

Teaching Statement

Learning, regardless of subject, should facilitate a student's greater understanding of the world through the lens of the subject. Thus, I teach from a constructivist and experiential viewpoint in each of my courses, allowing students to draw connections from classroom and homework assignments, designed to foster metacognition and mastery of material.

My primary goals for students are to:

- Draw connections of theoretical knowledge in the practical application of real repertoire;
- Use existing knowledge to analyze new music presented to them;
- Accurately articulate and express ideas verbally and in written form;
- Cultivate a greater appreciation of music from less familiar genres and time periods; and
- Encourage self-reflection as a means of greater self- and subject understanding.

It is not enough to learn about a subject in a classroom: it must instead be experienced in visceral means. In working with students at Berklee College of Music, Cornish College of the Arts, and Manhattan School of Music, my main goal is for them to see music theory as a tool for composing or understanding the repertoire they are composing, or preparing for performance. If students understand the structure of a piece along with the pitch material's underpinnings, they will render more informed performances and gain deeper insight into the composer's intentions, and composers gain further control over their craft. Learning, especially in courses such as my counterpoint course and Music Fundamentals for Dancers, becomes experiential when students compose exercises together; they play, sing, and physically embody their creations, adjusting as they work to find the best solutions and alternative possibilities. Dance students chose composers to create short dance works that highlight the form of the piece, drawing connections between dance and music compositional components. In my counterpoint classes, students compose their own two voice motets, re-harmonize Bach chorale melodies, and bring in repertoire they are currently learning to engage with the material on a structural and theoretical level. At the end of the semester, my Tonal Harmony students use their skills to compose their own pieces using the concepts they learn in class. Whether a theme and variations or sonatina, students put their theoretical learning into practical application and share their compositions in a final performance.

I provide theory and orchestration exercises for my composition students to examine a wide variety of works, spanning genre and time period, and invite them to engage with my life as a professional musician through inviting them to come to rehearsals, performances and engage in research projects. As such, all of my composition students learn not only to compose through individualized assignments, but also effectively learn universal skills of organization, planning for long-term deadlines, and managing rehearsals. Similarly, in teaching Aural Skills, I use a wide variety of exercises and reading games to help the students gain insight into music from a visual and harmonic perspective. For instance, students will clap each time they see the notes D and G in a string quartet score. Not only are the students tasked with keeping time to themselves, they must learn to scan horizontally and vertically with their eyes, develop pitch relationships, and decipher relevant information while consciously remaining tacit for the rest. In sum, I seek to engage with real material through lived experience and metacognition, while simultaneously building necessary skills to foster a career in the arts.