

**Faculty Plan Name,  
DMA HFAC E-539**

**Scholarship**

**A. Self-assessment:** In my time at BYU I feel that I have made strides in participating and contributing significant scholarship in my field, particularly with creative work. For example, I have received peer-reviewed invitations to Boston Conservatory and BYU-Idaho to teach master classes and perform as well as invitations to the national College Music Society and the Vianden international music festivals and conferences. I have performed twice at Arizona State University, commissioned new works for cello, jointly received the Barlow Endowment to have a piece written for me, and been involve with the American String teachers Association on a regional and national level. As stated in the School of Music rank and status document (3.4.4.2 D.), evidence of my creative works can be seen through public performance, collaboration, and invitation. I feel that I have a good understanding of the types of creative work and scholarship activities that are important in my field and feel that I am achieving this work.

**B. Goals in scholarship and the plan to accomplish these goals:**

I would like to perform and teach at more cello festivals and universities. Bringing in guest artists to BYU helps widen my network of university teachers abroad, as well as showcase the high level of playing of the cello studio at BYU. Many guests that have visited BYU have been so impressed with the students that they have invited me to visit their own university. I would like to continue with these efforts.

I would like to go on short tours throughout the semester with the Deseret String Quartet and Deseret Trio at significant venues. To accomplish this, we need to create a website with sample recordings showing our level of expertise, and use our professional networks to secure engagements.

I would like to continue attending international festivals in a teaching and performing capacity. I can accomplish this by continuing to secure these invitations and keep up professional relationships with collaborators.

I would like to publish sections of my dissertation for a wider audience. I need to focus on who my audience is and refine the chapters that I think would be the most significant for this group.

I would like to continue commissioning new music and make it a high priority in my performing. I can accomplish this by applying for grants to cover commissioning fees and continue to widen my professional network with other university professors in my discipline.

**C. The relationship between individual goals and department and university aspirations and needs.**

The School of Music rank and status document states that the scholarship standard should be high and that candidates are responsible for establishing the significance of their creative and scholarship activities. I believe that my goals of performing and teaching at national cello festivals through peer-reviewed invitation, tours of public performance with the Deseret String Quartet at significant venues, invitations to international festivals where I collaborate with my peers, publishing chapters of my dissertation in meaningful journals of my discipline, and commissioning/performing new music all meet standards and show contextual evidence of the importance of this creative and scholarly work within my discipline.

This also adheres directly to the University rank and status document (3.4.4.2) that states “evidence of scholarly work includes but is not limited to D. Peer-reviewed or juried creative works, such as paintings, public performances, exhibits, etc. E. Other creative works. F. Grants for research of creative work when resulting from a competitive process of peer review. H. Presentations at professional meetings and conferences.”

**D. Resources needed to accomplish the professional goals, including budgetary support, equipment, time, etc.**

The biggest resource that I will need is funding. The department and college are very supportive of helping when they are able, but I find that I may need to look other places as well. One challenge that I face is the cost of traveling with a cello to international festivals, conferences, other performance venues, and bringing guests to BYU. Because of the size and delicate nature of the instrument it is necessary to buy a plane ticket for the cello as well, which doubles the cost of travel.

**E. The faculty members activities and accomplishments so far in achieving the goals.**

In my first 3 years as visiting professor, my scholarship entailed commissioning and recording two new works for cello by Grammy nominated composer Joseph Hallman and nationally acclaimed composer Christian Asplund professor of composition at Brigham Young University, teaching and performing at Brigham Young University-Idaho, two performances at Arizona State University, regional/national American String Teachers Association presentations, and a Barlow endowment commission to have a piece written for me by nationally acclaimed composer Kurt Rhode, professor of composition at UC Davis. To accompany the recordings of Christian and Joseph's pieces, I wrote a 150 page document with analytical and biographical information about the work and composers. This was also my dissertation finishing up my doctoral work at ASU.

This following year, I have been invited to visit Boston Conservatory in September to both teach and perform. This provides a great venue, a peer reviewed invitation/performance and broadens my professional contacts for future engagements.

I will be presenting a performance lecture of newly written pieces inspired by the Grand Canyon at the College Music Society national

conference in October 2016. For most of these pieces it will only be the second time they have ever been performed. This is a national peer-reviewed invitation, which also involves new music, one of my goals in scholarship.

I will be performing and teaching at the Vianden International Music Festival this summer 2016. Some of my peers at the festival include musicians from New England Conservatory, Florida State, Arizona State, and University of South Carolina. This is an international peer-reviewed invitation that involves collaboration with my peers, and public performance.

## Teaching

- A. Self-assessment:** I have been invited to teach at the Vianden International music festival this summer as well as teach a master class at Boston Conservatory in the fall. I feel that both of these engagements show the progress I have made in national and international recognition of my teaching.

One of my strengths in teaching cello is that I know a wide range of repertoire. This allows me to help students in their practicing, and developing a musical interpretation of pieces that I am already familiar with. I also love learning new repertoire. If a student wishes to play something I haven't learned, I can learn pieces very quickly. I feel that I am a good role model for students, balancing encouragement with honest feedback about their playing. I am organized with their lesson plans, and make a point to start and end on time. I love learning, and think that is another strength in my teaching. I enjoy learning how I can reach students better, and what methods work best for them to understand a concept. In my love for learning, continually learning new repertoire keeps the learning process fresh for me, which helps me communicate to students.

- B. Goals in Teaching and the plan to accomplish these goals:**

I would like to work on ways to be even more spiritually strengthening to students. Some ways I would like to do this would be

- make clearer in my syllabus my role as a teacher, which includes helping to strengthen their testimonies
- rely more on the spirit by following spiritual promptings.
- more consistently pray for my students' individual needs.
- talk more about the spiritual connection with music
- share my testimony at the start of every year with new students entering. I think it is important that my students know that I have a

**Comment [U1]:** Do I have too many goals? Are they too lofty? What if I don't accomplish all of these goals by my three year review?

testimony of the gospel, how music fits into this testimony, and my role at BYU.

- a. Observe other great pedagogues teach at festivals to strengthen my own teaching.
- b. Observe other colleagues here at BYU teach.
- c. Use mid-semester reviews more consistently.
- d. Help my students enter graduate school.
- e. Further strengthen the chamber music program at BYU by bringing in professional string quartet groups for short residencies each semester to inspire the students and encourage them to study performance in a chamber setting.
- f. I would like to run a bi-yearly three day cello festival. This would entail bringing in guest artists from around the world to give master classes and perform on recitals. Students from BYU and national/international students could apply to play for the guest master classes. We would conclude the festival with a cello choir involving all participants. The festival would showcase the cellists at BYU, further develop BYU's reputation as a competitive music program in a recruiting capacity, and help to further form meaningful professional relationships for students and for myself.

**C. The relationship between individual goals and department and university aspirations and needs.**

In the Rank and status School of Music handbook section 3.3.1 it states, "Teaching in the School of Music includes traditional classroom teaching, studio-based individual and group teaching, rehearsals, ensemble auditions, performance juries, mentoring, supervision of internships, and a variety of activities reflecting the apprenticeship-based traditions of the various fields of study in music." In these settings, the University Rank and Status document section 3.3.1 state the teaching standard, "Good university teachers are themselves eager learners who imbue their teaching with the excitement of learning, they care about their students, they are well prepared and well organized, provide helpful evaluations of student work, they are always engaged in the process of improving their teaching, they stay current with the literature and techniques of their disciplines, and are mentors and role models to students." I feel that many of my strengths in teaching reflect this teaching standard, and that my goals will help me continue to exemplify these attributes.

**D. Resources needed to accomplish the professional goals, including budgetary support, equipment, time, etc.**

To attend cello festivals, I will apply for funding when needed. To run a short cello festival, would require a lot of outside funding, department, and college support. I imagine this will take some time in securing annual funds and in involving the community, but this would be highly beneficial in

continuing to develop a high reputation of performance both from students, faculty, and BYU as a whole.

**E. The faculty members activities and accomplishments so far in achieving the goals.**

I have been invited by Rhonda Rider professor of cello to teach a master class and perform at Boston Conservatory (fall 2016), which reflects on my teaching thus far at BYU.

I have been invited to teach at the Vianden international music festival this summer.

I attended the fall and spring new faculty seminar, and learned about organization, time management, writing, and spirituality in a classroom setting.

I regularly invite and organize guest cellists from other universities in an effort to help my students find the right graduate school and to build professional relationships. I have received feedback from guests' positive impression, describing my students "as well prepared and very receptive."

My students performed in master classes at the national ASTA convention in Salt Lake City. I also helped at the BYU booth to help with recruiting and answering questions about the music school.

I have attended cello festivals observing and learning from other great teachers, and plan on observing colleagues at BYU to learn from them as well.

I recently had a student win the national level MTNA competition with his piano trio.

**Comment [U2]:** Does recruiting go under teaching or scholarship?

## Citizenship

**A. Self-assessment:**

I am always willing to collaborate with colleagues in recitals, I attend all meetings, regularly perform on campus, attend colleagues concerts when possible, serve on department committees, and genuinely support and get along with all of my colleagues. I received a review by a committee assessing this category as "exceeding expectations".

**B. Goals in Citizenship and the plan to accomplish these goals:**

- a. I would like to participate more with colleague's guest artists' by attending their master classes and performances.
- b. I would also like to attend the Oscarson lectures more frequently.
- c. I would like to serve on university committee's when needed.
- d. I would like to continue serving on department committees.
- e. I would like to continue collaborating with colleagues in performance settings.

**C. The relationship between individual goals and department and university aspirations and needs.**

I feel that my own goals reflect what the university and department expects of me here at BYU as stated in the rank and status document 3.2.1, "Faculty should observe university policies. They should willingly serve on committees and in other department, college, and university assignments. They should mentor, encourage, advise, and collaborate with colleagues. Although professionalism requires rigorous review and critique, faculty should always interact with colleagues, students, and others with civility and respect. They should promote collegiality and harmony in their departments."

**D. Resources needed to accomplish the professional goals, including budgetary support, equipment, time, etc.**

n/a

**E. The faculty members activities and accomplishments so far in achieving the goals.**

In this past year, I served on the curriculum and assessment committee, performed at the group for new music concert, performed a piece of colleague Christian Asplund's suite for cello at the Salt Lake City library for a concert series called 12 min max and at BYU's group for new music concert, performed with the Deseret String Quartet in the fall at BYU, performed at the university conference annual meetings, and helped organize programs and student performers for master classes by guest artists the Lydian Quartet, Lynn Harrel, and Jesus Castro-Balbli.

I would like to apply for the \$300 course development grant for travel to a nationally accredited College Music Society conference in Santa Fe New Mexico, October 2016. My CMS application was accepted to present three newly written pieces inspired by the Grand Canyon at the conference. This national peer-reviewed invitation is directly related to the courses I teach at BYU. It will help me be a better performer and teacher from the experience performing and in the preparation leading up to the conference. Thank you for your consideration.

## Citizenship Project

Project goals to accomplish before February 2017:

- a. Perform as a string quartet at BYU
- b. Perform a recital at BYU
- c. Perform as a string quartet at a local high school
- d. Actively participate in a professional association (College Music Society)
- e. Observe other colleagues teach, and invite them to observe me teach



**Name:** Name, E-539 **Office**  
**Phone:** 801-422-6353 **Cell**  
**Phone:** 480-459-1806 **Email:**  
Name.Name@gmail.com

**Description: MUSIC 260R, 360R, 460R, 660R – Cello**

**Studio class meets on Thursday from 5:00 pm - 6:50 pm in E-250**

## Course Information

The mission statement of the Brigham Young University-School of Music states “We seek truth in great music”. How we find truth in music can be very personal, but it is my goal as a teacher to help guide you, help inspire you, help you realize truth on a spiritual level, and help you recognize what makes music great in your own practice and performance.

The objective of this course is to seek truth through improvements in your performance each semester. This is achieved best when a student can recognize his or her mistakes more quickly and practice in such a way that those mistakes are not perpetuated.

Consider your education and music specifically. How can you incorporate the truths found in music into your life? How do these truths help you be more socially aware, improve your life and the lives of those around you, and help you recognize spirituality in everything you do?

The Aims of BYU are Spiritually strengthening, intellectually enlarging, character building, and lifelong learning and service. These are directly aligned with the qualities we hope to develop and strengthen within the course.

## Teaching Philosophy

“At the heart of a performance major’s degree is the communication of life’s most profound thoughts and emotions through the medium of sound. Yours is a profession that requires enormous dedication, a willingness to work alone in a practice room for untold hours, an obsession with sharing your feelings and beliefs with others from a platform via music, and a willingness to take chances. Imagination is key. No great performer plays it safe.”

We must always be discovering new depth and levels of meaning to what we do. Go to concerts, art museums, HD Met Broadcasts, read the news, listen to NPR, etc. We have a great responsibility as musicians to create beauty, let it affect us, and then reveal it to others. Take advantage of this unique time in your lives as students to immerse yourselves in a musical and artistic environment. Being a musician is much more than occupation. We must constantly be raising the bar higher and higher for our own musical growth and discover how we can use our talents and passions to better our society.

## Materials

Bach unaccompanied suites, Popper etude book, Galamian scale books (vol. I and II)

A notebook to take notes from lessons, organize practicing, and write down questions from practicing.

Other music as assigned by instructor.

Students must have a way to record (audio and video) during their personal practice. Ideally, a laptop, zoom, ipad, or camera.

## Attendance Policy

Support your colleagues. Attend all studio, student, guest artists, and faculty recitals. Within the studio, it is required that you attend all of your classmates recitals OR attend their dress rehearsal if you have an unavoidable conflict with the recital date.

From the Undergraduate Handbook:

“No other School of Music course, performance, or activity can take precedence over master class attendance unless specifically approved by your studio teacher.” Undergraduate Handbook pg. 21.

\*\*\*I do not allow cancelations or postponements of lessons except in the rare case of a doctor’s visit and a 24-hour notice. If you would like to switch lesson times with another student, that is fine as long as you facilitate the switch and then let me know.

## Studio/Masterclass

Participating in studio/masterclass will be a part of your overall grade. It is important to be actively listening to your classmates perform, and to learn how to articulate constructive criticism. You need to perform in studio class **at least** 3 times per semester. One of these can be a popper etude, but the other three need to be from your repertoire.

From the Undergraduate Handbook:

“No other School of Music course, performance, or activity can take precedence over master class attendance unless specifically approved by your studio teacher.” Undergraduate Handbook pg. 21.

## Lessons:

1. Be respectful by being punctual.
2. Appropriate attire is required at all BYU-SOM classes and events. (See the BYU honor code).
3. Perform technique (TBD) at our Mid-Term.

4. Remember that you represent me as your teacher in all of your classes and ensembles.
5. I do not allow cancellations or postponements of lessons except in the rare case of a doctor's visit and a 24-hour notice. You are free to swap lessons with other students, as long as you facilitate the switch and then notify me.
6. Take lessons seriously. This is YOUR time to come with questions, and to get feedback.

Take notes after lessons. This will help you remember exactly what we talked about in lessons, as well as the things we will check back on. During your time at BYU you will be expected to learn etudes from the following method books:

- Popper
- Piatti
- Duport
- Cossman
- Sevcik
- Grutzmacher
- Galamian scales (quarter note = 60, in whole, half, quarter, 8<sup>th</sup>, 16<sup>th</sup>, and 32<sup>nd</sup> note divisions. Separate bows for whole notes, slur two notes for half, slur 4 notes for quarter, slur 8 notes for 8<sup>th</sup>, 16 notes slurred for 16<sup>th</sup> notes, 32 notes slurred for 32<sup>nd</sup> notes.)
- Galamian arpeggio: triplets with the metronome at 60
- Galamian: 3rds, 6ths, octaves

We will choose pieces together from the Baroque, Classical, Romantic, and Contemporary for studying each semester.

**Knock loudly** at your lesson time. If there is no answer after 5 minutes please call or text me. If there is still no answer go to the music office and ask if there is a message of being ill. My schedule as a teacher and performer require changes and flexibility periodically. I will wait for you for 15 minutes. Please allow the same courtesy.

## Performances:

It is required that you attend ALL STRING guest artist recitals, and master classes when they do not interfere with our own class. It is also required that you attend ALL STRING FACULTY recitals and ALL STUDENT CELLO recitals. Please don't make this an issue!! Support your colleagues and learn from the faculty!

## Practicing:

Be continually thinking of ways to make your practicing more efficient. Quality over quantity.

Cello practice requirements are as follows:

Performance Majors	3 hours daily, 18 hours weekly	A grade
Music Education (and all other majors)	3 hours daily, 18 hours	A grade

1. Know your weekly assignments well.
2. **Keep a journal** to take notes from lessons, organize practice sessions, and make goals
3. Use video recordings to fix problems throughout the week in your practicing.
4. **Write down questions** for your next lesson.
5. Practice thoughtfully and deliberately.
6. Enjoy the process!

## Jury

From the Undergraduate Handbook:

“At the end of each semester, those enrolled in a private instruction class will perform before a group of BYU–School of Music faculty members within your area of instrumental or vocal emphasis. The jury score awarded will be a major factor in determining your final grade in the course. It is also at these juries that you can apply for the next level of private instruction. If you pass the jury and have fulfilled the proper requirements for your current course (hours practiced, listening logs, etc.), then the jurors will approve your advancement.”

If you give a **degree recital** (junior/senior) during **that** semester, you do not have to prepare a jury.

## Learning Outcomes

**260, 360, 460**

To be able to more fully express oneself musically through developing an advanced technique on the cello, as well as the ability to share these musical ideas through performance and teaching.

You should leave this class with an understanding and ability to perform, teach and inspire, with a love of learning.

## Grading Policy

Grading will be based on the quality of your lessons, studio/masterclass, midterm technique exam, “mock” jury, and juries.

Quality of lesson includes attendance and being well-prepared with questions, and an open and positive attitude towards learning. Quality in studio/masterclass includes attending, performing, giving constructive criticism and supportive dialogue regarding classmates performances, as well as showing respect towards ones' classmates.

All of these things factor into the success of a studio as well as what will be a successful grade.

Like any other class at this university, it is expected that you will be challenged with consistent assignments and goals. Each week in lessons I will evaluate how well you made changes and responded to specific learning objectives on which we discussed at

previous lessons to work on. Remember, I am here to help you! Come to lessons with questions. **Enjoy the process.** Great musicians are practicing until the end. If you don't enjoy practicing, change your mind. I am happy to help with this, and can share my own experiences in enjoying practicing.

It is my hope that you will see assignments and grades as a way to push you and help you grow. Communicate with me. If something is bothering you all semester, do not wait until the end of the semester. Come talk to me, or if you are not comfortable, include it in the mid semester evaluation. I want you to succeed!

What is the standard? A good student will achieve proficiency with intonation, rhythm, musicality, tone, articulation, bow strokes, memorization, etc.

An "A" student- This student consistently improves and tackles learning objectives and changes with a great attitude. In addition to the effort, this student achieves the level of excellence in performance required by their applied cello level.

A "B" Student- This student performs well most of the time. They may not have improved every learning objective 100%, and may not be *completely* prepared once in a while.

A "C" Student- This student has inconsistent preparation and falls short of the standard of playing.

A "D" Student- This student is rarely prepared for lessons and falls well below the standard of their applied cello level.

Your final grade is tabulated by a sum of the percentages received in the following categories:

**1. Lesson Grade 50% TOTAL (lesson grade is made up of lessons (30%), masterclass (10%) and the midterm (10%))**

You will receive a weekly lesson grade based on your progress/attendance. (read under lessons above for further info)

**Master Class 10%**

See the "Master Class" for info on what will give you full credit for this category.

**Practice: Performance Majors (Performance emphasis)**

3 hours a day, which should include approximately 1 hour of daily work on basics, 6 days a week. This is a bare minimum with many of our majors practicing 4 or more hours daily.

**Practice: Music Education &**

Three hours a day, 6 days a week.

**Practice: BA**

Two hours a day, 6 days a week

**Midterm Exam 10%**

This will be a technique exam during our studio class hours (Tuesday 5-6:50), administered separately, in my office around the middle of the semester. This will consist of scales, key TBD, all subdivisions. All arpeggi, key TBD-it will be the same as the scale. 1 popper etude of your choice memorized. 2 other exercises that will be determined from what we focus on in studio. This is usually some form of 3rds, 6ths, 8ths, sevcik, cossman, etc.

**2. Jury, 50% (This is made up of your mock jury and final jury. Mock=15%, final=35%)**

If you are giving a degree recital a particular semester, this is this grade.

## University Policies

### 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 my own 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.

### Sexual Harassment

Title IX of the Education Amendments of 1972 prohibits sex discrimination against any participant in an educational program or activity that receives federal funds. The act is intended to eliminate sex discrimination in education and pertains to admissions, academic and athletic programs, and university-sponsored activities. Title IX also prohibits sexual harassment of students by university employees, other students, and visitors to campus. If you encounter sexual harassment or gender-based discrimination, please talk to your professor or contact one of the following: the Title IX Coordinator at 801-422-2130; the Honor Code Office at 801-422-2847; the Equal Employment Office at 801-422-5895; or Ethics Point at <http://www.ethicspoint.com>, or 1-888-238-1062 (24-hours).

### Student Disability

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may impair your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 422-2767. Reasonable academic accommodations are reviewed for all students who have qualified, documented disabilities. The UAC can also assess students for learning, attention, and emotional concerns. Services are coordinated with the student and instructor by the UAC. If you need assistance or if you feel you have been unlawfully discriminated against on the basis of disability, you may seek resolution through established grievance policy and procedures by contacting the Equal Employment Office at 422-5895, D-285 ASB.

## Scholarship strategies proposal

1. In my first 3 years as visiting professor, my scholarship entailed commissioning and recording two new works for cello by Grammy nominated composer Joseph Hallman and nationally acclaimed composer Christian Asplund professor of composition at Brigham Young University, teaching and performing at Brigham Young University-Idaho, two performances at Arizona State University, regional/national American String Teachers Association presentations, and a Barlow endowment commission to have a piece written for me by nationally acclaimed composer Kurt Rhode, professor of composition at UC Davis. To accompany the recordings Of Christian and Joseph's pieces, I wrote a 150 page document with analytical and biographical information about the work and composers. This was also my dissertation finishing up my doctoral work at ASU.

This following year, I have been invited to visit Boston Conservatory in September to both teach and perform. This provides a great venue, a peer reviewed invitation/performance and broadens my professional contacts for future engagements.

I will be presenting a performance lecture of newly written pieces inspired by the Grand Canyon at the College Music Society national conference in October 2016. For most of these pieces it will only be the second time they have ever been performed. This is a national peer-reviewed invitation, which also involves new music, one of my goals in scholarship.

I will be performing and teaching at the Vianden International Music Festival this summer 2016. Some of my peers at the festival include musicians from New England Conservatory, Florida State, Arizona State, and University of South Carolina. This is an international peer-reviewed invitation that involves collaboration with my peers, and public performance.

My proposal will be framed by these categories: peer-reviewed National Performances, peer-reviewed International performances, commissioning and premiering/performing new works, and writing publications.

2. Goals that I wish to complete by February 2017.

- a. at least one peer reviewed national performance
- b. at least one peer reviewed international performance
- c. at least one university invitation for performing

3. The specific strategies to use more effectively in order to become more productive in my work:

I would like to use the strategy of having at least 2 projects in the works, 2 ideas of projects, and 2 confirmed engagements of scholarship at all times. As soon as one engagement passes, move each project into the next category.

I would also like to set aside 2 hours each day to be used for creative activities including practicing, rehearsing, writing, and networking with other professionals in my area of study.

I would also like to better organize and prioritize my projects and ideas.

4. The method I will use to evaluate success:

I would like to use my next annual stewardship meeting as an evaluation of my success in using this strategic method.