Then the process goes to the second-choice and on down. If no one is hired from the finalists, additional finalists may be chosen from the applicant pool, or the search may be declared "failed" (which usually means a one-year position) and they go through the whole process again the next year, provided the school doesn't lose funding for the position.

A crazy process for sure, made doubly difficult because it's highly objective yet simultaneously extremely subjective—and based upon myriad aspects of you as a musician and person. Some people may wonder if jobs are "fixed," and I can tell you the answer is no. And yes. Fixed in that some people have advantages right out of the gate over other people, and that it's easy to exclude poor musicians/teachers with bad reputations, and that much of the buzz about you as a candidate comes from who you

know...and who knows you and your work! Now comes the fun part...getting ready to start your new position.

The Known and Unknown Aspects of What You Have Just Won

So you have the job, and now you must figure out how you're going to get to the new home, find a place to live, work out the moving expenses (incidentally, many programs will offer you a moving allowance as part of your first-year contract—ask about this in your meeting with the Dean, as moving across the country—sometimes even across town—can be really expensive), get in touch with all the returning and new students, figure out where your office will be, work on the equipment, and just being ready to start up when the students return. You will also be in a very nice position to request things: new computer, software, printer, scanner, video/sound editing equipment, percussion equipment, office painting, whatever. We call this the “honeymoon” period, and it only lasts about one year. So feel out the situation and be realistic (don't ask for five sets of Mark XIV Walter Lights when you already have several sets of timpani), but know that this may be one of the only chances for you to get what you need. Ask any faculty member about this and they will confirm.

Instead of going through every step of getting ready, know that your best source of information for all things will be colleagues, especially if there are some on the faculty that were recently appointed within the past year or two. They'll be able to help you figure out how things work, where things are, places to live, eat, shop, whatever.

Additionally, the Dean or Chair will probably have some kind of tenure mentoring process in place. That tenure mentor will be an invaluable source of guidance and advice throughout your time as a tenure-track professor, and probably after that as well.

Different schools handle this in various ways; in my first job, I had regular meetings with

the Dean; in my second, I had a tenure mentor and annual meetings with the Chair of the Department; here I had my department chair, several Deans, and an annual tenure evaluation with the Dean of the College of Music. The general idea is that you avoid making mistakes by seeking out help and advice from people who have gone before you. Here are some other general guidelines for you to think about and/or follow if you choose, and know that the decision is always up to you. Remember, however, that there are consequences for actions, both good and bad. Always a good idea to get some second opinions before you mess up.

First, it's a good idea to keep your mouth shut during your first year. Let's say that in the first faculty meeting of the year, someone brings up a problem with the curriculum that sparks some debate amongst the faculty. Perhaps you, even though you probably don't know a thing about the process at that school just yet, think you have an idea about some aspect of the problem. Possibly the worst thing you can do is stand up and say, "Well, where I went to school, we did it this way, blah, blah, blah." The thing is: there is a hierarchy in faculties, just as in other things. Even if you're right, unless you were called on directly by someone, you could lose some respect because everyone on that faculty knows that you don't know anything about the issues with which they've dealt—some for twenty or thirty years. You're just the new person.

Now, don't let that scare you. The faculty hired you because they believe in what you've done and what you will bring to the department/school. And therefore your opinion is important! What you might want to do is pass your idea through another faculty member, or at least bounce it off of someone else first, and then have a more experienced faculty member express it.

Here's one of the great unknowns by most young teachers—you have this thing called “Tenure,” which is something you will hear a lot in your life. Faculty members other than your immediate friends will be watching you closely all the time, especially during the first years. And they will make comments, write letters for your file, even go to your boss if they have a problem with you. Don't give them a reason—as stupid as it sounds, you can get a reputation as a know-it-all, and it's hard to shake that. Know your place, but do your best.

Evaluations are very important. All of my jobs have been heavily based upon performance (school, local, state, national, international), and teaching. What those students have to say about you carries an immense amount of weight in the tenure process. First of all, it's pretty easy to judge what your students are thinking; experienced teachers will confirm this. However, it's a good idea to run an unofficial evaluation once or twice during the semester—even using the same questions as the university evaluation. That way you can identify issues and solve them before the students do the real thing (that stays in your record forever). Plus, I know from a student's perspective that they are always thrilled to know that you have their best intentions in mind, and are constantly wanting to improve your teaching—just as you want them to improve their playing. It's a team effort, and not a dictatorship, and this is one of the ways that you can early-detect issues (some of which are just idiosyncrasies) and decide which ones to address and how to address them before it becomes public record.

And I suppose I could have put this first, because it is so incredibly important. Be careful when you talk about your colleagues. Period. Every school in the country has someone on the faculty that you might not think is good, working hard, or should still be

working at that school. Here's the thing—it's probably not your problem. You must be very careful, because you won't know who's listening when you're talking, you never know who could be friends with whom, you don't know what students might think of what you're saying, and trust is something that takes time to build. I'm very lucky; I have some incredible friends on my faculty that I trust completely, and I never have nor would I ever violate that trust. But I also know from personal experience that you never know what people will think of what you have to say. Years ago, I was vocal (although I didn't realize the extent of it) about the conduct of an elder colleague (I was young and stupid), and I made several comments that virtually everyone on the faculty with ears and eyes would have agreed with regarding the quality of this colleague's work. A few weeks later I was called into a superior's office because someone had overheard my comments, and although they agreed with it, thought that I had no right to come to that conclusion since I had only been there for a few months. He was right, and I was right—but the mistake was still mine. And the whole faculty (or at least those who keep score) knew about it. So regardless of my playing and teaching, there were some people who thought that I was out of line. That takes time to overcome and heal, especially considering that those are the people who will be looking at you during tenure time. If you're upset about something, call one of your friends, or find someone out of the university system to complain to. And be careful of where you do the complaining. Your home is always safest; the restaurant closest to the music school is probably not the best place. And don't ever vent to your students or allow them to do so with you. It's one thing if a student comes in and says that they are having problems in an ensemble because the conductor keeps throwing things at them. It's quite another for this to go straight over the waterfall. I do my best to keep my interactions with my students on the

highest professional level; I respect them, they respect me in return, and I am quick to let them know if I feel uncomfortable with any kind of conversation.

The Job (as you think it is)

Clearly, your responsibilities are to provide the highest level of instruction for your students, recruit, and serve on committees (service), as well as perform and/or publish, depending upon your school's tenure requirements and how they divide your load by percentages. Great recruiting and great evaluations will probably take care of the teaching part, being on a few committees usually will take care of service (many times there is an unwritten rule that new, young faculty members won't be on committees until their second year—sometimes true, sometimes false). So how do you deal with the performance aspect? Easy if you're playing with an orchestra, have an established solo or chamber music career, or have a professional clinic existence (lots of conventions and such). If not, then you have to make your opportunities!

Making Opportunities

Hopefully there is a symphony orchestra or some kind of performing organization close by that needs good extra players. Join the local union (or transfer your membership from another local), contact the Principal Percussionist, and invite them out for lunch or something, and perhaps set up a lesson (which you will pay for) which serves as a sort of "audition." Usually that, plus your resume, and maybe a local audition, will be enough to get you on the list, provided that everything is top-notch. It really can be that simple, as long as you're not a jerk. Then all you have to do to keep the status is to be a professional. As for solo recitals and clinics, one of the best ways to get started from ground zero is to play everywhere and don't expect anything in return financially. Start with faculty recitals, art galleries, even a Rotary lunch, while identifying colleagues at

other institutions in the state about exchange recitals (you play one there, colleague at other school plays one at your place). It's a one-two punch for your professional activities, and it's terrific for the students. They get to hear other players and/or work with them on masterclasses, and you get to host them as a guest artist. Additionally, you get billing as a guest artist and meet students at other schools who might become interested in your program. Also, put together some presentations, running them in your studio classes to clean them up, and offering them at high schools, or other universities—for free. Apply for conventions—state MENC, or Days of Percussion, whatever. Then be awesome. Word will spread, because in the profession there are tons of incredible players, but they're not always the best clinicians, and people are always looking for really good clinicians to come in and work with their students. Slowly but surely, if you're doing the right things, you'll find yourself on larger conventions, and perhaps even garnering some corporate attention. Before long, you'll be getting calls to come do things without an exchange situation! I realize that I make all of this sound easy, and in some ways it is. However there are tons of people out there who aren't getting jobs, who aren't asked to play anywhere, and couldn't pay someone to let them give a clinic—and who are really mad about it and don't understand why. To those people I would say that you might want to reinvestigate the approach you're taking—why you're doing it, first and foremost, and then work through the process again. Here again, the jerk factor comes in handy. Two clinicians, all things being equal—one's a great person that everyone gets along with, and one's a total jerk. Which one will you have in?

More than likely, you are going to stumble upon some really good topics for clinics and perhaps articles throughout your career. Try and find some time (as impossible as this will be) to just write some things down—even outlines that you can

come back to. Some of the best stuff out there comes right out of actual teaching and playing—get it down before you forget it!

Some writing/reviewing, along with your performances, clinics, and other things, should take care of your performance/scholarly requirements. The key is to make sure that you're continuing to visit bigger places and do bigger things. Giving 200 concerts at the local art gallery will not count so much after a while—say, versus a solo performance at Weill Recital Hall.

So there you have a few things to think about—the most important thing to remember is that you CAN do this, and your faculty mentor or advisor is here to help you navigate all of the obstacles. And if you ever need any outside opinions or help, you can call any of your teachers—that's what we are here for. We all wish you the best!

APPENDIX—Cover Letter

Percussion Search Committee
John W. Doe, Chair
Anywhere College of Music
1234 Street Address
City, State, Zip

Professor Parks and Members of the Search Committee:

I am writing to express my interest in the Name of Position at Anywhere College, and I thank you for taking time to review my application. I am in my X year as Name of Your Position, and while very happy here, there are many aspects of your position I find very exciting—namely the chance to work at an internationally-known distinguished performance and research faculty located in a major metropolitan city and arts environment (change according to scope and location of program).

The Anywhere College program has been special to me since my time as a student there, and it has been a pleasure to watch it evolve into one of the strongest programs in the country. This position provides potential opportunity to continue the work of current students and faculty while enhancing critical new areas such as entrepreneurship and recording technology. This paragraph basically outlines your connection to the program, whether as an alum or someone working in a peer institution.

I have been fortunate to work closely with the most influential people in our field (which you can name as appropriate to your field), both as a graduate assistant and faculty member, and was recently honored by winning a Guggenheim fellowship and faculty appointment at Another College. I have accrued many high-level experiences as a researcher and teacher, as well as a track record of student success; four of our doctoral research assistants were appointed new faculty members at peer institutions upon graduation. Here is where you could list any other relevant professional information that will get committee members excited about seeing your CV. Just try to make sure it doesn't come across as bragging.

Please find my curriculum vitae, contact information for references, and whatever supplemental materials you have to include enclosed. My references are aware of my application for the position, but my colleagues at Wherever I Am are not, and I appreciate your sensitivity in this matter. I wish you and the committee all the best during this exciting time in the history of Anywhere College's Program, and please let me know should you require additional materials in support of my application.

Sincerely,

John W. Parks IV, D.M.A.
Professor of Whatever
Wherever I Am School

APPENDIX—Resume

John Will Parks IV, D.M.A.
Associate Professor of Percussion
The Florida State University College of Music

o) 850.644.0397 f) 850.644.2033 c) 850.321.6381 e) jparks@fsu.edu
www.johnparkspercussion.com

EDUCATION

Eastman School of Music, Rochester, NY

Doctor of Musical Arts Degree in Percussion Performance, October 2001

Northwestern University, Evanston, IL

Master of Music Degree in Jazz Pedagogy, June 1995

Northwestern University, Evanston, IL

Master of Music Degree in Percussion Performance, June 1994

Furman University, Greenville, SC

Bachelor of Music Degree in Music Education, June 1993

Instructors: John H. Beck, Michael Burrirt, Patricia Dash, Paul Wertico, Don Owens, Mike Kocour, Antonio J. Garcia, John Beckford

PROFESSIONAL APPOINTMENTS

Associate Professor of Percussion, Florida State University, Tallahassee, FL, 2009-present
Faculty Member, Eastern Music Festival, Greensboro, NC, 2012-present
Osher Lifelong Learning Institute, Florida State University, Tallahassee, FL, 2010
Assistant Professor of Percussion, Florida State University, Tallahassee, FL, 2003-2009
Assistant Professor of Percussion, University of Kansas, Lawrence, KS, 2000-03
Graduate Teaching Assistant, Eastman School of Music, Rochester, NY 1998-2000
Assistant Director of Bands/Percussion, Samford University, Birmingham, AL, 1995-98
Graduate Teaching Assistant, Northwestern University, Evanston, IL, 1993-95

PERFORMING EXPERIENCE

Professional Ensembles

Naples Philharmonic (utility 2013-)
Eastern Music Festival Faculty Orchestra (2011-)
The Florida Orchestra (utility 2011-)
Tallahassee Symphony Orchestra (Principal Percussion/Asst. Principal Timpani 2003-13)
Key West Symphony Orchestra (section 2000-08)
Jacksonville Symphony Orchestra (utility 2004-06)
Kansas City Symphony Orchestra (utility 2000-03)
Eastman Wind Ensemble Japan/Taiwan Tour (Principal Percussion 2000)
Schlossfestspiele Orchestra, Heidelberg, Germany (Principal Timpani 1999)
Rochester Philharmonic Orchestra (sub-list by audition 1999-2000)
Alabama Symphony Orchestra (second percussion utility 1997-2000)

Alabama Ballet Orchestra (section 1995-98)
Birmingham Metropolitan Orchestra (section 1995-97)
Tuscaloosa Symphony Orchestra (utility 1996-98)
New Philharmonic Orchestra (1993-95)
Greenville Symphony Orchestra (utility 1992-93)

Professional Soloist

Sheng, Bright. *Deep Red* (World Premiere) with Eastern Music Festival Faculty Orchestra, Gerard Schwarz, conductor (2014)

Glass, Philip. *Concerto Fantasy* with Tallahassee Symphony Orchestra (2012)

Daugherty, Michael. *Raise the Roof*, Thailand Brass and Percussion Festival/Bangkok Mahidol (2009)

Svoboda, Tomas. *Concerto for Marimba and Orchestra* with FSU University Symphony Orchestra (2008)

Daugherty, Michael. *Raise the Roof* with FSU Symphonic Band (2008)

Carnegie Hall Solo Recital, Weill Recital Hall (2007)

Mackey, John. *Concerto for Percussion and Orchestra* with Tallahassee Symphony Orchestra (2005)

Schwantner, Joseph. *Concerto for Percussion and Orchestra* with Tallahassee Symphony Orchestra (2005), Furman Symphony Orchestra (2004), Virginia Tech Wind Ensemble (2004), and Florida State Wind Orchestra (2004)

Soloist with Percussion Ensembles

Indiana University, University of South Carolina, University of Arkansas, Louisiana State University, Colorado State University, Furman University Percussion Ensemble, University of Wisconsin-Oshkosh

Eastman School of Music (1998-2000)

New Eastman Symphony Orchestra, Eastman Philharmonia, Musica Nova, Ossia, Eastman Percussion Ensemble (Soloist, Graduate Conductor), Eastman Wind Ensemble, Eastman School Symphony Orchestra, Eastman Virtuosi

Northwestern University (1993-1995)

NU Symphony Orchestra, Symphonic Wind Ensemble, Contemporary Music Ensemble (Soloist) Percussion Ensemble (Soloist, Graduate Conductor), NU Jazz Lab Band

Furman University (1989-1993)

FU Symphony Orchestra (Soloist), Symphonic Band, Jazz Ensemble, Percussion Ensemble (Soloist), FU Marching Band (Drum Captain, Percussion Arranger)

ORIGINAL CREATIVE ACTIVITY

Publications

Sinclair, David. (2014). "How to Teach Timpani." *Percussive Notes*, 52/3, 20-33.

Wiggins, Tracy. (2012) "Technology and Its Use by Percussion Educators in the 21st Century."

- Percussive Notes*, 50/1, 50-55.
- Smith, J.B. (2010). "Getting the College Teaching Job: The Interview Recital." *Percussive Notes*, 48/6, 67-73.
- Parks IV, John W. (2008). "Four-Stroke Ruffs: The Magic Recipe." *Zildjian Educator Online*, 2, 10-12.
- Buyer, Paul. (2007). "Building a Monster Percussion Program." *Percussive Notes*, 45/5, 72-73.
- Parks IV, John W. (2005). "Soft Cymbal Crashes: Keys to Quality Sound and Control." *Zildjian Educator Online*, 3, 5-7.
- Parks IV, John W. (2005). "The Well-Rounded...Musician?" *Pearl/Adams Percussion Education Resource Library*, 3, 1-3.
- Parks IV, John W. (2005). "Selecting the Proper Percussion Ensemble Program." *Zildjian Educator Online*, 2, 6-7.
- Parks IV, John W. (2004-06). *Classical Percussion in America: The State of the Art* (Manuscript).
- Parks IV, John W. (2001). "Musical Levels and Dramatic Narrative in Andrew Thomas's 'Merlin.'" *Percussive Notes* 39/4 (August 2001): 67-73.

Recordings as Performer/Conductor

- Oliviero, James. *Dynasty! Concerto for Two Timpanists and Wind Ensemble*, University of South Carolina Wind Ensemble (Scott Weiss, Conductor), Naxos (2015).
- Parks IV, John W. *FSU Percussion Ensemble Volume Three: Ten Windows*, Garnet House Productions (2015).
- Parks IV, John W. *FSU Percussion Ensemble Volume Two: Not Far From Here*, Garnet House Productions (2013).
- Parks IV, John W. *FSU Percussion Ensemble: Volume One*, CopyCats Media (2010).
- Parks IV, John W. *Dusk: Percussion Music from the Heartland*, Zgwoth (2004).
- Kubik, Ladislav. *Chamber Music III*, Col Legno Musikproduktion GmbH (2007).
- Sherwood *Fall Like Rain* live CD/DVD project, Albany (2004).
- Hunsberger, Donald. *Eastman Wind Ensemble at 50*, Warner Brothers Recordings/Disc 3 "Live from Tokyo" (2002).
- Harnsberger, Andrew. *Vertigo!*, Paragon Percussion (2000).

Recordings as Engineering/Producer

- Hollenbeck, Eric. *Dances of Earth and Fire*, Garnet House Productions (2015).
- Force Majeure Wind Quintet. *American Masters*, Naxos (2015).

Bish, Deborah and Lima, Deloise. *Untitled New Release*, Garnet House Productions (2015).

Carmenates, Omar. *Chamber Works of John Psathas*, Rattle Records, New Zealand (2015).

Anderson, Thad. *Patterns*, Flying Horse Records (2014).

Silverman, Adam. *Percussion Music of Adam Silverman*, Calabaza Records (2014).

Herring, Scott. *Carbon Paper and Nitrogen Ink*, Resonator Records (2014).

Tyson, Blake. *Firefish: The Music of Blake Tyson*, Garnet House Productions (2013).

Burritt, Thomas. *Groundlines*, Austin Records (2012).

Carmenates, Omar. *The Gaia Theory*, Rattle Records, New Zealand (2012).

Macdonald, Payton. *The Marimba Commissions*, Equilibrium (2011).

Macdonald, Payton. *SuperMarimba III*, Equilibrium (2011)

Bedell, Adam (Line Upon Line). *Line Upon Line*, Austin Records (2011).

Moore, Christopher. *Sigmund Hering Progressive Etudes for Trumpet*, Carl Fischer (2011).

Drew, John. *Sigmund Hering Progressive Etudes for Trombone*, Carl Fischer (2011).

Stebleton, Michelle. *Georg Kopprasch 60 Etudes for Horn*, Carl Fischer (2011).

McCutchen, Matthew (Director). *The HOT band of USF (Mastering Engineer)*, USF (2011).

Video/Digital Media Production

Florida College System Activities Association Video (2014).

City of Tallahassee Underground Utilities Sterling Video (2014).

Eastern Music Festival Recruiting Video (2013).

FSU College of Music Recruiting Video, (2012).

Tallahassee Symphony Season Previews (2012, 2013).

FSU Accompanying Area Introduction Video (2012).

Percussive Arts Society Hall of Fame Induction videos (2012, 2013).

Percussive Arts Society “We are PAS” (2013).

Percussive Arts Society “I am PAS” (2011).

PROFESSIONAL CLINICIAN/SESSION EXPERIENCE

International/National Convention Presentations

2012 FMEA Convention, Tampa, FL
2011 Midwest International Band and Orchestra Clinic, Chicago, IL
2011 Percussive Arts Society International Convention, Indianapolis, IN
(winner of 2011 International Percussion Ensemble competition)
2010 Percussive Arts Society International Convention, Indianapolis, IN
2009 Percussive Arts Society International Convention, Indianapolis, IN
2008 Percussive Arts Society International Convention, Austin, TX
2007 Percussive Arts Society International Convention, Columbus, OH
(winner of 2007 International Percussion Ensemble competition)
2006 Percussive Arts Society International Convention, Austin, TX
2005 Percussive Arts Society International Convention, Columbus, OH
2005 FMEA/Southern Division MENC Convention, Tampa, FL
2004 National Conference on Percussion Pedagogy, Greensboro, NC
2004 Virginia Music Educators Association Convention, Norfolk, VA
2004 Percussive Arts Society International Convention, Nashville, TN
2003 South Carolina Music Educators Association Convention, Charleston, SC
2002 Midwest International Band and Orchestra Clinic, Chicago, IL
2002 Kansas Music Educators Association Convention
2001 Percussive Arts Society International Convention, Nashville, TN
2000 Percussive Arts Society International Convention, Dallas, TX

University Music Schools/Department Guest Artist Appearances (2003-2015)

Eastman School of Music, Indiana University, University of Texas-Austin, University of Maryland, Louisiana State University, University of Georgia, University of South Carolina, University of Kentucky, University of Central Florida, University of Arkansas, California State University-Long Beach, Colorado State University, William Paterson University, Virginia Tech, Furman University, Virginia Commonwealth University, Kansas State University, University of Missouri-Kansas City Conservatory, University of Missouri-Columbia, University of Virginia, University of Kansas, Wichita State University, University of Central Arkansas, University of Wisconsin-Oshkosh, Fort Lewis College

COMMITTEES

Scholarship Committee
Honors and Citations Committee
Chamber Music Committee
Entrepreneurship Committee
Technology Committee

HONORS/ORGANIZATIONS/AWARDS

Voting Member, Recording Academy of Arts and Sciences, Los Angeles (2014-)
President-Elect, (Executive Committee), Percussive Arts Society (2013-15)
Second Vice-President (Executive Committee), Percussive Arts Society (2011-13)
Board of Directors, Percussive Arts Society (2008-2011)
Chapter Vice-President, Florida Percussive Arts Society (2008-2009)
Chapter President, Florida Percussive Arts Society (2009-2011)
Chapter President, Kansas Percussive Arts Society (2002-2003)
Chapter President, Alabama Percussive Arts Society (1997-1998)

Winner, Percussive Arts Society 2007 and 2011 International Percussion Ensemble competitions

Florida State University Undergraduate Teaching Award (Spring 2006)

Pi Kappa Lambda, Phi Mu Alpha Sinfonia (honorary), Kappa Kappa Psi (honorary) Sigma Nu

Jake E. Rasor Award for Outstanding Leadership

Who's Who in American Colleges and Universities

Eagle Scout, Boy Scouts of America

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Curriculum Vitae
John Will Parks IV

April 20, 2015

General Information

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Wind and Percussion Division
College of Music
Housewright Music Building N0115
Florida State University
Tallahassee, Florida 32306-1180
Phone: 850.644.0397; Fax: 850.644.2033

E-mail address: jparks@fsu.edu

Web site: www.johnparkspercussion.com

Professional Preparation

- 2001 D.M.A., Eastman School of Music/University of Rochester. Major: Percussion Performance and Literature.
- 1995 Master of Music, Northwestern University. Major: Jazz Pedagogy.
- 1994 Master of Music, Northwestern University. Major: Percussion Performance.
- 1993 Bachelor of Music, Furman University. Major: Music Education.

Professional Experience

- 2012–present Faculty Member, Eastern Music Festival.
- 2011–present Section Percussion, Eastern Music Festival Faculty Orchestra.
- 2011–present Utility Percussionist, The Florida Orchestra.
- 2011–present Utility Percussionist, The Naples Philharmonic.
- 2009–present Associate Professor, College of Music, Florida State University. Teach applied percussion to music majors (undergraduate and graduate), teach weekly studio class, conduct percussion ensemble rehearsals,

- Teach Seminar in Percussion Pedagogy and Performance, teach directed independent study (audio and video recording), serve on Master's and Doctoral Committees, Advise all undergraduate percussion performance majors, serve on College of Music committees as assigned.
- 2003–2013 Principal Percussion/Asst. Principal Timpani, Tallahassee Symphony Orchestra.
- 2010 Overload Visiting Associate Professor, Center for Professional Development & Public Service, FSU Osher Lifelong Learning Institute.
- 2003–2009 Assistant Professor, College of Music, Florida State University. Taught applied percussion to music majors (undergraduate and graduate), teach weekly studio class, conduct percussion ensemble rehearsals, taught Seminar in Percussion Pedagogy and Performance, taught directed independent study (audio and video recording), served on Master's and Doctoral Committees, advised all undergraduate percussion performance majors, served on College of Music committees as assigned.
- 2000–2008 Section Percussionist, Key West Symphony Orchestra.
- 2004–2006 Utility Percussionist, Jacksonville Symphony Orchestra.
- 2000–2003 Assistant Professor, University of Kansas. Taught applied percussion to music majors (undergraduate and graduate), taught weekly studio class, conducted percussion ensemble rehearsals, Teach Seminar in Percussion Pedagogy and Performance, served on Master's and Doctoral Committees, advised all undergraduate percussion performance majors, served on Department of Music committees as assigned.
- 2000–2003 Utility Percussionist, Kansas City Symphony Orchestra.
- 2000 Principal Percussion, Eastman Wind Ensemble Tour of Japan and Taiwan.
- 1998–2000 Graduate Teaching Assistant, Eastman School of Music.
- 1995–2000 Utility Percussionist, Alabama Symphony Orchestra.
- 1999 Principal Timpani, Heidelberg Schlossfestspiele Orchestra, Germany.
- 1995–1998 Assistant Director of Bands/Lecturer of Percussion, Samford University. Directed Bulldog Marching Band and Pep Band, Directed Samford Jazz Ensemble, taught applied percussion to music majors

(undergraduate), conducted percussion ensemble and steel band rehearsals, taught Music Appreciation, freshmen Aural Skills, and Jazz Fundamentals courses.

1993–1995 Graduate Teaching Assistant, Northwestern University.

Honors, Awards, and Prizes

Voting Membership, Recording Academy of Arts and Sciences (2014).
University Teaching Award, Florida State University (2006).

Current Membership in Professional Organizations

Boy Scouts of America (Eagle Scout Association)
Kappa Kappa Psi (honorary)
Percussive Arts Society
Phi Mu Alpha (honorary)
Pi Kappa Lambda
Recording Academy of Arts and Sciences

Teaching

Courses Taught

App Mus Maj, Percussion (MVP1411)
App Mus Maj, Percussion (MVP5451)
App Mus Maj, Percussion (MVP6461)
App Mus Prin, Percussion (MVP1311)
Applied Music Principal Percussion (MVP2421)
Applied Music Principal Percussion (MVP3331)
Applied Music Principal Percussion (MVP3431)
Applied Music Principal Percussion (MVP4341)
Applied Music Principal Percussion (MVP4441)
Doctoral Recital in Percussion: Chamber Music (MVP6988)
Percussion Ensemble (MUN2440)
Percussion Ensemble (MUN4443)
Percussion Ensemble (MUN5445)
App Mus Prin, Percussion (MVP5351)
Applied Music Principal Percussion (MVP2321)
Applied Music Principal Percussion (MVP3970)
Doctoral Recital in Percussion: Public Recital (MVP6985)
Doctoral Recital in Percussion: Public Recital (MVP6986)
Doctoral Recital in Percussion: Studio Recital/Lecture Recital (MVP6987)
Modified Credit, All Instruments (MVO5250)
Percussion Literature and Resource Seminar (MUL4460)

Percussion Literature and Resource Seminar (MUL5465)
 Applied Music Principal Percussion (MVP4971)
 Percussion Ensemble (MUN4443)
 Master's Recital (MVP5976)
 Master's Recital (MVP5977)
 Modified Credit, All Instruments (MVO5450)
 Special Topics in Music (MUS3934)
 Special Topics in Music (MUS5939)
 Applied Music - Percussion (MVP)
 Percussion Ensemble (MUN4443)
 * Applied Music Graduate Coaching (MVO6065)
 * Applied Music - Percussion (MVP)
 * Percussion Ensemble (MUN4443)
 * Applied Music - Percussion (MVP)
 * Percussion Ensemble (MUN4443)
 * Chamber Music (MUN4463)
 * Chamber Music (MUN5465)
 * Modified Credit, All Instruments (MVO5350)
 * Applied Music - Percussion (MVP)
 * Percussion Ensemble (MUN 4443)
 * Applied Music Graduate Coaching (MVO5050)
 * Applied Music - Percussion (MVP)
 * Percussion Ensemble (MUN4443)
 * Applied Music - Percussion (MVP)
 * Percussion Ensemble (MUN4443)
 * Applied Percussion [U of KS]
 * Percussion Ensemble [U of KS]
 * Seminar in Percussion Pedagogy and Performance [U of KS]
 # KU Jayhawk Marching Band [U of KS]
 # Applied Percussion [SU]
 # Aural Skills [SU]
 # Jazz Ensemble [SU]
 # Jazz Fundamentals [SU]
 # Music Appreciation [SU]
 # Percussion Ensemble [SU]
 # Samford Bulldog Marching Band [SU]

Doctoral Committee Chair

Alexander, J., graduate. (2013). *The Evolution of the Xylophone through the Symphonies of Dmitri Shostakovich*.
 Hicken, G., graduate. (2013). *Unifying Elements of Paul Lansky's "Threads"*.
 Rivera, L., graduate. (2012). *A Repurposing of Orchestral Chamber Works for the Modern Percussion Ensemble*.
 Carmenates, O., graduate. (2010). *Honduras Rosewood: Its Endangerment and Subsequent Effect on the Percussion Industry*.
 Parker, W., graduate. (2010). *The History and Development of the Percussion*

Orchestra.

Fraley, B., doctoral student.
Jordan, M., doctoral student.
Steve, G., doctoral student.
Tomlinson, B., doctoral student.
Dobbs, L., doctoral student.
Filosa, M., doctoral student.
Baldauff, B., doctoral student.

Doctoral Committee Member

Witek, A., graduate. (2013).
Muller, A., graduate. (2012).
Carmenates, O., graduate. (2010).
Crawford, E., graduate. (2008).
Cochran, D., doctoral student.
Kuiken, C., doctoral student.
Lloyd, K., doctoral student.
Lyons, D., doctoral student.
Riskin, B., doctoral student.

Doctoral Committee University Representative

Simon, K., graduate. (2013). *Music Education in Rural America: A Demographic Report of Music Teachers in High-Poverty Urban Schools.*

Master's Committee Chair

Dobbs, L., graduate. (2013).
Leoce, M., graduate. (2013).
Groh, A., graduate. (2010).
Arns, M., graduate. (2010).
Greenwood, M., graduate. (2009).
Stinson, M., graduate. (2009).
Wood, B., graduate. (2009).
* Cananzi, A., graduate. (2007).
* O'Neal, J., graduate. (2005).
* Lloyd, K., graduate. (2003). [U of KS]
* Versaevel, S., graduate. (2003). [U of KS]
Gonzalez, E., student.
Tolles, T., student.

Master's Committee Member

Klehr, K., graduate. (2013).

Luker, A., graduate. (2009).

Toelke, E., graduate. (2008).

Research and Original Creative Work

Publications

Invited Journal Articles

Sinclair, D. (2014). How to Teach Timpani. *Percussive Notes*, 52/3, 20-23.

I was interviewed for this journal article, along with Tim Genis (Principal Timpani, Boston Symphony Orchestra), John R. Beck (North Carolina School of the Arts) and other professional orchestral performers and pedagogues.

Wiggins, T. (2012). Technology and Its Use By Percussion Educators in the 21st Century. *Percussive Notes*, 50/1, 50-55.

I was interviewed as one of the few university professors using cutting-edge professional-level audio and video technology as part of the applied teaching component at Florida State.

Smith, J. B. (2010). Getting the College Teaching Job: The Interview Recital. *Percussive Notes*, 48/6, 67-73.

I was interviewed for this journal article along with several other young professors whose programs were deemed to be highly successful in the percussion field.

Parks, J. (2008). Four-Stroke Ruffs: The Magic Recipe. *Zildjian Educator Online*, 2, 10-12.

Parks, J. (2008). The Well-Rounded Musician? *Pearl/Adams Percussion Education Resource Library*, 3, 1-3.

* Buyer, P. (2007). Building a Monster Percussion Program. *Percussive Notes*, 45/5, 72-73.

I was interviewed for this journal article after a panel discussion, which involved five professors from the leading percussion programs in the United States.

* Parks, J. (2005). Selecting the Proper Percussion Ensemble Program. *Zildjian Educator Online*, 2, 6-7.

* Parks, J. (2005). Soft Cymbal Crashes: Keys to Quality Sound and Control. *Zildjian Educator Online*, 3, 5-7.

- # Parks, J. (2001). Musical Levels and Narrative in Andrew Thomas's Merlin. *Percussive Notes*, 39/4, 67-73.

Percussive Notes, published by the Percussive Arts Society, is the premiere publication of my specialty area. The Percussive Arts Society is the flagship organization of percussion performance and pedagogy.

Presentations

Invited Presentations at Conferences

For invited presentations at conferences, 37.1% were international, 45.2% were national, 11.3% were regional, 4.8% were state, 1.6% were local in scope.

Parks, J. (presented 2015, June). *Invited Presenter*. Presentation at Eastern Music Festival, Eastern Music Festival, Greensboro, NC. (International)

The Eastern Music Festival is an international orchestral training festival hosted on the campus of Guilford College in Greensboro, NC. The faculty represents major American and European orchestras, and students attend from all over the world.

Parks, J. (presented 2015, May). *Invited Performer*. Presentation at Naples Percussion Summit, Naples Philharmonic Orchestra, Naples, FL. (Regional)

Parks, J. (presented 2015, April). *Invited Presenter*. Presentation at Lassiter High School Percussion Ensemble Symposium, Lassiter High School, Atlanta, GA. (National)

Parks, J. (presented 2015, March). *Invited Presenter*. Presentation at Cobb County Large Ensemble Festival, Georgia Music Educators Association, Atlanta, GA. (National)

Parks, J. (presented 2015, March). *Invited Presenter*. Presentation at South Carolina PAS Day of Percussion, Percussive Arts Society, Columbia, SC. (National)

Parks, J. (presented 2014, June). *Invited Presenter*. Presentation at Eastern Music Festival, Eastern Music Festival, Greensboro, NC. (International)

Parks, J. (presented 2014, April). *Invited Presenter*. Presentation at Indiana PAS Day of Percussion Festival, Percussive Arts Society, Indianapolis, IN. (National)

Parks, J. (presented 2014, March). *Featured Performer*. Presentation at Arkansas PAS Day of Percussion Festival, Percussive Arts Society, Fayetteville, AR. (National)

Parks, J. (presented 2013, September). *Invited Performer*. Presentation at Naples Percussion Summit, Naples Philharmonic Orchestra, Naples, FL. (Regional)

- Parks, J. (presented 2013, June). *Invited Presenter*. Presentation at Eastern Music Festival, Eastern Music Festival, Greensboro, NC. (International)
- Parks, J. (presented 2013, January). *Featured Performer*. Presentation at Florida Music Educators Association, Music Educators National Convention, Tampa, FL. (State)
- Parks, J. (presented 2012, September). *Invited Performer*. Presentation at Naples Percussion Summit, Naples Philharmonic Orchestra, Naples, FL. (Regional)
- Parks, J. (presented 2012, June). *Invited Presenter*. Presentation at Eastern Music Festival, Eastern Music Festival, Greensboro, NC. (International)
- Parks, J. (presented 2012, March). *Invited Presenter*. Presentation at UCA Percussion Festival, University of Central Arkansas, Conway, AR. (National)
- Parks, J. (presented 2011, December). *Featured Performer*. Presentation at Midwest International Band and Orchestra Clinic, Midwest International Band and Orchestra Clinic, Chicago, IL. (International)
- Parks, J. (presented 2011, November). *Featured Performer*. Presentation at Percussive Arts Society International Convention, Percussive Arts Society, Indianapolis, IN. (International)
- Winner of 2011 International Percussion Ensemble Competition.
- Parks, J. (presented 2011, November). *Invited Presenter*. Presentation at Percussive Arts Society International Convention, Percussive Arts Society, Indianapolis, IN. (International)
- Parks, J. (presented 2011, October). *Invited Presenter*. Presentation at Future Faculty Initiative, University of Rochester/Eastman School of Music, Rochester, NY. (National)
- Parks, J. (presented 2011, September). *Invited Presenter*. Presentation at Southern California PAS Day of Percussion Festival, Percussive Arts Society, Long Beach, CA. (National)
- Parks, J. (presented 2011, July). *Invited Presenter*. Presentation at Belgium International Percussion Festival, Basilica Arts Festival/Belgium, Tongeren, Belgium. (International)
- I was invited to demonstrate American orchestral philosophy and technique through ten separate presentations over five days. Other artists included Rainer Seegers (Berlin Philharmonic), Marinus Komst (Royal Amsterdam Concertgebouw), Hans Zonderup (Lucerne Festival Orchestra and Radio Filharmonisch Orkest), and Dame Evelyn Glennie (international soloist).
- Parks, J. (presented 2011, April). *Invited Presenter*. Presentation at Florida PAS Day of Percussion Festival, Percussive Arts Society, Orlando, FL. (National)

- Parks, J. (presented 2011, March). *Featured Performer*. Presentation at UAB Percussion Ensemble Festival, University of Alabama-Birmingham, Birmingham, AL. (National)
- Parks, J. (presented 2010, November). *Invited Presenter*. Presentation at Percussive Arts Society International Convention, Percussive Arts Society, Indianapolis, IN. (International)
- Parks, J. (presented 2010, September). *Featured Performer*. Presentation at Naples Percussion Summit, Naples Philharmonic Orchestra, Naples, FL. (Regional)
- Parks, J. (presented 2010, April). *Invited Presenter*. Presentation at Ney Rosauo International Mallet Camp, Yamaha Corporation, Orlando, FL. (International)
- Parks, J. (presented 2010, March). *Featured Performer*. Presentation at Promising Artists of the 21st Century, Costa Rica Tour/FSU, Costa Rica. (International)
Featured the Denkyem Percussion Group (graduate sextet of the FSU Percussion Ensemble).
- Parks, J. (presented 2010, March). *Invited Presenter*. Presentation at Osher Lifelong Learning Institute, Florida State University, Tallahassee, FL. (Local)
- Parks, J. (presented 2010, March). *Invited Presenter*. Presentation at Music For All National Convention, Bands of America, Indianapolis, IN. (National)
- Parks, J. (presented 2010, February). *Invited Performer*. Presentation at CMS Regional Conference, College Music Society, New Orleans, LA. (National)
Featured the Denkyem Percussion Group (graduate sextet of the FSU Percussion Ensemble).
- Parks, J. (presented 2009, December). *Invited Presenter*. Presentation at IPA Percussion Festival, Indiana Percussion Association, Indianapolis, IN. (National)
- Parks, J. (presented 2009, November). *Invited Presenter*. Presentation at Michigan State University Day of Percussion Festival, Michigan State University, East Lansing, MI. (National)
- Parks, J. (presented 2009, November). *Invited Presenter*. Presentation at Percussive Arts Society International Convention, Percussive Arts Society, Indianapolis, IN. (International)
- Parks, J. (presented 2009, September). *Featured Performer*. Presentation at Naples Percussion Summit, Naples Philharmonic Orchestra, Naples, FL. (Regional)
- Parks, J. (presented 2009, August). *Invited Presenter/Featured Performer*. Presentation at Thailand International Brass and Percussion Festival, Mahidol University School of Music, Bangkok, Thailand. (International)

A week-long brass and percussion festival in Bangkok; I performed a solo recital, a concerto with the Mahidol Symphony Orchestra, and delivered three presentations at the Mahidol

University School of Music.

- Parks, J. (presented 2009, July). *Invited Presenter*. Presentation at Ney Rosauro International Mallet Camp, Yamaha Corporation, Orlando, FL. (International)
- Parks, J. (presented 2008, November). *Invited Presenter*. Presentation at Percussive Arts Society International Convention, Percussive Arts Society, Austin, TX. (International)
- * Parks, J. (presented 2008, March). *Invited Presenter*. Presentation at ECOK Day of Percussion Festival, East Central Oklahoma University, Ada, OK. (National)
- * Parks, J. (presented 2007, November). *Featured Performer*. Presentation at Percussive Arts Society International Convention, Percussive Arts Society, Columbus, OH. (International)
- Winner of 2007 International Percussion Ensemble Competition.
- * Parks, J. (presented 2007, September). *Invited Presenter*. Presentation at Northwest Florida PAS Day of Percussion Festival, Percussive Arts Society, Pensacola, FL. (National)
- * Parks, J. (presented 2007, July). *Invited Presenter*. Presentation at Governor's Honors Program, Georgia Department of Education, Valdosta, GA. (Regional)
- * Parks, J. (presented 2007, June). *Invited Presenter*. Presentation at Ney Rosauro International Mallet Camp, Yamaha Corporation, Orlando, FL. (International)
- * Parks, J. (presented 2007, March). *Invited Performer*. Presentation at ACDA National Convention, American Choral Directors Association, Miami, FL. (National)
- * Parks, J. (presented 2007, February). *Invited Presenter*. Presentation at Kentucky PAS Day of Percussion Festival, Percussive Arts Society, Lexington, KY. (National)
- * Parks, J. (presented 2006, November). *Invited Presenter*. Presentation at Percussive Arts Society International Convention, Percussive Arts Society, Austin, TX. (International)
- * Parks, J. (presented 2005, October). *Invited Presenter*. Presentation at University of South Dakota MENC Day, University of South Dakota, Vermillion, SD. (National)
- * Parks, J. (presented 2005, September). *Invited Presenter*. Presentation at Percussive Arts Society International Convention, Percussive Arts Society, Columbus, OH. (International)
- * Parks, J. (presented 2005, March). *Featured Performer*. Presentation at UCA Percussion Festival, University of Central Arkansas, Conway, AR. (National)

- * Parks, J. (presented 2005, February). *Invited Presenter*. Presentation at Kenosha In-Service Conference, Kenosha Public School System/Arts, Milwaukee, WI. (National)
- * Parks, J. (presented 2005, January). *Invited Presenter*. Presentation at Southern Division MENC/Florida Music Educators Association, Music Educators National Convention, Tampa, FL. (Regional)
- * Parks, J. (presented 2004, November). *Invited Presenter*. Presentation at Virginia Music Educators Association Convention, Music Educators National Conference, Roanoke, VA. (National)
- * Parks, J. (presented 2004, November). *Invited Presenter*. Presentation at Percussive Arts Society International Convention, Percussive Arts Society, Nashville, TN. (International)
- * Parks, J. (presented 2004, April). *Invited Presenter*. Presentation at South Carolina PAS Day of Percussion Festival, Percussive Arts Society, Charleston, SC. (National)
- * Parks, J. (presented 2004, April). *Invited Presenter*. Presentation at Florida PAS Day of Percussion Festival, Percussive Arts Society, Orlando, FL. (National)
- * Parks, J. (presented 2004, March). *Invited Presenter*. Presentation at National Conference on Percussion Pedagogy, University of North Carolina-Greensboro, Greensboro, NC. (National)
- * Parks, J. (presented 2004, January). *Invited Presenter*. Presentation at Florida College State Activities Association, FCSAA, Tallahassee, FL. (State)
- * Parks, J. (presented 2003, September). *Invited Presenter*. Presentation at J. Denny Ondrasek Lecture Series, University of South Dakota, Vermillion, SD. (National)
- * Parks, J. (presented 2003, March). *Invited Presenter*. Presentation at South Carolina Music Educators Association Convention, Music Educators National Conference, Charleston, SC. (National)
- # Parks, J. (presented 2002, December). *Invited Presenter*. Presentation at Midwest International Band and Orchestra Clinic, Midwest International Band and Orchestra Clinic, Chicago, IL. (International)
- # Parks, J. (presented 2002, November). *Invited Presenter*. Presentation at Percussive Arts Society International Convention, Percussive Arts Society, Nashville, TN. (International)

- # Parks, J. (presented 2002, January). *Featured Performer*. Presentation at Kansas Music Educators Association Convention, Music Educators National Conference, Topeka, KS. (State)
- # Parks, J. (presented 2001, November). *Invited Presenter*. Presentation at Percussive Arts Society International Convention, Percussive Arts Society, Dallas, TX. (International)
- # Parks, J. (presented 1998, April). *Invited Presenter*. Presentation at Alabama PAS Day of Percussion Festival, Percussive Arts Society, Birmingham, AL. (National)

Master Classes

For master classes, 5.7% were international, 82.9% were national, 5.7% were regional, 5.7% were state in scope.

- Parks, J. (2015, March). *Invited Master Class*. Master class delivered at The University of South Carolina, Columbia, SC. (National)
- Parks, J. (2015, January). *Invited Master Class*. Master class delivered at Saint Petersburg College, St. Petersburg, FL. (State)
- Parks, J. (2014, November). *Invited Master Class*. Master class delivered at University of Maryland, College Park, MD. (National)
- Parks, J. (2014, October). *Invited Master Class*. Master class delivered at University of South Carolina, Columbia, SC. (National)
- Parks, J. (2013, October). *Invited Master Class*. Master class delivered at Stetson University, Deland, FL. (State)
- Parks, J. (2013, October). *Invited Master Class*. Master class delivered at Fort Lewis College, Durango, CO. (National)
- Parks, J. (2013, February). *Invited Master Class*. Master class delivered at University of South Alabama, Mobile, AL. (Regional)
- Parks, J. (2011, October). *Invited Master Class*. Master class delivered at Eastman School of Music, Rochester, NY. (National)
- Parks, J. (2011, September). *Invited Master Class*. Master class delivered at University of California-Long Beach, Long Beach, CA. (National)
- Parks, J. (2011, April). *Invited Master Class*. Master class delivered at Belgium International Percussion Festival, Tongeren, Belgium. (International)

- Parks, J. (2011, March). *Invited Master Class*. Master class delivered at University of Alabama-Birmingham, Birmingham, AL. (National)
- Parks, J. (2010, November). *Invited Master Class*. Master class delivered at University of Texas-Austin, Austin, TX. (National)
- Parks, J. (2010, October). *Invited Master Class*. Master class delivered at University of South Carolina, Columbia, SC. (National)
- Parks, J. (2010, September). *Invited Master Class*. Master class delivered at Troy University, Troy, AL. (Regional)
- Parks, J. (2010, April). *Invited Master Class*. Master class delivered at University of Georgia, Athens, GA. (National)
- Parks, J. (2009, November). *Invited Master Class*. Master class delivered at Michigan State University, East Lansing, MI. (National)
- Parks, J. (2009, August). *Invited Master Class*. Master class delivered at Thailand International Brass and Percussion Festival, Bangkok, Thailand. (International)
- Parks, J. (2009, March). *Invited Master Class*. Master class delivered at Truman State University, Kirksville, MO. (National)
- Parks, J. (2009, March). *Invited Master Class*. Master class delivered at University of North Carolina-Pembroke, Pembroke, NC. (National)
- Parks, J. (2009, January). *Invited Master Class*. Master class delivered at University of Tennessee-Martin, Martin, TN. (National)
- Parks, J. (2008, October). *Invited Master Class*. Master class delivered at University of Arkansas, Fayetteville, AR. (National)
- * Parks, J. (2008, April). *Invited Master Class*. Master class delivered at East Central Oklahoma University, Ada, OK. (National)
- * Parks, J. (2008, March). *Invited Master Class*. Master class delivered at Indiana University Jacobs School of Music, Bloomington, IN. (National)
- * Parks, J. (2008, March). *Invited Master Class*. Master class delivered at Louisiana State University, Baton Rouge, LA. (National)
- * Parks, J. (2008, February). *Invited Master Class*. Master class delivered at Northwestern University, Evanston, IL. (National)
- * Parks, J. (2007, February). *Invited Master Class*. Master class delivered at University of Kentucky, Lexington, KY. (National)

- * Parks, J. (2006, November). *Invited Master Class*. Master class delivered at Colorado State University, Ft. Collins, CO. (National)
- * Parks, J. (2006, April). *Invited Master Class*. Master class delivered at William Paterson University, West Orange, NJ. (National)
- * Parks, J. (2006, March). *Invited Master Class*. Master class delivered at University of Central Arkansas, Conway, AR. (National)
- * Parks, J. (2005, October). *Invited Master Class*. Master class delivered at University of South Dakota, Vermillion, SD. (National)
- * Parks, J. (2005, October). *Invited Master Class*. Master class delivered at Virginia Tech University, Blacksburg, VA. (National)
- * Parks, J. (2004, November). *Invited Master Class*. Master class delivered at Virginia Commonwealth University, Richmond, VA. (National)
- * Parks, J. (2004, October). *Invited Master Class*. Master class delivered at Furman University, Greenville, SC. (National)
- * Parks, J. (2004, October). *Invited Master Class*. Master class delivered at Eastman School of Music, Rochester, NY. (National)
- * Parks, J. (2003, September). *Invited Master Class*. Master class delivered at University of South Dakota, Vermillion, SD. (National)

Clinics

For clinics, 9.1% were national, 15.2% were regional, 12.1% were state, 63.6% were local in scope.

- Parks, J. (2015, April). *Invited Clinician*. Clinic delivered at Lassiter High School, Atlanta, GA. (Regional)
- Parks, J. (2013, January). *Invited Clinician*. Clinic delivered at Gaither High School, Tampa, FL. (State)
- Parks, J. (2012, May). *Invited Clinician*. Clinic delivered at Freedom High School, Orlando, FL. (State)
- Parks, J. (2011, July). *Invited Clinician*. Clinic delivered at FSU Summer Music Camps, Tallahassee, FL. (Local)
- Parks, J. (2011, April). *Invited Clinician*. Clinic delivered at Lassiter High School, Atlanta, GA. (Regional)

- Parks, J. (2010, November). *Invited Clinician*. Clinic delivered at Center Grove High School, Indianapolis, IN. (National)
- Parks, J. (2010, July). *Invited Clinician*. Clinic delivered at FSU Summer Music Camps, Tallahassee, FL. (Local)
- Parks, J. (2008, December). *Invited Clinician*. Clinic delivered at Tri-State Band Festival, Tallahassee, FL. (Local)
- * Parks, J. (2007, December). *Invited Clinician*. Clinic delivered at Tri-State Band Festival, Tallahassee, FL. (Local)
- * Parks, J. (2007, November). *Invited Clinician*. Clinic delivered at Atlee High School, Atlee, VA. (National)
- * Parks, J. (2007, October). *Invited Clinician*. Clinic delivered at Lassiter High School, Atlanta, GA. (Regional)
- * Parks, J. (2007, September). *Invited Clinician*. Clinic delivered at Lassiter High School, Atlanta, GA. (Regional)
- * Parks, J. (2007, September). *Invited Clinician*. Clinic delivered at Oak Mountain High School, Birmingham, AL. (National)
- * Parks, J. (2007, July). *Invited Clinician*. Clinic delivered at FSU Summer Music Camps, Tallahassee, FL. (Local)
- * Parks, J. (2007, April). *Invited Clinician*. Clinic delivered at Boone High School, Orlando, FL. (State)
- * Parks, J. (2006, December). *Invited Clinician*. Clinic delivered at Tri-State Band Festival, Tallahassee, FL. (Local)
- * Parks, J. (2006, November). *Invited Clinician*. Clinic delivered at FSU Flute Studio, Tallahassee, FL. (Local)
- * Parks, J. (2006, November). *Invited Clinician*. Clinic delivered at FSU Violin Studio (Clarke), Tallahassee, FL. (Local)
- * Parks, J. (2006, October). *Invited Clinician*. Clinic delivered at FSU Violin Studio (Newdome), Tallahassee, FL. (Local)
- * Parks, J. (2006, July). *Invited Clinician*. Clinic delivered at FSU Summer Music Camps, Tallahassee, FL. (Local)
- * Parks, J. (2005, December). *Invited Clinician*. Clinic delivered at Tri-State Band Festival, Tallahassee, FL. (Local)

- * Parks, J. (2005, November). *Invited Clinician*. Clinic delivered at FSU Chapter of SCI, Tallahassee, FL. (Local)
- * Parks, J. (2005, November). *Invited Clinician*. Clinic delivered at FSU Wind Pedagogy Class, Tallahassee, FL. (Local)
- * Parks, J. (2005, July). *Invited Clinician*. Clinic delivered at FSU Summer Music Camps, Tallahassee, FL. (Local)
- * Parks, J. (2005, April). *Invited Clinician*. Clinic delivered at FSU Flute Studio, Tallahassee, FL. (Local)
- * Parks, J. (2005, March). *Invited Clinician*. Clinic delivered at Lassiter High School, Atlanta, GA. (Regional)
- * Parks, J. (2005, March). *Invited Clinician*. Clinic delivered at Timber Creek High School, Orlando, FL. (State)
- * Parks, J. (2004, December). *Invited Clinician*. Clinic delivered at Tri-State Band Festival, Tallahassee, FL. (Local)
- * Parks, J. (2004, December). *Invited Clinician*. Clinic delivered at Cawthon Hall Colloquium, Tallahassee, FL. (Local)
- * Parks, J. (2004, November). *Invited Clinician*. Clinic delivered at FSU Trumpet Studio, Tallahassee, FL. (Local)
- * Parks, J. (2004, July). *Invited Clinician*. Clinic delivered at FSU Summer Music Camps, Tallahassee, FL. (Local)
- * Parks, J. (2004, April). *Invited Clinician*. Clinic delivered at FSU Clarinet Studio (Kowalsky and Bish), Tallahassee, FL. (Local)
- * Parks, J. (2003, December). *Invited Clinician*. Clinic delivered at Tri-State Band Festival, Tallahassee, FL. (Local)

Original Creative Works

Studio Recordings

Parks, J. (Recording Engineer/Producer). (contract). *Force Majeure Wind Quintet: American Masters*. [CD], Naxos.

Debut recording of FMWQ, featuring FSU University Musical Associates-funded commission of composer Alan Theissen, to be released on Naxos.

Parks, J. (Recording Engineer). (contract). *Deborah Bish, Clarinet*. [CD], Garnet House Productions.

New recording of FSU professors Dr. Deborah Bish (clarinet) and Deloise Lima (piano), Untitled.

Parks, J. (Recording Engineer/Producer). (contract). *Dances of Earth and Fire*. [CD], Garnet House.

In tracking: Debut recording of Colorado State University Professor of Percussion Eric Hollenbeck, featuring music of Peter Klatzow and Astor Piazzolla.

Parks, J. (Recording Engineer/Producer). (contract). *Psathas Chamber Works*. [CD], Rattle Records (New Zealand).

New recording of composer John Psathas's chamber works, re-orchestrated for percussion ensemble by Omar Carmenates featuring FSU alumni percussionists.

Parks, J. (Performer). (accepted). *Dynasty!*. [CD], Naxos.

Premiere recording of James Oliverio's *Dynasty! Concerto for Two Timpanists and Wind Orchestra* (original version for symphony orchestra), featuring John Parks and Scott Herring, timpani.

Parks, J. (Recording Engineer/Producer). (accepted). *FSU Percussion Ensemble Volume Three: 10 Windows*. [CD], Garnet House Productions.

FSU Percussion Ensemble's third recording, featuring works by Edgard Varese, Brian Nozny, Rudiger Pawassar and Adam Silverman.

Parks, J. (Mastering Engineer). (2014). *UCF Percussion Ensemble: Patterns*. [CD], Flying Horse Records.

Mixing and mastering of UCF Percussion Ensemble's debut CD, featuring music of Paul Lansky and Marc Mellits.

Parks, J. (Recording Engineer/Producer/Conductor). (2014). *Percussion Music of Adam Silverman*. [CD], Calabaza Records.

First compilation recording of West Chester University Professor of Composition Adam Silverman's percussion chamber music, featuring the FSU Percussion Ensemble, John Thomas (FSU student) and the University of South Carolina Percussion Ensemble featuring Scott Herring, marimba.

Parks, J. (Engineer/Producer). (2014). *Carbon Paper and Nitrogen Ink*. [CD], Resonator Records.

University of South Carolina Professor of Percussion Scott Herring's debut CD, featuring chamber music concertos for solo marimba.

Parks, J. (Recording Engineer/Producer/Conductor). (2013). *Firefish: The Music of Blake Tyson*. [CD], Garnet House Productions.

Debut recording of internationally-renown marimbist and composer Blake Tyson, Professor of Percussion, University of Central Arkansas. Featuring the FSU Percussion Ensemble.

Parks, J. (Recording Engineer/Producer/Conductor). (2013). *FSU Percussion Ensemble Volume Two: Not Far From Here*. [CD], Garnet House Productions.

The second critically-acclaimed recording of the FSU Percussion Ensemble, again produced "in-house" and featuring selections from their 2011 Percussive Arts Society International Showcase concert in Indianapolis, IN.

Parks, J. (Recording Engineer/Producer). (2012). *Groundlines*. [CD], Austin Records.

Second recording of Thomas Burritt (Professor of Percussion at The University of Texas-Austin), featuring commissions by John Serry and Paul Lansky.

Parks, J. (Recording Engineer/Producer). (2012). *The Gaia Theory*. [CD], Rattle Records (New Zealand).

Debut recording of Omar Carmenates, Professor of Percussion at Furman University, featuring commissioned works highlighting environmental/sustainability issues of percussion instrument construction.

Drew, J. (Recording Engineer/Producer). (2011). *Sigmund Hering Progressive Etudes for Trombone*. [CD], Carl Fischer.

Recording of Professor John Drew released with hard copies of the Sigmund Hering *Progressive Etudes for Trombone*.

Moore, C. (Recording Engineer/Producer). (2011). *Sigmund Hering Progressive Etudes for Trumpet*. [CD], Carl Fischer.

Recording of Professor Christopher Moore released with hard copies of the Sigmund Hering *Progressive Etudes for Trumpet*.

Parks, J. (Recording Engineer/Producer). (2011). *SuperMarimba III*. [CD], Equilibrium Records.

Professor of Percussion at William Paterson University Payton Macdonald's third "SuperMarimba" recording, utilizing real-time digital effects (echo, delay, reverb, looping, distortion) and acoustic marimba improvisations.

Parks, J. (Recording Engineer). (2011). *The Marimba Commissions*. [CD], Equilibrium Records.

Professor of Percussion at William Paterson University Payton Macdonald's recording of five commissioned marimba solos from leading contemporary American composers.

Parks, J. (Recording Engineer). (2011). *Line Upon Line*. [CD], Austin Records.

Debut recording of Austin-based Percussion Trio Line Upon Line.

Parks, J. (Mastering Engineer). (2011). *The HOT Band of USF*. [CD], University of South Florida.

Mastering of the University of South Florida Marching Band compact disc recording.

Stebleton, M. (Recording Engineer/Producer). (2011). *Georg Kopprasch 60 Etudes for Horn*. [CD], Carl Fischer.

Recording of Professor Michelle Stebleton released with hard copies of the Georg Kopprasch *Sixty Etudes for Horn*.

Parks, J. (Recording Engineer/Producer). (2010). *FSU Percussion Ensemble Volume One*. [CD], CopyCats Media.

This was the first critically-acclaimed recording of the FSU Percussion Ensemble, done completely "in-house" (tracking, mixing, editing, mastering). Features compositions performed at their 2007 Percussive Arts Society International Showcase concert in Columbus, OH.

* Parks, J. (Performer). (2007). *Ladislav Kubik Chamber Music III*. [CD], Col Legno Musikproduktion GmbH.

* Parks, J. (Performer). (2004). *Fall Like Rain*. [DVD], Sherwood Music Productions.

* Parks, J. (Performer/Conductor). (2003). *Dusk: Percussion Music from the Heartland*. [CD], Zgwonth Records.

Hunsberger, D. (Principal Percussionist). (2002). *Eastman Wind Ensemble at 50*. [CD], Warner Brothers.

Harnsberger, A. (Ensemble Member). (2000). *Vertigo!*. [CD], Paragon Percussion.

Performances

Invited Performances

Parks, J. (Percussionist). (2015, June–August). *International Prominence* [Orchestral Performances]. [Artistic direction by Gerard Schwarz]. Greensboro, NC: Eastern Music Festival.

Parks, J. (Percussionist). (2015, May). *Regional Prominence* [Orchestral Performance]. [Artistic direction by Andrej Borenko]. Naples, FL: Naples Philharmonic Orchestra.

Parks, J. (Percussionist). (2015, May). *Regional Prominence* [Chamber Music Performance]. Naples, FL: Naples Philharmonic Orchestra.

Parks, J. (Soloist). (2015, March). *National Prominence* [Chamber Music Performance]. Columbia, SC: University of South Carolina Percussion Ensemble.

Parks, J. (Percussionist). (2015, January). *Regional Prominence* [Orchestral Performance]. [Artistic direction by Gerard Schwarz]. Tampa, FL: The Florida Orchestra.

- Parks, J. (Percussionist). (2015, January). *Regional Prominence* [Orchestral Performance]. [Artistic direction by Andrej Borenko]. Naples, FL: Naples Philharmonic Orchestra.
- Parks, J. (Soloist). (2014, October). *International Prominence* [Concerto Performance]. [Artistic direction by Scott Weiss]. Columbia, SC: University of South Carolina Wind Ensemble.
- World-premiere of James Oliverio's *Dynasty! Concerto for Two Timpanists*, sessions also recorded for 2015 release on Naxos.
- Parks, J. (Soloist). (2014, July). *International Prominence* [Concerto Performance]. [Origination of the work by Bright Sheng]. [Artistic direction by Gerard Schwarz]. Greensboro, NC: Eastern Music Festival.
- World-premiere marimba concerto performance with the Eastern Music Festival Orchestra, featuring *Deep Red*, Concerto for Marimba and Chamber Orchestra by Leonard Bernstein Professor of Composition at the University of Michigan Bright Sheng.
- Parks, J. (Percussionist). (2014, June–August). *International Prominence* [Orchestral Performances]. [Artistic direction by Gerard Schwarz]. Greensboro, NC: Eastern Music Festival.
- Parks, J. (Percussionist). (2014, May). *Regional Prominence* [Orchestral Performance]. [Artistic direction by Joshua WIELERSTEIN]. Tampa, FL: The Florida Orchestra.
- Parks, J. (Soloist). (2014, March). *National Prominence* [Chamber Music Performance]. Fayetteville, AR: University of Arkansas Percussion Ensemble.
- Parks, J. (Percussionist). (2014, January). *Regional Prominence* [Orchestral Performance]. [Artistic direction by Andrej Borenko]. Naples, FL: Naples Philharmonic Orchestra.
- Parks, J. (Percussionist). (2013, December). *Regional Prominence* [Orchestral Performance]. [Artistic direction by Andrej Borenko]. Naples, FL: Naples Philharmonic Orchestra.
- Parks, J. (Soloist). (2013, September). *Regional Prominence* [Chamber Music Performance]. Naples, FL: Naples Percussion Summit.
- Parks, J. (Percussionist). (2013, June–August). *International Prominence* [Orchestral Performances]. [Artistic direction by Gerard Schwarz]. Greensboro, NC: Eastern Music Festival.
- Parks, J. (Percussionist). (2013, January). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Parks, J. (Soloist). (2013, January). *National Prominence* [Chamber Music Performance]. Tampa, FL: Florida Music Educators Association.

- Parks, J. (Coach). (2013, January). *National Prominence* [Chamber Music Performance]. Orlando, FL: National Flute Association Convention.
- Parks, J. (Soloist). (2012, December). *International Prominence* [Chamber Music Performance]. Chicago, IL: Midwest International Band and Orchestra Clinic.
- Parks, J. (Percussionist). (2012, December). *Local Prominence* [Ballet Performance]. Tallahassee, FL: Tallahassee Ballet.
- Parks, J. (Soloist). (2012, September). *Local Prominence* [Concerto Performance]. [Origination of the work by Philip Glass]. [Artistic direction by Robert Trevino]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Regional premiere of the Philip Glass *Concerto Fantasy for Two Timpanists and Orchestra* (with John Evans, Naples Philharmonic Orchestra).
- Parks, J. (Soloist). (2012, September). *Regional Prominence* [Chamber Music Performance]. Naples, FL: Naples Percussion Summit.
- Parks, J. (Soloist). (2012, May). *State Prominence* [Chamber Music Performance]. Orlando, FL: Freedom High School Percussion Ensemble.
- Parks, J. (Percussionist). (2012, January). *Regional Prominence* [Orchestral Performance]. [Artistic direction by Stephan Sanderling]. Tampa, FL: The Florida Orchestra.
- Parks, J. (Conductor). (2011, November). *International Prominence* [Percussion Ensemble Performance]. Percussive Arts Society International Convention, Indianapolis, IN: Percussive Arts Society.
- The second of FSU Percussion Ensemble's Percussive Arts Society International Percussion Ensemble Competition wins, preceded by tour concerts at Alpharetta High School (Atlanta, GA), Tennessee Tech University (Cookeville, TN), and Ballard High School (Louisville, KY). This competition is the most prestigious competition of it's kind in my area of specialty.
- Parks, J. (Conductor). (2011, November). *Local Prominence* [Percussion Ensemble Performance]. Tallahassee, FL: Florida State University College of Music.
- Preview concert for PASIC 2011 tour and showcase performance at the Percussive Arts Society International Convention in Indianapolis, IN.
- Parks, J. (Percussionist). (2011, November). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Community Chorus.
- Parks, J. (Percussionist). (2011, October). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Parks, J. (Percussionist). (2011, April). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.

- Parks, J. (Percussionist). (2011, March). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Parks, J. (Percussionist). (2010, December). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Parks, J. (Soloist). (2010, October). *National Prominence* [Chamber Music Performance]. Columbia, SC: University of South Carolina Percussion Ensemble.
- Parks, J. (Percussionist). (2010, September). *Local Prominence* [Ballet Performance]. Tallahassee, FL: Tallahassee Ballet.
- Parks, J. (Percussionist). (2010, May). *Local Performance* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Parks, J. (Conductor). (2010, February). *Regional Prominence* [Chamber Music Performance]. New Orleans, LA: College Music Society.
- Parks, J. (Percussionist). (2010, January). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Parks, J. (Percussionist). (2010, January). *Local Prominence* [Faculty Recital]. Tallahassee, FL: FSU College of Music.
Faculty Recital with Heidi Louise Williams, Piano, and John Drew, Trombone.
- Parks, J. (Percussionist). (2009, December). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Parks, J. (Percussionist). (2009, October). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Parks, J. (Soloist). (2009, September). *International Prominence* [Concerto Performance]. Bangkok, Thailand: Thailand International Brass and Percussion Festival.
Far-East premiere of Michael Daugherty's Raise the Roof for solo timpanist and orchestra.
- Parks, J. (Percussionist). (2009, September). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Parks, J. (Percussionist). (2009, April). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Parks, J. (Percussionist). (2009, March). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.

- Parks, J. (Soloist). (2009, March). *National Prominence* [Solo Recital]. Kirksville, MO: Truman State University.
- Parks, J. (Soloist). (2009, March). *National Prominence* [Solo Recital]. Pembroke, NC: University of North Carolina-Pembroke.
- Parks, J. (Percussionist). (2009, February). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Parks, J. (Soloist). (2009, January). *National Prominence* [Chamber Music Performance]. Martin, TN: University of Tennessee-Martin.
- Parks, J. (Soloist). (2009, January). *State Prominence* [Concerto Performance]. Tampa, FL: Florida Music Educators Association.
- Michael Daugherty's *Raise the Roof* for solo timpanist and wind ensemble, performed on the Florida Music Educators Association Annual President's Concert.
- Parks, J. (Percussionist). (2008, December). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Parks, J. (Percussionist). (2008, October). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- Parks, J. (Percussionist). (2008, September). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Percussionist). (2008, April). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Soloist). (2008, April). *Local Prominence* [Concerto Performance]. Tallahassee, FL: FSU Symphonic Band.
- Southeast premiere of Michael Daugherty's *Raise the Roof* for solo timpanist and wind ensemble.
- * Parks, J. (Soloist). (2008, March). *Local Prominence* [Concerto Performance]. Tallahassee, FL: University Symphony Orchestra.
- East-coast premiere of Tomas Svoboda's *Concerto for Marimba and Orchestra* with the University Symphony Orchestra.
- * Parks, J. (Percussionist). (2008, March). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Soloist). (2008, February). *Local Prominence* [Concerto Performance]. Tallahassee, FL: University Symphony Orchestra.
- This concert was cancelled midway through the Svoboda concerto because of a small plane crash that disabled the power grid in Tallahassee.

- * Parks, J. (Percussionist). (2007, December). *Local Prominence* [Ballet Performance]. Tallahassee, FL: Tallahassee Ballet.
- * Parks, J. (Percussionist). (2007, December). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Conductor). (2007, November). *International Prominence* [Percussion Ensemble Performance]. Columbus, OH: Percussive Arts Society International Convention.

The first of FSU Percussion Ensemble's Percussive Arts Society International Percussion Ensemble Competition wins, preceded by four concerts at McEachern High School (Atlanta, GA), and Eastern Kentucky University. This competition is the most prestigious competition of its kind in my area of specialty.
- * Parks, J. (Percussionist). (2007, October). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Conductor). (2007, October). *Local Prominence* [Percussion Ensemble Performance]. Tallahassee, FL: FSU College of Music.

Preview concert for 2007 PASIC tour and showcase concert at the Percussive Arts Society International Convention in Columbus, OH.
- * Parks, J. (Percussionist). (2007, September). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Soloist). (2007, May). *International Prominence* [Chamber Music Performance]. Weill Recital Hall, Carnegie Hall, New York, NY: FSU College of Music.

Carnegie Hall debut recital, also featuring four FSU Percussion Students. Tour concerts at the University of Georgia, Furman University, the Kimbrell-Warlick Fine Arts Center (NC), and University of Virginia.
- * Parks, J. (Soloist). (2007, April). *Local Prominence* [Chamber Music Performance]. Tallahassee, FL: FSU College of Music.

Preview concert of my Carnegie Hall recital in May of 2007.
- * Parks, J. (Soloist). (2007, April). *Local Prominence* [Chamber Music Performance]. WFSU Studios, "Outloud": WFSU, Tallahassee, FL.

Special edition of "Outloud" television show premiered on WFSU in December of 2007.
- * Parks, J. (Conductor). (2007, April). *State Prominence* [Percussion Ensemble Performance]. Orlando, FL: Florida PAS Day of Percussion Festival.
- * Parks, J. (Percussionist). (2007, March). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Community Chorus.

- * Parks, J. (Percussionist). (2007, March). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Percussionist). (2007, March). *National Prominence* [Chamber Music Performance]. Miami, FL: American Choral Directors Association National Convention.
- * Parks, J. (Percussionist). (2007, February). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Percussionist). (2007, January). *National Prominence* [Orchestral Performance]. Key West, FL: Key West Symphony Orchestra.

The Key West Symphony Orchestra was founded in 2001; originally musicians were flown in from all over the United States, including members of the Cleveland Orchestra, San Francisco Opera Orchestra, St. Louis Symphony Orchestra, National Symphony Orchestra, etc.
- * Parks, J. (Percussionist). (2006, March). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Percussionist). (2006, March). *Local Prominence* [Faculty Recital]. Tallahassee, FL: FSU College of Music.

Guest artist on Eva Amsler's Faculty Recital (Flute).
- * Parks, J. (Soloist). (2006, March). *National Prominence* [Chamber Music Performance]. Conway, AR: University of Central Arkansas Percussion Ensemble.
- * Parks, J. (Percussionist). (2006, February). *Local Prominence* [Percussion Ensemble Performance]. Tallahassee, FL: Kaleidoscope Faculty Chamber Music Series.

Featured George Antheil's *Ballet Mechanique* for percussion ensemble, four pianos, electronics and film by Fernand Leger).
- * Parks, J. (Percussionist). (2005, December). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Percussionist). (2005, November). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Community Chorus.
- * Parks, J. (Soloist). (2005, November). *National Prominence* [Chamber Music Performance]. Ft. Collins, CO: Colorado State University Percussion Ensemble.
- * Parks, J. (Soloist). (2005, October). *National Prominence* [Concerto Performance]. Blacksburg, VA: Virginia Tech University Wind Ensemble.

Performance of Joseph Schwantner's *Concerto for Percussion and Wind Orchestra* with the Virginia Tech Symphony Band.

- * Parks, J. (Percussionist). (2005, October). *National Prominence* [Orchestral Performance]. Key West, FL: Key West Symphony Orchestra.
- * Parks, J. (Soloist). (2005, September). *Local Prominence* [Concerto Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
Performance of Joseph Schwantner's *Concerto for Percussion and Orchestra* with the Tallahassee Symphony Orchestra.
- * Parks, J. (Soloist). (2004, November). *National Prominence* [Concerto Performance]. Norfolk, VA: Virginia Music Educators Association Convention.
Performance of Joseph Schwantner's *Concerto for Percussion and Wind Orchestra* with Atlee Symphonic Band at the Virginia Music Educators Association Convention.
- * Parks, J. (Soloist). (2004, October). *National Prominence* [Concerto Performance]. Greenville, SC: Furman University Symphony Orchestra.
Performance of Joseph Schwantner's *Concerto for Percussion and Orchestra* with the Furman Symphony Orchestra.
- * Parks, J. (Percussionist). (2004, October). *Regional Prominence* [Orchestral Performance]. Jacksonville, FL: Jacksonville Symphony Orchestra.
- * Parks, J. (Percussionist). (2004, May). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Soloist). (2004, April). *Local Prominence* [Concerto Performance]. Tallahassee, FL: FSU Wind Orchestra.
Performance of Joseph Schwantner's *Concerto for Percussion and Wind Orchestra* with the FSU Wind Orchestra.
- * Parks, J. (Percussionist). (2004, April). *National Prominence* [Orchestral Performance]. Key West, FL: Key West Symphony Orchestra.
- * Parks, J. (Conductor). (2004, April). *State Prominence* [Percussion Ensemble Performance]. Orlando, FL: Florida PAS Day of Percussion Festival.
- * Parks, J. (Soloist). (2004, February). *Local Prominence* [Faculty Solo Recital]. Tallahassee, FL: FSU College of Music.
- * Parks, J. (Percussionist). (2004, February). *National Prominence* [Orchestral Performance]. Key West, FL: Key West Symphony Orchestra.
- * Parks, J. (Percussionist). (2004, January). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: FSU Faculty Chamber Orchestra.
- * Parks, J. (Soloist). (2004, January). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.

- * Parks, J. (Percussionist). (2003, December). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Ballet.
- * Parks, J. (Percussionist). (2003, December). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Percussionist). (2003, October). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Percussionist). (2003, October). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Community Chorus.
- * Parks, J. (Percussionist). (2003, September). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: FSU Faculty Chamber Orchestra.
- * Parks, J. (Percussionist). (2003, September). *Local Prominence* [Chamber Music Performance]. Tallahassee, FL: Evening of Music and Dance.
- * Parks, J. (Percussionist). (2003, September). *Local Prominence* [Orchestral Performance]. Tallahassee, FL: Tallahassee Symphony Orchestra.
- * Parks, J. (Soloist). (2003, August). *Local Prominence* [Solo Performance]. Tallahassee, FL: WFSQ Benefit Concert.
- * Parks, J. (Soloist). (2003, March). *National Prominence* [Soloist with Chamber Ensemble]. Charleston, SC: South Carolina Music Educators Association Convention.

Juried Performances

Parks, J. (Conductor). (2011, November). *International Prominence* [Percussion Ensemble Performance]. Indianapolis, IN: Percussive Arts Society International Convention.

This is the most prestigious competition in my area of specialty. Three winners are selected from an annual collection of "blind" recordings from percussion ensembles all over the world. Winners are selected to play a showcase concert at the Percussive Arts Society International Convention, which averages 7,000+ attendees. The showcase concerts are seen by approximately 3,000 of those at the convention.

- * Parks, J. (Conductor). (2007, November). *International Prominence* [Percussion Ensemble Performance]. Columbus, OH: Percussive Arts Society International Convention.

Digital Projects

Invited Digital Projects

- Parks, J. (Recording Engineer/Producer/Video Editor). (contract). *Tom Burritt Bach Cello Suites* [Video/Digital Media]. University of Texas-Austin.
- Parks, J. (Director/Producer). (2014). *Florida College System Activities Association Information Video* [Video/Digital Media]. Florida College System Activities Association.
- Parks, J. (Director/Producer). (2014). *Tallahassee Underground Utilities Sterling Presentation* [Video/Digital Media]. Tallahassee Underground Utilities.
- Parks, J. (Director/Producer). (2013). *I am PAS (redux)* [Video/Digital Media]. Percussive Arts Society.
- Parks, J. (Director/Producer). (2013). *PAS 2013 Hall of Fame* [Video/Digital Media]. Percussive Arts Society.
- Parks, J. (Director/Producer). (2012). *Eastern Music Festival Recruiting Video* [Video/Digital Media]. Eastern Music Festival.
- Parks, J. (Director/Producer). (2012). *PAS 2012 Hall of Fame* [Video/Digital Media]. Percussive Arts Society.
- Parks, J. (Director/Producer). (2011). *Accompanying at FSU* [Video/Digital Media]. FSU Accompanying Area.
- Parks, J. (Director/Producer). (2011). *FSU College of Music Recruiting Video* [Video/Digital Media]. FSU College of Music.
- Parks, J. (Director/Producer). (2011). *I am PAS (English, translated into 13 languages)* [Video/Digital Media]. Percussive Arts Society.
- Parks, J. (Director/Producer). (2011). *Tallahassee Symphony Orchestra 2011 Season Preview* [Video/Digital Media]. Tallahassee Symphony Orchestra.
- Parks, J. (Director/Producer). (2010). *Tallahassee Symphony Orchestra 2010 Season Preview* [Video/Digital Media]. Tallahassee Symphony Orchestra.

College of Music Performances

- * Parks, J. (2003–2015). *FSU Percussion Ensemble and Marimba Madness Concerts*. College of Music, Florida State University.

Twenty-three FSU Percussion Ensemble concerts in Opperman Music Hall, occurring in October and April of each year. Includes Kaleidoscope Faculty Chamber Music performances, WFSU benefit performances, and tour preview performances, plus six Marimba Madness concerts in January (2003-2008).

College of Music Service Performances

- * Parks, J. (2003–2015). *FSU Service Performances*. College of Music, Florida State University.

Includes Festival of New Music performances (2015, 2013, 2011, 2009, 2007, 2005), Parents Weekend performances (2007-2009), and performances for President Barron (March 2010).

Westminster Oaks Performances

- * Parks, J. (2003–2015). *Mobile Marimba Madness Concerts (2004-2015)*. FSU Percussion Studio.

Twelve concerts performed on location for the Westminster Oaks Living Community.

Service

Florida State University

FSU University Service

- * Guest Speaker, Center for Teaching and Learning (2007–present).

Turnbull Center lecture as part of the University Teaching Award series.

- * Guest Speaker, Center for Teaching Excellence (2007–present).

Oglesby Union "Teaching with Technology" series.

FSU College Service

Member, Entrepreneurship Committee (2012–present).

Member, Technology Committee (2008–present).

- * Member, Chamber Music Committee (2003–present).

* Member, Honors and Citations Committee (2003–present).

* Member, Scholarship Committee (2003–present).

FSU Institute or Center Service

Instructor, Osher Lifelong Learning Institute, Florida State University (2010).

The History of Percussion in Western Art Music.

FSU Program Service

Host, Jonathan Ovalle, Assistant Professor of Percussion, University of Michigan (2015).

Host, Keith Aleo, Director of Education, Zildjian Cymbal Company (2015).

Host, Adam Silverman, Professor of Composition, West Chester University (2014).

Host, Doug Perkins, eighth blackbird [sic] (2014).

Host, Jauvon Gilliam, Principal Timpani, National Symphony Orchestra (2014).

Host, John Shaw, Principal Percussion, The Florida Orchestra (2014).

Host, United States Air Force Band Percussion Section (2014).

Host, Cynthia Yeh, Principal Percussion, Chicago Symphony Orchestra (2013).

Host, Gustavo Ramos, Ensemble Seranata (2013).

Host, Jake Nissly, Principal Percussion, San Francisco Symphony (2013).

Host, Julia Gaines, Professor of Percussion, University of Missouri (2013).

Host, John Wooten, Professor of Percussion, University of Southern Mississippi (2012).

Host, Julie Hill, Professor of Percussion, University of Tennessee-Martin (2012).

Host, Blake Tyson, Professor of Percussion, University of Central Arkansas (2011).

Host, James Campbell, Professor of Percussion, University of Kentucky (2011).

Host, John Tafoya, Professor of Percussion, Indiana University (2011).

- Host, Scott Herring, Professor of Percussion, University of South Carolina (2011).
- Host, Gwen Burgett-Thrasher, Professor of Percussion, Michigan State University (2010).
- Host, Nathaniel Bartlett, Sound Engineer, Sound-Space Labs (2010).
- Host, President's Own United States Marine Band Percussion Section (2010).
- Host, Anders Astrand, Kroumata Percussion Ensemble, Sweden (2009).
- Host, Kevin Bobo, Professor of Percussion, Indiana University (2009).
- Host, Matt Duvall, eighth blackbird [sic] (2009).
- Host, Mike Sammons, Professor of Percussion, University of South Alabama (2009).
- Host, Blake Tyson, Professor of Percussion, University of Central Arkansas (2008).
- Host, Dan Moore, Professor of Percussion, University of Iowa (2008).
- Host, Michael Bump, Professor of Percussion, Truman State University (2008).
- Host, Payton Macdonald, Professor of Percussion, William-Paterson University (2008).
- * Host, Brett Dietz, Professor of Percussion, Louisiana State University (2007).
- * Host, David Skidmore, Third Coast Percussion (2007).
- * Host, Gary Werdesheim, Professor Emeritus, Florida State University (2007).
- * Host, James Bartelt, Percussion, U.S. Air Force Band of the Golden West (2007).
- * Host, Jon Bisesi, Percussion, President's Own United States Marine Band (2007).
- * Host, Keith Aleo, Director of Education, Zildjian Cymbal Company (2007).
- * Host, Thomas Burritt, Professor of Percussion, University of Texas-Austin (2007).
- * Host, J. B. Smith, Professor of Percussion, Arizona State University (2006).
- * Host, Jim Snell, Professor of Percussion, UM-Kansas City Conservatory (2006).
- * Host, Mike Boyd, Drummer, Fighting Gravity (2006).
- * Host, Kevin Bobo, Professor of Percussion, University of Kansas (2005).

- * Host, NEXUS, Housewright Residency (2005).
- * Host, Ricardo Flores, Professor of Percussion, University of Illinois (2005).
- * Host, Dave Steffens, Professor of Percussion, Oklahoma City University (2004).
- * Host, Ellen Taaffe Zwilich, Professor of Composition, Florida State University (2004).
- * Host, Eric Hollenbeck, Professor of Percussion, Colorado State University (2004).
- * Host, Paul Buyer, Professor of Percussion, Clemson University (2004).
- * Host, Blake Tyson, Professor of Percussion, University of Central Arkansas (2003).
- * Host, John Beckford, Professor of Percussion, Furman University (2003).

The Profession

Juror for a Performance

Percussive Arts Society International Percussion Ensemble Competition. Indianapolis, IN: Percussive Arts Society (2010).

Percussive Arts Society International Percussion Ensemble Competition. Austin Texas: Percussive Arts Society (2008).

* *Percussive Arts Society Zildjian Scholarship Competition.* Louisville, KY: Percussive Arts Society (2005).

* *Percussive Arts Society "Call for Scores" Composition Contest.* Nashville, TN: Percussive Arts Society (2004).

Service to Professional Associations

President-Elect, Executive Committee, Percussive Arts Society (2013–2015).

Member, Percussive Arts Society Board of Directors (2008–2015).

Second Vice-President, Executive Committee, Percussive Arts Society (2011–2013).

President, Florida Chapter, Percussive Arts Society (2010–2012).

Member, Percussive Arts Society Symphonic Committee (2010–2012).

Vice-President, Florida Chapter of Percussive Arts Society (2008–2010).

President, Kansas Chapter of Percussive Arts Society (2002–2003).

President, Alabama Chapter of Percussive Arts Society (1997–1998).

Corporate Sponsors/Consultant/Endorsed Artist

* Parks, J. W. (2003). *CORPORATE SPONSORS: Avedis Zildjian Cymbals, Inc., Innovative Percussion, Inc., Pearl Corporation/Adams Musical Instruments, Black Swamp Percussion LLC, Remo, Inc.* Professional Percussion Instrument Manufacturers.

* Professional activities that occurred prior to my last promotion review.

Professional activities that occurred prior to my employment at FSU.