

Sample 1



FDS Final Reports

February 18, 2018

Scholarship Strategies Final Report

Goal No. 1 Record CD of solo piano music (June 2017-July 2018)

I am on track with this goal. I have procured funding through the Dean's office and have recorded half of the CD already. I have a date in March, 2018 to finish the recording. The central focus of my creative activity is the interpretation and performance of art music written for the piano. Preparing this recording will allow me to make a permanent record of my interpretations of this music. The recording will also be peer reviewed.

Goal No. 2 Perform in 2 international venues, 5 national, several local

I have exceeded this goal. I performed in two international venues (in Finland and the UK – both peer-reviewed) and I've performed in more than 5 national venues (more than 5 were peer-reviewed) and have performed in a combination of solo, chamber and concerto settings. My strategies for accomplishing these goals includes maintaining a website, promoting my performances on social media, maintaining contact with presenters and musicians who organize performances, and ensuring that my playing is at an acceptably high level. I can see the need for better quality marketing materials – in the near future I need to make some high-quality video of some performances that I can use to promote my concerts. I also feel the need to have more outside evaluation of my playing. I have found effective ways of evaluating my own playing but feel the need for outside insight from musicians I trust.

Citizenship Project Final Report

Goal No. 1 Accept more piano adjudicating invitations to show my commitment to service/citizenship in the profession.

I completed this goal – I accepted an invitation to adjudicate a competition in Houston and another competition held at the University of Utah. These were both positive experiences and I had the opportunity to reacquaint myself with professor colleagues I'd not seen for some time. I also met other teachers for the first time and listened to some high quality piano playing at both events. Participating in these two events reminds me that these contacts I make can lead to future artistic collaborations. One pianist/professor I met welcomed me to Utah and expressed her interest in collaborating musically – something that would be very interesting to me and valuable in my scholarship.

Course Development Project

Course Background

The course I chose to work on is my Keyboard Literature class. In this course we study music written for the piano from its pre-18th century origins up to the present. I am the only instructor for this course and the students are almost entirely performance majors in their senior year. The course goes over two semesters – the first semester dealing with music before 1827 (approximately) and the second semester deals with music written after that date. The two semesters are structured similarly. I revised the syllabus for Fall, 2017. I was satisfied with many of the changes but have changed a few things from the Fall semester to Winter, 2018 – particularly in the assessments. I will describe my current plan for course activities and assessments, some of which may be different from the revised syllabus I submitted back in June. Learning outcomes are the same.

Learning Outcomes

Students will develop evaluative skills essential to accurately identifying piano music aurally and from score identification. Students' increased knowledge of the repertoire and

appreciation for the literature will help them internalize the intellectual, spiritual, and emotional qualities of the music and inspire them to continue their study throughout their lives.

In this course we are not able to study every piece of music written for the piano. It is imperative that students develop skills to understand and recognize stylistic patterns and elements that they can continue applying on their own. Their deepening understanding of these musical elements contribute to their capacity to comprehend and experience the intellectual, emotional and spiritual qualities of this music.

Course Activities and Assessments and Student Achievement of Learning Outcomes

Perhaps the most difficult part of the course for most students is the Listening List. This is a list of works we will be studying – these are all masterpieces that every pianist should know. On the midterm and final, students have to recognize these pieces aurally and describe an important element of the piece. During each class we study 2-3 works on the Listening List.

I've assigned each student to write six 2-page reflection papers throughout the course of the semester. Each paper is a description of one work on the Listening List. I attended a writing seminar on campus this past Spring semester with [REDACTED] and used many of the tools and suggestions I learned in designing this particular assignment. As part of the paper assignment the student introduces the piece to the class. By writing about the music and then teaching about the music – students engage with the material in a much deeper level than just sitting and listening. I am also able to assess if the students really understand the content – both by reading the papers and by their in-class presentations. I have very much enjoyed the interaction and conversations – as well as the fresh insights students offer.

I also require a Composer Basics File – each student creates a file (digital or otherwise) that contains basic information on every composer whose music we cover. The file includes birth/death dates, a sentence or two about general style of the composer, country of origin, and a list of piano works. This assignment is important to be sure there aren't major gaps in the students' knowledge of the topic. The mid-term and final assessments include a Listening portion – where students recognize works, and then a written portion largely drawn from the Composer Basics file, as well as class discussion.

In general, I have been very pleased with the detailed papers students have submitted for these projects and with few exceptions they have all done a wonderful job in finding the most relevant information to share. Two works on the listening were important enough that I assigned every student to write a paper on that work. I told them I would choose one or two students to present on the work and we would all discuss it together. Unfortunately, I came down with a 102-degree fever and was unable to attend class that day. I was really disappointed to miss that day – but reading through the papers I was satisfied that each student grasped the main points I had been wanting to make. I still wish we could have discussed the music and listened to parts together – but the papers relieved my fear that the students might not understand the topic.

Steps Planned or Taken to Improve Teaching and Student Learning

The biggest challenge in this course for me is how much detail to get in to. Because there is such a huge amount of masterful music written for the piano, we could easily spend 8 semesters covering the material and still not have covered everything. But this course is a survey. I have so far chosen to go in to a bit more detail in topics that I feel are often misunderstood. But spending time on these topics – which are certainly important – leaves less time for other major topics. The Composer Basics File helps relieve some of my anxiety – at the very least they will know the basics of the main piano composers and can recite these composers' major works. Grappling with this balance of where to spend a bit of extra time, and where to gloss over more is the most difficult aspect of designing this course.

I have made numerous changes to improve my teaching and improve student learning. I've spoken with colleagues from across the country – asking questions about how to balance the course – going into enough detail, but still covering everything. One helpful reminder from a colleague is that this is not a graduate course and not to try to cram too much in. I have shortened the Listening List from my first year.

Some of the other concrete changes I've made were adding the Composer Basics File (described above). This semester I've also suggested that students add favorite recordings in their file so it can be more personally meaningful and useful if they want to look back 5 years

from now. During my first semester teaching this course 2 of the 4 students in the class complained about the papers being onerous and too time-consuming. The next semester I assigned fewer papers. I was not satisfied with that change ultimately. This semester I've made the papers a bit shorter and assigned them during the first week of class – so the students know from the beginning what they are writing on and when the paper will be due. I have also limited the amount of reading assignments so their focus can be on the music and reading about the pieces they are preparing. I also started using Learning Suite and have been satisfied with the clear schedule that it provides for the students. I don't know for sure if student learning has improved due to these papers – but I feel better able to assess their knowledge and learning because of these 6 short papers.

Sample 2

Citizenship Project Proposal

██████████
College of Fine Arts and Communications, School of Music

One of my ongoing goals is to present a percussion recital at BYU each year, but most of my recitals in the past have focused on solo repertoire. In an effort to expand my repertoire and develop a strong sense of community and citizenship in my new position at BYU, my proposal is to program music in my recitals each year that will involve at least 2 percussion colleagues from around the Utah valley area, or the state of Utah. This goal will involve my forthcoming recital in March, 2018, as well as the subsequent recital in 2019.

To achieve this goal, I submit the following timeline:

1. Aug, 2017: Contact ██████████ from UVU, and ██████████ from the U.
2. Sep, 2017: Finalize collaborations and repertoire.
3. Sep, 2017: Begin practice for recital.
4. Dec 2017: Develop rehearsal schedule.
5. Mar 2018: Hold recital and assess further collaborations.

Course Development Project Grant Proposal

██████████
College of Fine Arts and Communications, School of Music

Course: Percussion Techniques, Music 273A

Proposal: I wish to use these funds to acquire high quality audio recordings of orchestral works that feature important percussion instrumentation.

Rationale: In the Percussion Techniques course, students learn to execute various excerpts from major orchestral pieces. Having high-quality recordings of these pieces is essential to understand the important nuances of the performers, conductor preferences, and composer intent. BYU currently has a vast library of music from the canon of orchestral repertoire, but many pieces pertinent to our course of study are not within the catalogue, are of poor quality, or only have one recording available. It is crucial for students to hear different examples of the same piece performed by different ensembles under different conductors. My desire is to acquire recent, high quality recordings of 10 different pieces from at least 2 different orchestras each. These will be used as study/listening supplement by students as they master practical techniques on various percussion instruments.

Professional Project - Fostering Regional Contacts and Building Student Recruitment

██████████
College of Fine Arts and Communications, School of Music

Before my employment at BYU, I lived in the Phoenix area for roughly ten years as a free-lance musician and educator. I had many fellow teachers and students who maintain or now have thriving private studios of their own, or have a steady stream of students graduating from high school searching for higher education opportunities. My project is to maintain these professional ties and develop an on-going student recruiting effort in that area.

The foundation of my project is based on my participation in the Marketing and Recruiting Committee in the School of Music - part of my job in that capacity in the last year was to travel to the Institute in Mesa, AZ to participate in satellite audition activities. Their facility is across the street from Mesa Community College, a heavily LDS populated campus. I plan to travel to Mesa again next February, but with the following agenda and preparation timeline:

1. Sep 2017: Decide repertoire for February performance and begin practice.
2. Oct 2017: Contact Mesa Community College about using performing arts facilities to present a free percussion clinic/performance in February, 2018. Reconnect with Arizona BYU Alumni chapter president and present plan for ongoing area recruitment.
3. Nov/Dec 2017: Reach out to colleagues in the greater Phoenix area and solicit free lesson availabilities, clinic/performance, and satellite auditions at Mesa Community College.
4. Feb 2018: Present clinic/performance and assess effectiveness and future activities.

MUSIC 273A - Percussion Techniques

Fall 2017

Section 001: E251 HFAC on W from 6:00 pm - 6:50 pm

Instructor

info: [REDACTED]

801-422-[REDACTED]

Office Hours: Only by appointment

[REDACTED]@byu.edu

Course Information

Description

Percussion Techniques is a practical course based on various techniques necessary to play a wide range of common concert percussion instruments. The course is geared toward music majors with an emphasis in percussion and will involve improving techniques necessary to being a successful performer. We will spend most of our class time playing instruments for each other and analyzing our specific methods used to execute common excerpts found in the cannon of orchestral music.

Required Materials

Percussion Techniques free online video resource by Ron Brough: C. Alan Publications, 2005. Access these videos through percussion.byu.edu.

username: "percussion", password: "Percussion".

1 pair of Vic Firth 5A drum sticks or something similar.

1 practice pad.

Learning Outcomes

Introduce basic concepts utilized in concert percussion performance. The focus will be on instruments that would be the part of a percussion section in a concert band, orchestra, or percussion ensemble.

Students will become familiar with basic techniques on snare drum, bass drum, cymbals, timpani, keyboard percussion and percussion accessory instruments. Application of these techniques will be related to literature as well as an understanding of basic maintenance, tuning and care of the instruments. Students will be able to demonstrate their ability to play these instruments in a variety of ensemble performance situations with confidence.

Basic Techniques

Students will become familiar with basic techniques on snare drum, bass drum, cymbals, timpani, keyboard percussion and percussion accessory instruments. Application of these techniques will be related to literature as well as an understanding of basic maintenance, tuning and care of the instruments. Students will be able to demonstrate their ability to play these instruments in a variety of ensemble performance situations with confidence.

Grading Scale

Grades	Percent
A	93%
A-	90%
B+	87%
B	83%
B-	80%
C+	77%
C	73%
C-	70%
D+	67%
D	63%
D-	60%
E	0%

Grading Policy

Your final grade in the course is broken down as follows:

Playing Tests (6): 60%

Assignments (3): 30%

Final: 10%

Your attendance in this course is perhaps the most important aspect of your grade. Unexcused absences (here defined as simply not coming to class without letting the instructor know) will lead to a lowering of one letter grade (10% of your final grade) per absence. Please let the instructor know at least 1 day in advance if you will be missing class. It is your responsibility to get whatever information you missed in class from a classmate that was in attendance on your absence. Of course, if there is an emergency absences may be excused based on the discretion of the instructor.

Study Habits

This course will require a considerable amount of outside practice time and carefully listening to various recordings. It is recommended that around 30 to 45 minutes a day be spent either practicing the materials presented in class and/or listening to recordings of pieces. Here are a few essential questions to ask yourself while practicing (these are based on exhaustive study done on personal practice effectiveness and should be taken very seriously):

- Am I playing things slowly enough to be consistently correct?
- Am I aware of my mistakes and correcting them quickly?
- Am I repeating passages enough to engrain consistency?
- Am I practicing small sections of music at a time? (1 to 4 measures)
- Do I realize the importance of the future artistic output I am fostering and the role I have in glorifying God through music?

Playing Tests

Every 2 weeks we will have an in-class playing test involving play-along with various orchestral excerpts. You will be expected to find recordings of each of the required excerpts (to be assigned in class) and accurately play these for the instructor. Sheet music will be provided for you.

1. Sep 20th: Snare drum
2. Oct 4th: Snare drum continued

3. Oct 18th: Tambourine
4. Nov 1st: Xylo, Glock
5. Nov 15th: Timpani
6. Nov 29th: Cymbals

Assignments

1. My Technique: An Analysis

Due: Wednesday, Sep 13

Consider your specific personal technique used in playing **snare drum, timpani, 2 mallets, crash cymbals, bass drum, and tam tam**. For each instrument mentioned, describe in specific detail how you hold the sticks (if applicable), if your technique changes at various dynamic levels, and what your arms/hands/fingers are doing during sound production. Be concise but detailed in your description: What fingers actually touch the stick? What part of the fingers is doing work, supporting, or doing nothing? Based on what you already know, describe if there is anything you could immediately change to improve your grip, control, speed, comfort, or playing in general. Be very specific in your description.

Your grade will be based on how well you answer the questions. Spelling, grammar, and punctuation errors will lower your grade by one point each. Use 1 full page for this writing assignment.

2. Cymbal Excellence

Due: Wednesday, Oct 11

Choose two of the instructional videos from cymbalexcellence.com and answer the questions after viewing: What new information did I learn? Why does the technique presented make sense? Why is there value in being so detailed about an instrument that is so simple? What can I do to play my cymbal parts better in my next rehearsal/performance?

Your grade will be based on how well you answer the questions. Spelling, grammar, and punctuation errors will lower your grade by one point each. Use 1 full page for this writing assignment.

3. Why Are We So Out-of-tune?

Due: Wednesday, Nov 08

Read Jeremy Epp's article titled "Why are we so out-of-tune" (found on his web page jeremyepptimpani.com). Answer the following questions: What new aspects of timpani overtones did you learn? How can you use this information to better refine your tuning? What can you do to be more aware of your own tendencies in the future?

Your grade will be based on how well you answer the questions. Spelling, grammar, and punctuation errors will lower your grade by one point each. Use 1 full page for this writing assignment.

Final

Your final assessment will be a video submission of a series of excerpts done on various instruments. These recordings need not have play-along audio included. These will be different excerpts than those previously done in the semester. You will obviously have the luxury of having several attempts at your recording. It is strongly cautioned that

instead of trying to get lucky with one good take out of several attempts, practice until it only requires a few takes. Submit your video recordings by Saturday, December 16th at 8pm. You will receive feedback on your recordings via GoReact. Your grade will be determined by the following rubric criteria: technique, note accuracy, tempo, stick/mallet choice, and musicality.

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 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

As required by Title IX of the Education Amendments of 1972, the university prohibits sex discrimination against any participant in its education programs or activities. Title IX also prohibits sexual harassment-including sexual violence-committed by or against students, university employees, and visitors to campus. As outlined in university policy, sexual harassment, dating violence, domestic violence, sexual assault, and stalking are considered forms of "Sexual Misconduct" prohibited by the university.

University policy requires any university employee in a teaching, managerial, or supervisory role to report incidents of sexual misconduct that come to their attention through various forms including face-to-face conversation, a written class assignment or paper, class discussion, email, text, or social media post. If you encounter Sexual Misconduct, please contact the Title IX Coordinator at t9coordinator@byu.edu or 801-422-2130 or Ethics Point at <https://titleix.byu.edu/report> or 1-888-238-1062 (24-hours). Additional information about Title IX and resources available to you can be found at <http://titleix.byu.edu>.

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.

Academic Honesty

The first injunction of the Honor Code is the call to "be honest." Students come to the university not only to improve their minds, gain knowledge, and develop skills that will assist them in their life's work, but also to build character. "President David O. McKay

taught that character is the highest aim of education" (The Aims of a BYU Education, p.6). It is the purpose of the BYU Academic Honesty Policy to assist in fulfilling that aim. BYU students should seek to be totally honest in their dealings with others. They should complete their own work and be evaluated based upon that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct.

Mental Health Concerns

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) 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>; for more immediate concerns please visit <http://help.byu.edu>.

Schedule for Assignments and Playing Tests

Date	
W Sep 06	
W Sep 13	Assignments 1. My Technique: An Analysis
Th Sep 14	
W Sep 20	Playing Test 1: Snare Drum
W Sep 27	
W Oct 04	Playing Test 2: Snare Drum continued
W Oct 11	Assignment 2. Cymbal Excellence
W Oct 18	Playing Test 3: Tambourine
W Oct 25	
W Nov 01	Playing Test 4: Glock and Xylo
W Nov 08	Assignment 3. Why Are We So Out-of-tune?
W Nov 15	Playing Test 5. Timpani
Tu Nov 21	Friday Instruction
W Nov 22	No Classes
W Nov 29	Playing Test 6. Cymbals
W Dec 06	
W Dec 13	
F Dec 15	Fall Exam Preparation (12/15/2017 - 12/15/2017)
Sa Dec 16	First Day of Fall Final Exams (12/16/2017 - 12/21/2017) Final Exam Due by 8:00pm via email
W Dec 20	

Sample 3

Citizenship Project Proposal

This past year I team-taught Music 210 Topics in Music alongside fellow piano faculty members. I plan to continue this collaboration and to improve upon our combined work by gathering feedback and discussing my findings in regular meetings.

I am also planning on observing some of my colleagues' teaching and will invite colleagues to observe my courses and private lessons.

As a concert pianist and faculty member, it is my pleasure to collaborate with fellow faculty members in scholarship activities. I have several concerts lined up for this Fall and next Spring in which I will support my colleagues from the stage. I plan to collaborate on at least two recitals per semester. I will also continually seek to work with new faculty members in recital, thereby supporting more of my School of Music colleagues.

In July of 2017, I began offering weekly music instruction at my church building to those serving in music capacities free of charge. I do this in the hope that musicianship in church worship will increase and members will feel a greater sense of satisfaction in their music callings. This is an act of citizenship and service which brings me great personal happiness and peace.

I plan on being an active participant in my professional associations (MTNA, Encore, AIM) by attending regular conferences, providing lectures and presentations, and volunteering to help coordinate local competitions and festivals. As part of my professional association with Piano Marvel, I was a featured presenter at their National Piano Marvel Conference last month.

I also plan on being available to faculty and students for assistance on scholarly writing and teaching.

Method of Evaluation:

I will keep a daily work diary of all my professional collaborations and activities. I will keep a careful record and checklist of those items which are listed here on my citizenship proposal.

Course Development Project Grant Proposal

In every field of expertise, there are ample materials and resources needed to educate students. As a professor of piano performance, I am in constant need of quality music scores to use in recitals and studio teaching. When selecting musical repertoire for students, having a score on hand is essential for demonstrating the unique musical qualities and characteristics of a composer, genre, or style to a student. I am seeking this course development grant of \$300 to purchase musical scores to enhance the education of my university piano students and support my teaching and professional development.

Currently, my personal library is lacking in the works of Rachmaninoff, Liszt, Ligeti, Kapustin, and other prolific modern composers. With the funds provided by this grant, I would be able to purchase many of these important masterworks for my studio library. These scores would be used in several of my courses at BYU, including Advanced Keyboard Harmony, Private Piano Instruction, and Supervised Teaching.

Thank you for the opportunity to apply for this grant. I anxiously await your decision.

Sincerely,

[REDACTED] | Doctor of Musical Arts

[REDACTED]
Assistant Professor of Music
Brigham Young University

[REDACTED]

MUSIC 591 - Adv Keyboard Harmony

Fall 2017

C-485, MW 12:00-12:50pm



Office Hours: MW 3:00-3:50pm

Email: [redacted]@byu.edu

Course Overview:

Through projects in keyboard harmony, sight-reading, transposition, modulation, improvisation, playing by ear, and score reading, advanced keyboard students will begin developing complete keyboard fluency.

Learning Outcomes

1. Students will have the ability to *improvise* and *embellish* at the piano in various musical styles and genres.
2. Students will be able to *modulate* and/or *transpose* existing music for rehearsal and performance purposes.
3. Students will have the ability to *sight-read* various score types, including choral, orchestral, string quartet, piano ensemble, operatic recitativo, Jazz lead sheet, and musical theater scores.
4. Students will be able to *play by ear* musical excerpts through advanced aural training.
5. Students will be able to compose and transcribe musical arrangements for commercial or church use.

Grading

Your grade will be determined by your attendance, participation, written assignments, playing evaluations, and the final exam.

Attendance	10%
In-class Participation	20%
Written Assignments	20%
Playing Evaluations	20%
Accumulative Assessment	30%

Participation Policy

Students are expected to be actively engaged inside the classroom. Each lesson will involve group activities, during which students will play for one another and provide positive feedback on their work. Bear in mind, the friendships we develop here at BYU can and will perpetuate long after you graduate into your professional careers. The more you work together during this time, the more those relationships will grow and blossom into the future.

Attendance

Attendance is mandatory and absences will affect your grade substantially. You are allotted two absences throughout the semester. Each missed class after two absences will account for a half grade point loss.

Written Assignments

Repertoire List

Compile an exhaustive repertoire list, detailing a complete record of the student's piano repertory. Include pieces from solo and collaborative experience.

Clef Reading Worksheet

Complete a short written assignment on various clefs. Completion of this assignment will assist you in sight-reading string quartets and orchestral scores.

Written Cadenza

Compose a short cadenza to an existing work of the instructor's choice. Cadenza will be graded on quality of piano writing, encapsulation or expansion of the original material, originality, and effectiveness.

Arrangement (Course Project)

Student will be required to arrange a hymn for piano and voice, piano and choir, or piano duo. The arrangement must utilize many of the advanced keyboard harmony skills gained during the course, including modulation, improvisation, embellishment, etc. This written project is the largest assignment of the course and is due on the last day of class.

Playing Evaluations

Playing Evaluation #1: Embellishment

Pick a hymn or short musical composition in which to freely embellish. Student will be graded for variety, clarity, and effectiveness of embellishment.

Playing Evaluation #2: Improvisation

Improvise a new composition or improvise new material upon an existing musical composition. Student will be graded on melodic and harmonic content, style, musicality, and effectiveness of presentation.

Playing Evaluation #3: Modulation & Transposition

Student will be required to pick a hymn or short musical composition in which to transpose and/or modulate. If transposing, the student must start in a different key. If modulating, the student must modulate in the middle of the piece. (For example; 1st verse in C, 2nd verse in D-Flat.)

Playing Evaluation #4: Score Reading

Student will be required to sight-reading several musical examples of the instructor's choice. The musical example can be drawn from choral, piano duo, string quartet, or orchestral scores. Each example will be fairly short; between 4-6 measures in length.

Playing Evaluation #5: Playing by Ear

Student will be required to pick a hymn or short musical composition in which to freely embellish. They will be graded for variety, clarity, and effectiveness of embellishment.

Culminating Assessment

Wednesday, Dec 21, 11:00am-2:00pm, C-485

Students will perform a final playing assessment consisting of the following:

1. Perform a hymn in an alternate key with added embellishments.
2. Improvise a short piano piece.
3. Sight-read 8 bars of an advanced score reading type.
4. Play by ear a short musical segment.

Schedule

Date	Class Schedule	Assignments / Evaluations
W Sep 06 Wednesday	Introduction to Adv. Keyboard Harmony. Assign Repertoire List	
M Aug 11 Monday	Embellishment as a tool for inspiration and strength	
W Sep 13 Wednesday	Embellishment Skills: Pedal tones and thick textures	
M Sep 18 Monday	Embellishment review.	Repertoire List due
W Sep 20 Wednesday	Intro to Improvisation: Harmonic and melodic development	Playing Evaluation #1 Embellishment
M Sep 25 Monday	Improvisation: Expanding upon existing material. Theme and Variations	
W Sep 27 Wednesday	Improvisation: 12 Bar Blues, jazz scales	
M Oct 02 Monday	Intro to Modulation: Bolstering hymns in church services	Playing Evaluation #2 Improvisation
W Oct 04 Wednesday	Modulation: Tricks of the trade Transposing Hymns	
M Oct 09 Monday	Modulation Review Score Reading Intro; Learning new clefs	
W Oct 11 Wednesday	Score Reading: Choral and piano duo scores	Playing Evaluation #3 Modulation
M Oct 16 Monday	Score Reading: String Quartet, and orchestral scores.	Clef Reading Worksheet due
W Oct 18 Wednesday	Score Reading: Jazz Lead Sheet and Musical Theater Scores.	
M Oct 23 Monday	Review for Score Reading Playing Evaluation	

W Oct 25 Wednesday	Mid Semester Jam Session Score Reading Review	
M Oct 30 Monday	Introduction to Transcription: Learning the various types.	Playing Evaluation #4 Score Reading
W Nov 01 Wednesday	Transcription/Arrangement: The good, the bad, and the ugly.	
M Nov 06 Monday	Creating a Transcription: The first steps	
W Nov 08 Wednesday	Cadenzas: Improvisation meets virtuosity.	
M Nov 13 Monday	Cadenzas: Improvisatory Performances	
W Nov 15 Wednesday	Introduction to Playing by Ear: Listening for the essential.	
M Nov 20 Monday	Playing by Ear: Listening for the potential. How to embellish by ear.	Written Cadenza Due
W Nov 22 Wednesday	NO CLASS	
M Nov 27 Monday	Competition: Play that Tune!	
W Nov 29 Wednesday		Playing Evaluation #5: Playing by Ear
M Dec 04 Monday	Perfect Pitch: Can it be developed?	
W Dec 06 Wednesday	Work on Arrangement	
M Dec 11 Monday	Work on Arrangement	
W Dec 13 Wednesday	Presentation of arrangements to class members	Arrangement Due
M Dec 21	Final Playing Assessment 11:00am-2:00pm, C485	

University Policies

Honor Code

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Sexual Misconduct

As required by Title IX of the Education Amendments of 1972, the university prohibits sex discrimination against any participant in its education programs or activities. Title IX also prohibits sexual harassment-including sexual violence-committed by or against students, university employees, and visitors to campus. As outlined in university policy, sexual harassment, dating violence, domestic violence, sexual assault, and stalking are considered forms of "Sexual Misconduct" prohibited by the university.

University policy requires any university employee in a teaching, managerial, or supervisory role to report incidents of sexual misconduct that come to their attention through various forms including face-to-face conversation, a written class assignment or paper, class discussion, email, text, or social media post. If you encounter sexual misconduct, please contact the Title IX Coordinator at t9coordinator@byu.edu or 801-422-2130 or Ethics Point at <https://titleix.byu.edu/report> or 1-888-238-1062 (24-hours). Additional information about Title IX and resources available to you can be found at <http://titleix.byu.edu>.

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.

Faculty Development Plan

████ | ██████████
Professor of Piano Harris
Fine Arts Center Brigham
Young University

Overview

This faculty development plan is intended to outline my vision and objectives for becoming an integral part of this university. This plan includes six main parts. First, a self-assessment of my strengths, skills and competencies, interests, opportunities, and areas which I wish to develop. Second, a summary of my short-term and long-term goals in the areas of teaching, scholarship, and citizenship. This section will also outline the relationship of my goals to the department and university, resources needed to accomplish the goals outlined, and my current activities and accomplishments in achieving these goals.

I love being a piano teacher and the opportunity to work at BYU is a dream come true. This position is one that I do not take lightly and I feel an intense desire to instill in my students the same excitement and passion for music that I feel every day. Above all, I want to help these amazing sons and daughters of God cultivate their talents to the highest level possible. Only then can they truly live up to the BYU motto, "Enter to learn, go forth to serve."

Part I: Self-Assessment

1. Strengths:
 - a. I am a concert pianist with extensive performance skills as a soloist and collaborative musician. I am often in demand as a collaborative pianist, working with notable soloists and professional ensembles.
 - b. I have a thorough understanding of the various group piano teaching methodologies and keep up with the newest technologies being implemented around the country.
 - c. I am deeply interested in furthering the gospel through music, having written, composed, and performed original LDS works in local, regional, and international settings.
 - d. I am devoted to promoting myself and the university through the publication of articles, written music, and audio records of performances

2. Skills and Competencies:
 - a. I specialize in the early sonatas of Beethoven and the solo transcription literature of Frederic Chopin, on which I wrote my dissertation. I can apply my knowledge of these masterworks towards the instruction of my university students, perform them in concert, and publish recordings and articles.

- b. I have developed a high level of expertise in the technological advances in group piano learning, specifically the expansion of computer assisted technologies in the field of piano pedagogy.
- c. Having significant experience working with singers in the Broadway, Opera, and Classical genres, I offer a wealth of first-hand collaborative expertise to my students through private lessons and ensemble work.
- d. Having worked for several years in the Music and Cultural Arts division of The Church of Jesus Christ of Latter-day Saints—along with prominent LDS vocalists, actors, writers, and composers—I have significant experience and contacts within the LDS music industry. This provides a connection for me and my students to the professional music world here in Utah, either for performance opportunities or guest performers/lecturers.
- e. I have developed a passion and love for performing as an artist of faith, and enjoy working with students on how to promote faith and learning through the arts.

3. Research Interests

- a. Further study and performance of the solo piano transcription repertoire of Frederic Chopin.
- b. Study, performance, and recording of the great virtuoso solo piano transcription literature.
- c. Performing and recording the complete sonatas of Ludwig Van Beethoven.
- d. To help improve the validity of computer assisted learning programs such as Piano Marvel in group piano classes and private lessons.
- e. Infusion of LDS piano music into the mainstream classical arena.
- f. Research the presence of perfect pitch amongst university professors and students and how it may, or may not, impact their performance and ability to learn and memorize music.
- g. Correlation between the Spirit and the musical arts, specifically concerning music that accompanies film, theater, dance, and worship. Further research on how this music affects our students specifically in relation to students at other Universities who may not have such ready access to it.

4. Opportunities

- a. **Member**—BYU SoM Marketing and Research Committee, Music Teacher’s National Association, Utah Music Teachers Association, and Encore Music Teachers Association.
- b. **Judge**—Art City Music Academy Festival, Utah Valley University Piano Competition, and the Encore Music Teachers Association.
- c. **Solo Performance**—Freedom Festival Awards Gala, BYU President’s Dinner, Seminary and Institutes Annual Worldwide Broadcast, Classical 89 Radio Broadcasts, BYU Faculty Recitals.

- d. **Collaborative Performance**—Utah Lyric Opera Summer Festival (Don Giovanni, The Merry Widow, Opera in the Park) Utah Symphony Chorus, Utah Chamber Artists, BYU Faculty Recitals, internationally recognized soloists Jutta Puchhammer, Oystein Badsvikk, and Dallyn Bayles.
5. Areas I wish to Develop
- a. Perform more often at BYU with fellow faculty members, and travel abroad in solo and collaborative performance engagements. While my performances have brought me much success and notoriety for my professional work here in Utah, I want to expand my professional footprint throughout the world.
 - b. Increase the level of challenging material and expectations for my students, thereby raising the standard of excellence in my students and in myself as an educator and mentor.
 - c. More student involvement in experiential learning opportunities such as competitions, festivals, and study abroad opportunities.
 - d. Increase my abilities as a writer, enabling myself to flourish in the publication process. This includes articles in scholarly publications and musical compositions published by reputable music companies.
 - e. Expand my digital footprint on the web, specifically concerning video and audio content of performance and teaching.
 - f. Continue to reconstruct the group piano program at BYU to be one of the nation's most technologically and pedagogically advanced piano labs, allowing for BYU to be a leader in Group Piano studies.

Part II: Professional Goals and Proposed Action Plans:

The following is a summary of my professional goals and proposed action plans covering the next few years. These goals will serve as my guide for becoming a valued member of the department and for improving my own well-being as a working professional. It is my hope that by accomplishing these proposed action plans I will experience continued improvement and excellence in my chosen field.

Citizenship

1. Goal: Play an active role in the department
 - a. Attend all required meeting and recitals.
 - b. Peer review fellow faculty recitals
 - c. Serve on assigned committees and fulfill delegated responsibilities.
2. Goal: Strengthen the faith and success of my fellow faculty, staff, and students
 - a. Provide musical accompaniment to university events, donor functions, and outreach programs free of charge.
 - b. Perform for School of Music forums and university devotionals

3. Goal: Be available to students and fellow faculty
 - d. Hold regular office hours to visit with students and faculty
 - e. Leave my door open while not engaged in teaching or professional writing.
 - f. Answer emails promptly and efficiently (within 24 hours).
4. Goal: Collaborate with colleagues and students
 - g. Accompany student and faculty recitals
 - h. Assist and co-author research/ writing projects.
 - i. Offer to carpool with neighboring professors to promote congeniality.
5. Goal: Actively participate in outreach and service opportunities in my community
 - j. Provide free music training to those with music callings in my ward and stake.
 - k. Teach private students in preparation for BYU school of music auditions.

Scholarship

1. Goal: Travel abroad in the coming few years, performing as a collaborator and soloist.
 - a. This creative work will enhance my teaching abilities as the mastered repertoire and performance experience can be effectively taught to my students.
 - b. Upcoming concert tours will include performances in Florida, California, England, Germany, and Australia.
 - c. Teach masterclasses at neighboring universities in the US and abroad.
2. Goal: Publish articles in various areas of interest in top tier journals. Current and future projects are listed below.
 - a. *Reinventing Group Piano: Utilizing Online Music Software*
 - b. *The Solo Piano Transcription Repertoire of Frederic Chopin*
 - c. *Perfect Pitch: Professors vs. Students*
 - d. *How to Inspire Meaningful Worship as a Church Musician.*
 - e. *Improvisation: What Every Classical Pianist needs to Know*
3. Goal: Publish piano music in top tier music publishing companies, drawing national attention to me as a BYU pianist, composer, and educator. Current projects include:
 - a. Three Preludes for Piano, Op. 1
 - b. Trio for Piano, Bassoon, and Clarinet, Op. 2
 - c. Called to Gershwin: Classical Hymns Arrangements.
4. Goal: Release several CDs in connection with my professional playing and composing. Doing so provides solid evidence of my professional abilities and scholarship. Current and future projects include:
 - a. Op. 2: The Early Sonatas of Beethoven
 - b. The Solo Piano Transcriptions of Frederic Chopin
 - c. Called to Gershwin: Classical Hymn Arrangements.
5. Goal: Present research at a national conference of music learning.
 - a. Conferences for presentation include but are not limited to: MTNA National Conference, National Group Piano Pedagogy Forum, College Music Society National Conference.
 - b. I was a featured presenter at the Piano Marvel National Conference on July 15, 2017.

Teaching

1. Goal: Always teach with the Spirit as my guide
 - a. BYU's mission is to provide a spiritually strengthening education. When guided by the Spirit I can find help as an instructor to be clear and concise in my lectures and to better understand the needs of my students.
2. Goal: Guide my students in understanding of technique and performance practices
 - a. It is vital that a BYU teacher instruct and prepare students to enter the world with every tool they can obtain to become vital members of their chosen profession. I hope to be able to teach in such a way that my students gain the necessary tools to become not only better performers, but future teaching professionals.
 - b. Attend national conferences on piano pedagogy and technique to deepen my understanding and expertise. Observing and interacting with leading professionals in the field will provide me with fresh and engaging ideas for my own teaching.
3. Goal: Better connect with my students and help them connect with each other.
 - a. Using the example of the Savior and the prophets, I believe I can become not just an instructor, but a counselor and role model to my students. I hope to be someone they feel comfortable confiding in and to be able to guide them towards gospel centered solutions. This past year I was able to help one of my students manage her depression, rekindle her excitement for learning, and encourage her to follow her dream to serve in the mission field.
 - b. I hope to teach my students to turn to their peers for comfort and constructive criticism. By learning to do this they will develop humility in their talents and will be guided to share their talents freely with others.
4. Goal: Continually Improve
 - a. I will continue to improve upon my teaching techniques by learning from peers in my field. I will do this by attending guest lectures, seminars, and conferences to better understand the latest in teaching and performing techniques.
 - b. I will subscribe to music magazines and periodicals such as Clavier Companion, The Musical Times, and Keyboard Magazine. I hope this will help me and my students to be up to date on the latest of what is happening in the musical world.

Resources Needed

1. I will need the aid of university funds and grants to travel internationally for performance and research.
2. Funding to submit research papers to journals
3. I will also seek mentorship from some of the world's leading Beethoven and Chopin interpreters in preparation for my work on the Beethoven sonata cycle and Chopin transcription literature.

4. Funds to build my personal library of written and recorded music to help assist both me and my students in learning and researching music.

Activities and Accomplishments

Over the course of my first year as a BYU faculty member, I have collaborated with such groups as the Utah Chamber Artists, the Utah Symphony Chorus, The Fry String Quartet, and international renowned soloists such as Violist [REDACTED], Tubist [REDACTED], Metropolitan Opera Soprano [REDACTED], and Broadway sensation [REDACTED]. In July of 2017, I was the main presenter at the Piano Marvel National Conference speaking on the technological advancements we have made in the group piano program at BYU. I was also a BYU School of Music Exhibitor at the 2017 UMEA conference in Saint George, speaking with hundreds of high school musicians. My student [REDACTED] was also a 3rd place winner in the Salt Lake Piano Competition in June.

Scholarship Project Proposal

Scholarly Goals to be completed by February 2017:

- Perform in one solo recital and collaborate on two or more faculty recitals at BYU.
- Record and publish an audio CD of my upcoming performance of Beethoven's Op. 2 piano sonatas.
- Submit an article for publication. I am particularly interested in expanding upon my dissertation topic of the Solo Piano Transcriptions of Chopin. This project can also be later expanded to include a recital and audio CD.
- Compose at least one composition to be performed and published. My upcoming collaboration with colleagues [REDACTED] and [REDACTED] is the best venue to accomplish this goal.

Strategies for Scholarly Productivity

- As a piano faculty member, performing on my instrument is vital to my creative activities. I will dedicate 3-4 hours each day to practicing for recitals and concerts.
- Dedicate 30 minutes each day towards scholarly writing in a setting away from my office and phone (Harold B. Lee Library).
- Meet regularly with my mentor [REDACTED], colleagues, and graduate assistants to discuss my scholarly writing.
- Talk to a Peter Jutras of Clavier Companion and other potential editors about articles I am proposing to find out if the material is suitable for that audience.
- Submit a draft to the Faculty Editing Service for review and feedback.

Method for Evaluation

Keep a daily log of my scholarship activities, detailing length of writing/practicing and the material covered.