

# Sample 1



## Faculty Development Plan

Assistant Professor, Orchestral Conducting  
BYU School of Music  
February 2025

### Contents:

<b>Self-Assessment.....</b>	<b>2</b>
Teaching.....	2
Scholarship.....	3
Citizenship.....	3
<b>Teaching Plan.....</b>	<b>4</b>
<b>Scholarship Plan.....</b>	<b>4</b>
<b>Citizenship Plan.....</b>	<b>5</b>

## Self-Assessment

This first year teaching at BYU as its Director of Orchestras has been an incredible experience for me. I have had the opportunity to create magnificent music with students from all over the School of Music, putting on enriching concerts that uplift and inspire many in our campus community and beyond. My primary focus has been on ensuring a smooth transition for the orchestra program following my predecessor, Kory Katseanes, who left a remarkable legacy. I have endeavored to retain the tradition of excellence while fostering a spirit of belonging in the orchestra program, aiming to fulfill the prophetic vision of Spencer W. Kimball's twentieth-century address.

I am acutely aware that I am still early in my career as an educator in higher education. There have been many moments of learning, and I expect many more in the future. That said, I have strong confidence in my ability to lead an orchestra in a way that is both artistically and educationally fulfilling. I plan to implement a personal improvement plan as a conductor and teacher, just as I expect my students to seek continuous improvement.

## Teaching

### Strengths

- I have a strong vision for the orchestra program to embrace a “spirit of creation” in all that we do. I explained this vision to students early in the year and have consistently reiterated it. As a result of these and other efforts, I have received comments from students expressing their appreciation for the spirit and culture they experience while playing in the orchestra.
- I am committed to mentorship, working closely with both graduate and undergraduate students. Many students have taken advantage of my office hours to discuss music, careers, projects, etc.

### Weaknesses

- I sometimes struggle to balance expectations in the rehearsal space. At times, I am not firm enough in holding the orchestra to a higher standard, while other times, I may be overbearing in expecting students to perform at a level they are not yet ready for.
- While I have made efforts to organize the class clearly, I recognize the need to improve in defining responsibilities, particularly for students in leadership roles.

## Scholarship

### Strengths

- I have made significant strides in my scholarship during my first year as a faculty member. Some of my highlights include:
  - A Philharmonic concert with the famous violinist, Itzak Perlman, as part of the *Bravo!* series at BYU.
  - Working with Steve Ricks to premiere his new opera *Baucis and Phileman* in Fall 2024.
  - A journal article published in the January edition of *Update: Applications of Research in Music Education*.
  - Collaborating with a team from LA to produce a recording featuring a series of Bernard Herrmann film scores. The recording will be part of an HBO documentary on the partnership between Alfred Hitchcock and Bernard Herrmann, to be released in early 2025.
  - Conducting numerous performances featuring both traditional masterworks and new pieces. These concerts were extremely well attended and had a strong impact on the local community.

### Weakness

- I need to make better progress towards gaining recognition in my field by securing opportunities for myself and the BYU Orchestras at more premiere venues and events.
- I was unable to attend or present my research and creative activities at a conference this past year, largely due to scheduling conflicts that I need to work to avoid in the future.

## Citizenship

### Strengths

- I have actively participated in two important committees within the School of Music: the Curriculum Council and the Performance Council. I believe my input and contributions to these committees have been beneficial to all involved.
- The BYU Philharmonic and Chamber Orchestra have been invited to perform at two high-profile university events: the Presidential Inauguration of Shane Reese at the start of the school year and the graduation commencement ceremony at the end.
- I have hosted three educational clinics for middle and high schools to engage with the local music community. In addition, I've served as an adjudicator for a middle school band assessment and have a steady schedule of mentoring students outside of classroom assignments.

### Weaknesses

- Given my junior faculty status, I feel that I am currently fulfilling my citizenship requirements adequately. However, I recognize the need to continue growing in this area as I progress in my career.

## Teaching Plan

I plan to improve my teaching in both my performance-based classes (Philharmonic, Chamber Orchestra, etc.) and my lecture-based classes (Orchestra Literature, etc.). In general, I aim to involve more “student-mentorship” in my classes.

For the Philharmonic, I plan to review student evaluations to identify common trends and areas for improvement. For example, last fall, there were requests from the string section for more direct attention. In response, I invited Monte Belknap from the violin faculty to hold a sectional for the strings, providing them with specific instruction for their instrument. This was highly successful, and I intend to extend this approach to other sections of the orchestra, such as the winds, brass, and percussion.

For Orchestra Literature, I solicited feedback from the students and received several ideas to improve the overall structure of the course. The students enjoyed receiving presentation assignments on different composers throughout the semester, but they requested more guidance on which pieces to focus on. As a result, I plan to create a master list of major works that students can choose from when they select a composer or time period. This will give them the autonomy to select works on their own while still providing guidance and direction.

## Scholarship Plan

I have several projects in mind to further expand my scholarship. First, I plan to participate in more conferences and workshops, specifically those in music education and orchestral conducting. I intend to submit proposals to present at the College Orchestra Directors Association (CODA) and other relevant conferences. These conferences will enhance my scholarship and expand my network as I further develop my career.

In 2025, there is a great opportunity to expand my creative endeavors internationally as the BYU Chamber Orchestra tours Australia. I am currently communicating with organizations and artists in Australia to arrange collaborative concerts, workshops, and other creative activities that will promote BYU’s international image.

In addition to these plans, I have a full slate of concerts at BYU and plans for creative works with other BYU faculty. One goal is to focus on recording our work using our new state-of-the-art facilities. The first opportunity will be this fall when the world-renowned contrabass player Dominick Wagner visits campus to record and perform Serge Koussevitzky’s Double Bass Concerto and other works as part of a new album. My main faculty colleague for

this project is Eric Hansen, the bass faculty at BYU. This collaboration with Dominick will be one example of many in a full season of scholarship for my second year teaching at BYU.

There are also emerging creative opportunities for me to guest conduct for Ballet West during their 2024-25 season. I am working on plans for Jared Oaks, the music director at Ballet West, to come to campus as part of our conducting seminar. I am hopeful that these endeavors will further advance my creative works and strengthen the scholarship section of my portfolio.

## Citizenship Plan

While I feel confident in my current level of citizenship, I intend to fully engage with my assigned responsibilities. I will continue to be part of both the Performance Council and the Curriculum Council. The Curriculum Council, in particular, carries a high level of responsibility as we revamp the undergraduate core curriculum. Similarly, the Performance Council requires significant attention as the School of Music continues to adjust to accommodate the many ensembles performing in the new music building.

I strongly believe that BYU should seize as many opportunities as possible to host outside student groups. Last year, I hosted three on-site clinics for middle and high school orchestras, and I feel this is a good number to maintain. Additionally, I conducted one off-site adjudication and clinic for the local Nebo School District. This also seems like a reasonable amount given my junior faculty status.

I am open to more opportunities for citizenship, provided they do not interfere with my teaching and scholarship. Providing performances for the university has not been too onerous, and I am happy to offer my services again should the need arise.



# Course Development Project Report

Assistant Professor, Orchestral Conducting  
BYU School of Music  
February 2024

## Contents:

<b>Course Development Design</b> .....	<b>2</b>
Summary.....	2
Learning Outcomes.....	2
Evidence.....	2
Measuring Student Progress.....	2
Assessment.....	3
<b>Syllabus</b> .....	<b>3</b>
<b>Reflections</b> .....	<b>11</b>
Student Learning.....	11
Learning Environment.....	11
Process of Improvement.....	11
<b>Goals for Second Semester</b> .....	<b>12</b>

# Course Development Design

Course Name: **Orchestra Literature, MUSIC 508**

## Summary

This course will enable students to seek truths found in orchestral literature and to utilize the profound art form that is the symphony orchestra. “If there is anything virtuous, lovely, or of good report or praiseworthy, we seek after these things” (Articles of Faith 13, Smith).

## Learning Outcomes

In this course students will explore the developments of the orchestra from its origins in the Baroque era, codification in the Classical era, expansion in the Romantic era, and evolutions through the 20th Century and beyond. Our exploration will involve analyzing the styles, historical, cultural, and political contexts that have shaped the repertoire modern orchestras perform today. Additionally, students will familiarize themselves with terminology, forms, instrumentation, traditions, and other elements of orchestral literature, aiming to develop the fluency necessary to engage in meaningful dialogue with both musical scholars and laypeople.

## Evidence

The semester will culminate in a final project where students will present a "season proposal" of repertoire to the executive board of a fictitious arts or academic orchestral organization (see updated Syllabus).

## Measuring Student Progress

Throughout the semester, students will measure their progress towards the culminating project in three ways:

- 1) **Listening:** Listening to recordings is a core part of familiarizing ourselves with the works we will study.

- 2) **Presentations:** Each week students will be prepared to talk about the pieces assigned for about 5 - 10 minutes and launch a discussion. These short presentations are designed to give students confidence in their ability to have insightful conversations and advocate for the music we play.
- 3) **Quizzes:** From time to time we will do “drop the needle” tests to evaluate your knowledge of style, genre, and literature. Quizzes may also involve score identification.

## Assessment

Student assessment will be measured in primarily two ways:

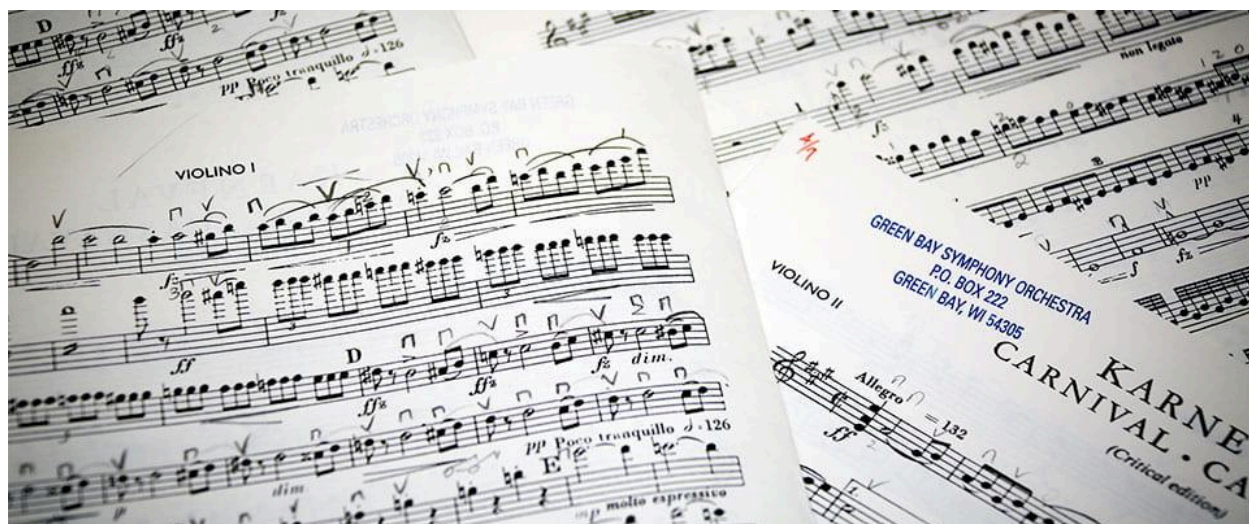
- 1) **During the semester:** Immediate feedback following weekly presentations and/or quizzes.
- 2) **End of semester:** Direct assessments on their final season proposal projects, provided by the mock executive board made up of faculty and community members.

## Syllabus

(next page)



# Orchestra Literature



## Course Syllabus MUS 508, , Fall 2024

### COURSE DESCRIPTION

In this course we will explore the developments of the orchestra from its origins in the Baroque era, codification in the Classical era, expansion in the Romantic era, and evolutions through the 20th Century and beyond. Our exploration will involve analyzing the styles, historical, cultural, and political contexts that have shaped the repertoire modern orchestras perform today. Additionally, we will familiarize ourselves with terminology, forms, instrumentation, traditions, and other elements of orchestral literature, aiming to develop the fluency necessary to engage in meaningful dialogue with both musical scholars and laypeople.

This course is designed as a survey, meaning we will cover a broad range of material while ensuring sufficient depth in the study of each work explored. We will also spend time discovering new and emerging works that are being incorporated into the orchestral repertoire. Our goal is to seek the truths found in orchestral literature and to appreciate the profound art form that is the symphony orchestra. “If there is anything virtuous, lovely, or of good report or praiseworthy, we seek after these things” (Articles of Faith 13, Smith).

### COURSE INFORMATION

**Prerequisites:** None

**Course Hours:** Wednesdays 3:00 – 4:50 pm

**Meeting Locations:** Music Building, 4063

## COURSE INSTRUCTOR

**Dr.**

Director of Orchestras

Ph.D. in Orchestral Conducting & Music Education (Florida State)

BYU School of Music | 4063 MB

(801) 422-0194 | Office Hours: Tuesday &

Thursday 10 – 11am

## EXPECTATIONS

**Class Attendance and Participation:** It is expected that students will have prompt attendance and contribute to classroom discussion. Absences due to illness or conflicts may be made up with additional listening and/or presentations.

**Listening:** Listening to recordings is a core part of familiarizing ourselves with the works we will study. Each week we will prepare a “class playlist” of orchestral works we will present and discuss the following week.

**Presentations:** In addition to the class playlist, each person will be assigned specific works and/or composers to present on the following week. You should be prepared to talk about the pieces for about 5 - 10 minutes and launch a discussion. These do not need to be in-depth biographical presentations, but rather how you might introduce the work in a “pre-concert talk” to a general audience. Find interesting historical connections, highlight meaningful moments in the music, and argue why it is (or is not) worthy to perform. These short presentations are designed to give you confidence in your ability to have insightful conversations and advocate for the music we play.

**Quizzes:** From time to time we will do “drop the needle” tests to evaluate your knowledge of style, genre, and literature. Quizzes may also involve score identification. These quizzes are mainly used as catalysts for discussion, but you will be expected to give your best effort as part of the learning process.

## ASSIGNMENTS

## **Final Project: Season Proposal**

The semester will culminate in a final project where you will present a "season proposal" of repertoire to the executive board of a fictitious arts or academic orchestral organization. You may choose one of the following types of organizations:

- A professional orchestra with a substantial budget and following.
- A regional or community orchestra with a more limited budget and following.
- A large university supporting one to two orchestras with a mix of graduate and undergraduate students.
- A small to midsize university supporting a single orchestra composed of students and community members.

Each type of organization varies in the number of concerts they perform per season. For this project, you will propose a program for four concerts. Of these four concerts:

- One must be a "Family" or "Young Persons" concert.
- One must feature a guest artist or soloist.

Develop a plan outlining the repertoire your orchestra will perform for these concerts. Consider factors we've discussed throughout the semester, such as instrumentation, difficulty, length, historical context, cultural impact, and other attributes that would justify a work's inclusion (or exclusion) in a program. Be creative in how you would market these concerts to an audience, but keep the focus on the repertoire itself.

While some music from popular culture may be included, avoid over-reliance on "Pops-style" concerts. For example, film concerts (e.g., Harry Potter, Jurassic Park, etc.) are not appropriate for this project.

Dr. will invite a small panel of professionals, which may include music faculty, non-music faculty, and/or members of the community, to serve as a mock executive board. You will present to the board for 25 minutes, including a question-and-answer period. Dress professionally and include appropriate audio/visual materials, handouts, and other supporting materials for your proposal.

## EVALUATION & GRADING

This course will utilize a **portfolio** grading system. At the end of the semester the instructor will take the student's cumulative work in the class and assign a letter grade appropriate to the level of participation and quality of work. The grading evaluation will be the following:

A = Exceeds expectations

B = Meets expectations

C = Does not meet expectations

D or E = Little to no effort

## CALENDAR

### Orchestral Literature 1 - Fall 2024 Season

Date	Time	Location	Comments
W – Sep 4	3:00 – 4:50 pm	MB 4063	First Class - Introduction Beginnings & Baroque*
W – Sep 11	3:00 – 4:50 pm	MB 4063	
W – Sep 18	3:00 – 4:50 pm	MB 4063	Classical*
W – Sep 25	3:00 – 4:50 pm	MB 4063	
W – Oct 2	3:00 – 4:50 pm	MB 4063	19th Century*
W – Oct 9	3:00 – 4:50 pm	MB 4063	
W – Oct 16	3:00 – 4:50 pm	MB 4063	
W – Oct 23	3:00 – 4:50 pm	MB 4063	20th Century*
W – Oct 30	3:00 – 4:50 pm	MB 4063	
W – Nov 6	3:00 – 4:50 pm	MB 4063	
W – Nov 13	3:00 – 4:50 pm	MB 4063	

W – Nov 20	3:00 – 4:50 pm	MB 4063	Current Trends: 21st Century and Now*
W – Nov 27	<i>No Class - Thanksgiving Holiday</i>		
W – Dec 4	3:00 – 4:50 pm	MB 4063	Pre-Final Project: Season Proposal to Colleagues
W – Dec 11	3:00 – 4:50 pm	MB 4063	Listening Exam Final Project: Season Proposal to Executive Board

\* These are designed as loose benchmarks to guide our study. We may find ourselves delving deeper in some areas more than others. Be prepared to embrace ambiguity! “And I was led by the Spirit, not knowing beforehand the things which I should do.” (1 Nephi 4:6)

## RESOURCES

The New Grove entry: “Symphony”

The Classical Style by Michael Rosen

Orchestra: Origins and Transformations by Joan Peyser ML1200.O75 1986

The orchestra from Beethoven to Berlioz; a history of the orchestra in the first half of the 19th century, and of the development of orchestral baton-conducting by Adam Carse

The symphonic repertoire by A. Peter Brown

The Symphonies of Mozart: Context, Performance Practice, Reception by Neal Zawslaw  
Great Concert Music: Philip Hale’s Boston Symphony Programme Notes: historical, critical, and descriptive comment on music and composers edited by John N. Burk

Masterworks of Twentieth-Century Music: the Modern Repertory of the Symphony Orchestra by Douglas Lee

Twenty-Seven Major American Symphony Orchestras: A History and Analysis of the Repertoires – seasons 1842-43 and 1969-70  
Twenty-Seven Major American Symphony Orchestras: A History and Analysis of the Repertoires – seasons 1842-43 and 1969-70 by Kate Hevner Mueller

**YouTube Channel: The Ultimate Classical Music Guide by Dave Hurwitz**

**Honor Code**

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and every instructor's expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

**Preventing Sexual Misconduct**

Brigham Young University prohibits all forms of sexual harassment—including sexual assault, dating violence, domestic violence, and stalking on the basis of sex—by its personnel and students and in all its education programs or activities. University policy requires all faculty members to promptly report incidents of sexual harassment that come to their attention in any way and encourages reports by students who experience or become aware of sexual harassment. Incidents should be reported to the Title IX Coordinator at [t9coordinator@byu.edu](mailto:t9coordinator@byu.edu) or (801) 422-8692 or 1085 WSC. Reports may also be submitted online at <https://titleix.byu.edu/report> or 1-888-238-1062 (24 hours a day). BYU offers a number of resources and services for those affected by sexual harassment, including the university's confidential Sexual Assault Survivor Advocate. Additional information about sexual harassment, the university's Sexual Harassment Policy, reporting requirements, and resources can be found in the University Catalog, by visiting <http://titleix.byu.edu>, or by contacting the university's Title IX Coordinator.

**Student Disability**

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. A disability is a physical or mental impairment that substantially limits one or more major life activities. Whether an impairment is substantially limiting depends on its nature and severity, its duration or expected duration, and its permanent or expected permanent or long-term impact. Examples include vision or hearing impairments, physical disabilities, chronic illnesses, emotional disorders (e.g., depression, anxiety), learning disorders, and attention disorders (e.g., ADHD). If you have a disability which impairs your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 801-422-2767 to request a reasonable accommodation. The UAC can also assess students for learning, attention, and emotional concerns. If you feel you have been unlawfully discriminated against on the basis of disability, please contact the Equal Opportunity Office at 801-422-5895, [eo\\_manager@byu.edu](mailto:eo_manager@byu.edu), or visit <https://hrs.byu.edu/equal-opportunity> for help.

**Mental Health**

Mental health concerns and stressful life events can affect students' academic performance and quality of life. BYU Counseling and Psychological Services (CAPS, 1500 WSC, 801-422-3035, [caps.byu.edu](http://caps.byu.edu)) provides individual, couples, and group counseling, as well as stress management services. These services are confidential and are provided by the university at no cost for full-time students. For general information please visit [<https://caps.byu.edu>];<https://caps.byu.edu>; for more immediate concerns please visit <http://help.byu.edu>.

# Reflections

## Student Learning

In developing this course I found that my newly defined learning outcomes made the process of creating new activities more focused and directed. The discussions and presentations that we had in class were targeted at helping them succeed in their final cumulative project of creating a season proposal and presenting it to a mock executive board.

One area of improvement I plan to implement is requiring students to do a “mini season” proposal halfway through the semester. This would better let me assess how well they were integrating the discussions of orchestral literature we were having in class into their own plans and visions for their arts programs.

## Learning Environment

While the final project is a direct reflection of real world experience, I feel I could do better to recreate these situations earlier in the semester. Changing our location to a board room, music library, or even concert hall could get students to think in different ways and be ready to adapt.

I could also do a better job of incorporating score reading and identification into the learning process. Most of our discussions revolved around listening to audio examples, and while hearing the orchestral literature is essential, students need to be better prepared to recall works from memory without relying on audio playback.

## Process of Improvement

Throughout the course of the semester I could measure student improvement in their use of orchestral terminology when presenting on their assigned composer. Regular quizzes were useful to see what areas students struggled in, but there could be better follow up in reviewing previous quizzes to ensure they are keeping up with the material.

When redesigning the course I referenced other courses at similar large music programs, and attended a conference of college orchestra directors where we discussed approaches to teaching literature. Several of my colleagues at other institutions gave me book recommendations that I plan to implement.



## Goals for Second Semester

- 1) Midterm Assessment: Assign students to create and present on a single concert concept earlier in the semester so they are better prepared for the final project with the mock executive board.
- 2) Listening Essentials: Start the semester with a “master listening” list that will contain major works for each historical time period. This will be used as a scaffolding to fill in with other student directed selections.
- 3) Teaching Materials: I desperately need an updated set of speakers for my office. Listening to Beethoven through tiny, low quality speakers is not an ideal method of delivering some of the greatest music known to mankind.



# Scholarship Development Report

Assistant Professor, Orchestral Conducting  
BYU School of Music  
February 2025

## Report of Scholarly Goals

I set two primary goals for my scholarship:

**1. Gain recognition in my field by securing performance opportunities for myself and/or the BYU Orchestras at premier venues and events.**

### **Strategies to Achieve the Goal:**

This year, I focused on expanding my professional network to create these opportunities, beginning with colleagues within the BYU School of Music. Through these connections, I was introduced to Jared Oaks, music director at Ballet West, who invited me to guest conduct their October 2024 production of *Jekyll and Hyde*. Ballet West is an internationally recognized ballet company, and my preparation and contributions to this production elevated both my professional profile and the visibility of BYU's music program.

Additionally, leveraging my network created opportunities for my students to collaborate with world-class musicians on campus and abroad. BYU bass professor Eric Hansen connected me with virtuoso bassist Dominik Wagner, who performed and recorded the Koussevitzky *Double Bass Concerto* with the BYU Philharmonic. This collaboration resulted in a premiere recording that will serve as a valuable resource for musicians worldwide, further demonstrating the high level of scholarship within BYU's orchestra program.

## **2. Present my research and creative activities at a national or international conference.**

### **Strategies to Achieve the Goal:**

As a conductor, my scholarship is primarily expressed through performance, making it challenging to share my work outside of live events. To address this, I made a concerted effort to present my research at the College Orchestra Directors Association (CODA) National Conference. I selected a BYU Philharmonic concert with strong scholarly merit—Beethoven's *Fifth Symphony* as reorchestrated by Gustav Mahler—believing it would be of interest to fellow professionals.

To prepare, I implemented a productivity strategy of blocking dedicated research hours free from administrative interruptions. This structured approach significantly improved my focus and scholarship. As a result, my presentation, *A Masterclass on Mahler: Using Historical Reorchestration to Inspire Student Interpretation*, was accepted by CODA, and I successfully presented it in January.

### **Reflection and Future Plans**

Through this process, I learned the importance of proactive networking, structured research time, and seeking creative ways to share performance-based scholarship. These experiences reinforced my belief that meaningful collaborations elevate both personal and institutional recognition. Moving forward, I plan to further expand my international collaborations, pursue additional conference presentations, and explore new recording projects that contribute to the field of orchestral performance and scholarship.



# Citizenship Development Goals Report

Assistant Professor, Orchestral Conducting  
BYU School of Music  
February 2025

## Report of Citizenship Goals

I set two main themes for my citizenship goals:

### **1. Hosting Outside Student Groups to Build Rapport and Enhance Recruitment**

Throughout the past year, I have collaborated with many of my faculty colleagues to welcome visiting student groups to our new music building. One of the most significant achievements in this area has been my partnership with the Lyceum Philharmonic, a premier youth orchestra based in American Fork, Utah. Many of our current BYU students have come through the Lyceum program, making it an important recruiting pipeline. To strengthen this connection, I worked with their director to organize a joint side-by-side concert at BYU, where Lyceum students will perform alongside the BYU Chamber Orchestra in our concert hall.

This collaboration has also provided an opportunity to engage other BYU music faculty in recruitment efforts. I arranged for members of the string faculty to attend rehearsals, interact with these talented young musicians, and answer their questions about studying at BYU. As Director of Orchestras, my work intersects with nearly every area of the School of Music, from the violin to the trumpet studios. Facilitating these types of interactions has strengthened departmental ties and opened doors for future collaborative projects.

### **2. Fully Engaging in Performance and Curriculum Council Service Responsibilities**

I am proud of my contributions to the School of Music's Curriculum Council, where we have worked to revamp the undergraduate core curriculum in preparation for the school's accreditation process later this year. Our discussions have focused on aligning instruction with BYU's mission and values, and I feel my input has been valued throughout the process. In addition to strengthening the curriculum, these discussions have helped me build closer professional relationships with my colleagues.

As a member of the Performance Council, I have been actively involved in the logistics, scheduling, and management of our performing ensembles and spaces. Through this experience, I have gained a greater appreciation for the level of coordination required to run a large music school effectively. One key takeaway has been the importance of open communication in problem-solving. Remembering that our primary purpose is to serve and uplift our students has helped foster a collaborative and productive working environment among faculty members.

### **Reflection and Future Plans**

Through this process, I have learned that intentional collaboration strengthens both recruitment and internal faculty relationships. Engaging with visiting student groups has reinforced the value of faculty involvement in mentoring prospective students, while my service on councils has highlighted the importance of communication and shared vision in institutional decision-making.

Looking ahead, I plan to expand recruitment efforts by creating more structured outreach programs for high school ensembles beyond Lyceum, including regional youth orchestras and all-state programs. Additionally, I hope to facilitate more interdisciplinary collaborations within the School of Music, connecting orchestral ensembles with vocal, choral, and composition students in innovative projects. Strengthening these connections will further enhance the student experience and contribute to the overall excellence of BYU's music program.



# NFS | Teaching Grant Proposal

Assistant Professor, Orchestral Conducting  
BYU School of Music  
February 2025

**Funding Requested:** \$500

**Rationale:**

In teaching both private conducting lessons and the orchestra literature class, I constantly need to use audio examples of the music we are studying. High-quality audio is essential, yet my current speakers are inadequate for capturing the nuances of timbre, harmony, and orchestration. Currently my office has two very small, and frankly inadequate speakers. This grant would allow me to purchase better quality speakers to improve my teaching.

In addition, there are several reference books on the history of the orchestra, development of the symphony, and repertoire guides that would be a great asset to the class I teach.

**Materials (~\$300)**

High quality computer speakers

**Books (~\$200)**

Arias, Ensembles and Choruses: An Excerpt Finder for Orchestras (Rowman & Littlefield, 2012)

Brown, A. P. (2024). The Symphonic Repertoire, Volume I-V. Indiana University Press.

Chetel, D. (2020). Accessible Orchestral Repertoire: An Annotated Guide for Community and School Orchestras

# Sample 2

## : Assistant Professor of Oboe Faculty Development Plan 2025

### Self-Assessment

---

#### Strengths

- 1) Knowledgeable - I have a deep knowledge of my field and the ability to inspire students with my enthusiasm for what they are learning.
- 2) Approachable - Students feel comfortable coming to me to ask for help.
- 3) Respectful - I deeply respect and care for each of my students.
- 4) Committed to improvement – I regularly seek feedback through both self and external evaluation and make plans to improve week to week.

#### Interests

- 1) Expanding the canon in classical music.
  - a. Special interest in music by Vietnamese composers and music by mixed-race composers.
- 2) Music of the 20<sup>th</sup> and 21<sup>st</sup> centuries.
- 3) Reed making styles and pedagogy.

#### Areas for Growth

- 1) Continue to gain scholarship and teaching experience.
- 2) Setting and upholding standards for students with clarity.
- 3) Integrating the gospel with my teaching.

### Citizenship Goals

---

This past year, I have enjoyed working on the Faculty Funding Committee and the Belonging Group. I've learned a lot from my colleagues and the students who serve on these committees.

Serving in the Belonging Group has been very rewarding as I've been able to witness how much students in the School of Music care about what we are doing. I was also able to take the lead on one of the Belonging Group's events, which stretched me to learn more about what resources the university offers, think deeper about what needs our students have, and collaborate with other faculty and students. Going forward, I would like to speak with the Belonging Group chair to see if there is anything more that she expects me to be doing for the committee.

In the Faculty Funding Committee, I've been privileged to learn from proposals and fellow committee members what makes scholarship and creative works compelling and how to align research interests with the goals of the school. I initially felt very out of my element in this committee, but I have been making an active effort to contribute more during meetings. The more I've actively participated in decisions, the more I've learned from my colleagues. Going forward, I would like to continue to prepare well for and participate in meetings by making sure I have enough time in my schedule prior to meetings to thoroughly review faculty funding requests.

I've also been happy to see how I can use my talents as a musician to contribute to the BYU community. Playing at University Conference, the Harmony of Belonging Event, and with Jared

Pierce in his “Flowers of Vietnam” recital have been overwhelmingly positive experiences. I plan to continue to collaborate with fellow faculty members in the School of Music to serve to larger BYU community in this way in the future.

I also serve as the Secretary of the Southwest Chapter of the International Double Reed Society, and I look forward to serving those in my field outside of the BYU community.

## Teaching Goals

---

-Use CTL to analyze student ratings

Over the first-year teaching in the oboe studio, I have really enjoyed seeing the progress and dedication of my students. There were some difficult cultural shifts in my studio as I took over from the past professor, though many of these issues were resolved over time. One of the main difficulties, especially in the first semester, was in communicating and upholding high performance standards in my studio. I struggled to get my students motivated to practice or come to lessons and studio classes prepared. I failed to properly convey the high standard of performance that was expected of them. For the second semester, I updated my syllabus, grading policies, and course expectations and currently give my students a weekly grade based on how many practice hours they report. Since making these changes, student practicing and performance has improved markedly, though it has also introduced additional stress for my students. I plan to continue to tinker with my course design to help students understand and live up to these standards while not unduly overstressing them.

Working with CTL to revise my syllabi for a third time has helped in this process. Having a clear indication of what students need to do while not overwhelming them with technical language was helpful in lowering the stress level of students. Similarly, adding easy to read visuals/rubrics quickly shows what I expect from students enrolled in my courses.

CTL also helped me with my goal to start recording lessons, which has benefitted my students and allowed me to review my teaching on a more regular basis.

Going forward in my teaching, I hope to seek more feedback to learn how I can grow as an instructor. I plan to use the Center for Teaching and Learning to analyze my student ratings as well as to continue to use their mid-term evaluations and SCOT service.

Last semester, I set up a recital at Education in Zion. At our first studio class, I walked students to the exhibit and asked them to take notes on what themes, people, and impressions they got from the exhibit. I then mentored my students to create a themed recital based on the exhibit that they named “Eternal Light.” Feedback from students was largely positive, and it gave students an opportunity to see their craft through a gospel lens. I hope to continue with experiences like this for each Winter Studio recital moving forward and am currently brainstorming a collaboration with the Family History center. Beyond these larger projects though, I’m still striving to incorporate the gospel with my daily teaching. I’ve found students really appreciate hearing my



personal gospel experiences, and I'm trying to train myself to find those opportunities to share and testify while I teach.

### Scholarship and Creative Works Goals

---

- 1) Perform abroad – Vietnam
  - a. Currently in early planning stages
- 2) Perform and give Masterclasses at multiple out-of-state universities.
  - a. Invitation for visit to University of Southern Mississippi
- 3) Perform regularly with Orpheus Winds
- 4) Record an album
  - a. Currently recording
  - b. Accepted by Centaur Records
- 5) Become more integrated with the local music scene
- 6) Perform with the Utah Symphony
  - a. I did reach out to Zac Hammond (principal oboe Utah Symphony) and made that connection. He asked if I would like to play with the Utah Symphony next season, though haven't heard about any specific dates.

### Integration of Goals and Department Needs

---

My goals for teaching will help me align my teaching with the goals of a BYU education and deliver the high quality of instruction expected in the school of music. These goals will help me both formally, through course design, and informally through conversations help students view their field through a gospel lens. My scholarship goals will help me gain more national and international exposure for myself and the school. My citizenship goals will help me integrate with my department and serve the faculty and students of BYU while also beginning to serve those of my field outside the BYU community.

### Resources Needed to Accomplish Goals

---

- 1) Funding for travel and recording
- 2) Funding to bring great teachers to BYU
- 3) Constructive feedback from fellow faculty on my teaching
- 4) CTL resources (SCOT, mid-semester reviews, student rating analysis, syllabus help)

### Activities and Accomplishments so far

---

- 1) Performed solo recital at IDRS
- 2) Performed with Orpheus Winds at IDRS
- 3) Teaching and Performances at University of Louisiana at Lafayette, Kansas State University, University of Kansas, and University of Missouri Kansas City
- 4) Reworked syllabi to increase clarity over expectations and grading
- 5) Participated in additional performances on BYU campus (University Conference, Harmony of Belonging, Jared Pierce Recital, April Fool's Day Concert)

- 6) Taught weekly lessons and studio classes
- 7) Held two regularly attended office hour reed classes each week
- 8) Planned First-Generation Networking Workshop for Belonging Group
- 9) Elected Secretary of Southwest Region of the International Double Reed Society

#### Plan for Student Mentorship

---

I plan to continue working with each of my students individually to set goals, counsel on their future careers, and guide their study and projects as musicians during their weekly lessons.

How will you address equity in the classroom in both content, language, and behavior relevant to the University Statement on Fostering an Enriched Environment?

---

I try to lead by example in Diversity, Equity, and Inclusion by performing, pulling examples from, and recommending music by women and BIPOC composers. Each of my students works on a work by a woman or BIPOC composer each semester. I encourage diverse voices and opinions and work to foster a brave space where students can openly share and participate.

## Course Development Project Final Report – MUS 260R-660R: Applied Oboe Instruction

### Short-term Goals:

- Start recording all lessons.
- Organize family history recital Winter 25.

I met with Mike Johnson at the Center for Teaching and Learning after completing Spring Seminar and went over recording lessons. He showed me a great solution using Learning Suite and GoReact that allowed students to instantly view their lessons in a secure way and allowed me to avoid any managing or uploading of large, hour long videos 15 times a week. Students responded well to recording lessons. Many used these recordings to reference in their practice sessions. Some even suggested ways I could use the video recording more effectively, such as showing fingerings directly to the camera after showing them to the student and making sure that I spoke next week's assignment at the end of the video before stopping recording. Other students were ambivalent to the recordings and never checked. I found the recordings very helpful to review the quality of my own teaching and see as an observer how students reacted to certain things that I had taught.

I did lay the groundwork for the Family History recital, which will take place next month.

### Long-term Goals:

- Create boundaries with students and protect scholarship/creative works time.

I'm still working on this. It's very hard to tell a student that I don't have time to meet with them, and my time for scholarship still struggles because of this. I do think that I'm meeting with students outside of class more regularly than most professors (3-4 hours per week), and I also often end up emailing during my scholarship time. Arriving at school earlier than my students want to meet with me (around 7:45am) has been helpful to at least allow an hour before my teaching day starts. I think what I need to try next is finding a way to turn off my email and internet so I don't spend all my scholarship time communicating with students when I can accomplish that at the end of the day during my train commute.

- Create a culture of excellence and support amongst the students enrolled in the course.

I've been working at tweaking my course to show my students what exactly I expect of them. This included adding a clear rubric showing practice hour expectations and associated grades and updating the Studio Etiquette policy in my syllabus. Both of these changes led to some anxiety in my students, but once the change settled, it did lead to an increase in practice time and collegiality amongst the studio members.

## Peer Review of Teaching Task Force Guidelines

### 1. Student Learning

- a. Learning Outcomes. Are the course learning outcomes clear, appropriate to the course, and consistent with program outcomes? Do the learning outcomes reflect the Aims of a BYU Education? Are the learning outcomes effectively communicated to students?

Students appreciated the revised course outcomes, and my CTL consultant also found them appropriate for my course.

- b. Learning Activities. Is the course well-organized? Are learning activities (e.g., lectures, discussions, reading, homework, papers, projects, labs, performances, student presentations) well-designed and appropriate to the course? Do learning activities promote student engagement?

Students said the course was well organized, and the regularly spaced activities (Studio recital, concerto competition, studio class performances, juries, etc.) gave students goals to work towards throughout the course. In private lessons, some students did tell me that the pace of these activities was a little too fast, especially at the beginning of the semester. I plan to space early activities out slightly more moving forward.

- c. Learning Assessment. Are assessment instruments aligned with learning outcomes? Are assessments effective measures of student learning? How well are students achieving the learning outcomes?

With hard work, all students achieved great performances in the studio recital, concerto competition, and at juries. One student even went on to win the school-wide concerto competition after successfully performing in the oboe studio concerto competition. Students debriefed with me in their private lessons after each major event to gauge what was successful and what could be improved for their next performance.

## 2. Learning Environment

- a. Relationships. Does the instructor integrate faith (i.e., gospel methodology) into the course and inspire students in their learning? Are instructor-student interactions appropriate, respectful, inclusive, and motivating to students? Does the instructor foster positive and supportive student-student interactions and ensure respectful discussions of challenging issues?

I am becoming more comfortable sharing about my faith in lessons and studio classes, and students have caught on to this as well. My ratings for “Spiritually Strengthening” have increased since my first semester at BYU.

Students have also noted many times in student ratings that I am very approachable, and they feel like they can ask me any question they have.

Students learn how to give each other respectful feedback and practice giving feedback weekly in studio class. When comments become too harsh, I do step in to clarify and redirect the comments back to respectful, though this rarely happens.

- b. Settings. Does the instructor use the classroom, lab, studio, etc., to create an effective setting for inspiring learning? Does the instructor create an atmosphere that motivates students to be active and engaged learners? Does the instructor create an atmosphere of civility and respect that welcomes diversity, promotes equity, and invites belonging for all students, “regardless of their race, gender, sexual orientation, or other distinguishing feature” (Worthen, 2020)? Does the instructor make reasonable efforts to make learning opportunities accessible to students with differing needs (e.g., physical, psychological, situational, technological)?

I aim to have an organized, uplifting studio. My students feel comfortable approaching me, and I work to try and create a respectful environment that allows all voices to be heard and feel empowered.

- c. Materials and Other Resources. Are course materials (e.g., text, notes, instructional technologies, teaching assistants) current and appropriate for the course? Are course materials used effectively to facilitate learning? Where appropriate, do course materials reflect a diversity of sources and perspectives (e.g., gender, race, ethnicity, culture)?

Students are encouraged to perform works by women and people of color each semester, and the majority do, with a little help from me. Works encompass all styles of classical music and are used to teach broad concepts which can be later applied to other pieces in similar styles that students may learn.

**3. Processes of Improvement**

- a. Course Improvement. Are assessment data and other sources of evidence effectively and consistently used to improve the learning outcomes, learning environment, activities, and assessments? Do these improvements lead to increased achievement of learning outcomes?

Jury results give me great feedback as to how I can improve with each of my students on an individual level. Student evaluations, mid-semester evaluations, and SCOT consultants help me know where students feel they are succeeding and falling behind in my course.

- b. Professional Development. Does the instructor engage in regular self-evaluation of their own teaching? Does the instructor participate in activities (e.g., consultations, seminars, courses, study of pedagogy literature) that help them learn and develop as an instructor? Does the instructor implement best practices, and have they assessed the impacts of those practices?

Yes – besides watching recordings of myself teach and receiving feedback from colleagues on my own teaching, I take my pedagogy very seriously and try to improve every day.

# Scholarship Development Project Proposal

: Assistant Professor of Oboe

1. For my Scholarship Development Project, I listed the following goals:
  - Perform abroad – Vietnam.
  - Perform and give Masterclasses at multiple out-of-state universities.
    1. Upcoming masterclass/recital at Kansas State University.
    2. Invitation for visit to University of Southern Mississippi.
  - Perform regularly with Orpheus Winds.
  - Record an album.
  - Become more integrated with the local music scene.
  - Perform with the Utah Symphony.

I additionally identified these goals as ones I hoped to accomplish by December 2024.

- Organize Orpheus Winds tour to Vietnam for 2025.
- Give recital and masterclass at Kansas State University.
- Begin recording album.
  - Two pieces to record in November – Vaughan Williams - Six Studies and Darna – Picturesque

While I was not able to accomplish everything fully before December, I did make significant progress.

Due to scheduling issues with Orpheus Winds, we did not get to schedule our tour to Vietnam, but we are hoping to go in August.

I did give a recital and Masterclass at Kansas State University. Additionally, I was able to travel to University of Kansas and University of Missouri Kansas City on the same trip to present masterclasses.

I also worked through the red tape to begin my recording project, though recordings didn't start until January. Centaur Records has agreed to publish the album based on preliminary recordings.

I've also completed some networking and was asked my availability to sub with the Utah Symphony, so hopefully that long term goal of mine comes to fruition soon.

2. The strategies I designated to help with my scholarship were as follows:

Set aside daily time to practice, plan, and contact people in my field.  
Speak with record companies about my recording project.

Speaking with record companies was very helpful to understand budget, timelines, and expectations with my recording project.

Setting aside time each day has been successful when uninterrupted. I find that I often fall behind in this regard as I will use my scholarship time to meet with students needing extra help with reads or with career questions or I spend my entire time answering “urgent” emails. I hope to do better protecting my time moving forward.

3. I really enjoyed laying out solid goals for scholarships of projects I was genuinely excited to pursue. It helped remind me that I don't need to wait for opportunities to happen. I can create them on my own. Coming into BYU right out of my doctorate, I didn't have the same background in this type of work as many of my colleagues, and this has helped me gain some confidence in my ability to achieve higher scholarly goals.

Going forward, I hope to be more protective of my scholarship time. I would also like to consider my projects more critically under the lens of peer-review. I think asking for my colleagues' experience will be key in both of these regards.

## Citizenship Development Project

: Assistant Professor of Oboe

Goal	What worked?	What didn't work?	What did I learn?	What can I do better next time?
I will record two pieces with Jihea Hong-Park.	We did start recording! And the recordings are turning out really nice!	Scheduling has been a nightmare, and we're both very busy this semester.	So much! Jihea has been upbeat and professional while juggling a fully packed schedule! I want to carry that same energy into all my collaborations!	Schedule larger projects during Spring/Summer term when SoM faculty have less teaching load. Be considerate of other professors' time in collaboration.
I will continue to rehearse and perform with Orpheus Winds.	Orpheus is always putting on great performances.	Some repertoire requires a lot of personal practice, and with many other performing obligations, it can be hard to come to rehearsals fully prepared	The Orpheus Winds members are all incredibly high-quality musicians. I'm always trying to do my best so that I can equally contribute to this group.	Make time to prepare for Orpheus rehearsals.
Begin service as Secretary of the Southwest Region of IDRS.	I've stepped into this role with fewer bumps than I thought! Learning the role hasn't been too much of a strain.	Sometimes, nothing gets done in this committee.	I need to be proactive and actively contribute, even if I'm "just" the secretary.	Keep the group in more regular communication.
Continue serving on the SoM Faculty Funding Committee and SoM Belonging Group.	Regularly attending meetings, volunteering for assignments I knew I was capable of.	Only volunteering for things I knew I could do.	I think I can try to push myself a bit more in what assignments I accept.	Seek out different types of assignments.
Host Sherry Sylar (New York Philharmonic) at BYU for a	Very successful Masterclass! Students talked about the things they learned	Plans for meals, networking with other BYU groups, advertising	Sometimes famous people are very willing to lend a hand!	Prep students for the types of non-BYU things they might hear from a guest artists



masterclass and reed class.	from her class for weeks. She was really inspiring to my students!			inadvertently. Advertise ahead of time with direct invitations to local teachers.
-----------------------------	--	--	--	---

Assistant Professor of Oboe  
School of Music

#### Course Development/Teaching Grant Proposal

Listening back to a video with high-quality audio can be one of the most effective forms of evaluation for a musician. With the Course Development/Teaching Grant, I would like to purchase a Zoom q4n, a video camera with high-quality microphones. This piece of equipment would be used regularly to record students' performances in lessons, studio classes, recitals, and juries. Students could then listen back to their performances and self-evaluate. Additionally, I could watch performances alongside students to show them how I would evaluate their performances.

#### Budget:

Zoom q4n: \$335 (\$359.96 after est. tax)

Memory Card: \$30