Teaching Philosophy

My teaching philosophy is grounded in the belief that education equips students with tools to deepen their intellectual capacities and engage thoughtfully with complex ideas. As a scholar whose work spans music theory, musicology, cognition, and media studies, and as a classically trained cellist, I approach teaching as an opportunity to guide students toward informed inquiry, careful interpretation, and articulate expression. I encourage students to understand learning as an evolving practice shaped by analysis, reflection, and evidence-based argumentation. Across my teaching, I integrate interdisciplinary analytical frameworks, emphasize precision and clarity in musical and cultural analysis, connect intellectual inquiry to embodied artistic practice, and design student-centered learning environments that balance rigor with accessibility.

A central feature of my pedagogy is an interdisciplinary framework that reflects how music operates across historical, cultural, and media contexts. Drawing on my research in music theory and media studies, I introduce students to analytical tools from semiotics, philosophy, narrative theory, and structural analysis. In practice, this means pairing traditional score study with listening exercises, media excerpts, and guided discussion that demonstrate how different methods illuminate different aspects of musical meaning. I emphasize that no single analytical approach is exhaustive; rather, interpretive insight emerges through the deliberate application and comparison of multiple perspectives. This approach helps students develop intellectual flexibility and prepares them to evaluate arguments critically across disciplinary boundaries.

My training in music theory informs my commitment to cultivating precision in students' analytical work. I present analysis not as a descriptive exercise but as a mode of inquiry that asks how musical materials function within broader aesthetic, cultural, or narrative frameworks. To familiarize students with semiotic and ontological concepts, I introduce these ideas through scaffolded application rather than abstraction. Early assignments focus on guided listening and short analytical responses that ask students to connect musical details, such as gesture, harmony, texture, or timbre, to interpretive claims. As the semester progresses, students apply these concepts in comparative analyses, structured essays, or multimedia projects that pair sound with visual or narrative elements. This progression helps students move from observation to interpretation while learning how to support claims with evidence.

My experience as a performer shapes a pedagogical approach that treats artistic engagement as both intellectual and embodied. I encourage students to consider how sound is produced through physical action and how interpretive insight often arises from attention to gesture, phrasing, and expressive intention. In class, this may involve performance-based demonstrations, score-to-sound comparisons, or reflective discussion that connects analytical ideas to lived musical experience. By foregrounding the relationship between performance and analysis, I help students recognize that scholarship and practice are mutually reinforcing modes of understanding.

I maintain a student-centered learning environment structured around clear expectations, transparent assessment criteria, and assignments that progress in complexity. I design coursework that allows students to demonstrate understanding in multiple formats, including analytical writing, collaborative projects, presentations, and creative or multimedia work. This flexibility supports students with diverse backgrounds and learning styles while maintaining consistent academic standards. I provide structured guidance on foundational skills while

offering optional extensions for students who are prepared to engage with more advanced material, fostering an inclusive environment where all students can thrive.

Because students regularly engage with a wide range of media and cultural contexts, I incorporate contemporary examples from film, games, and digital platforms to demonstrate the relevance of analytical skills beyond the classroom. This practice helps students see how academic tools illuminate the music and media they already encounter, reinforcing the transferability of critical thinking skills. When students recognize the broader applicability of their learning, they approach coursework with greater confidence and purpose.

My goal as an educator is to equip students with the skills to think critically, independently, and reflectively. I aim to strengthen students' analytical abilities, research practices, and confidence in applying their learning beyond the classroom. Teaching, for me, is a collaborative and reflective endeavor, grounded in intellectual rigor, clarity of instruction, and a commitment to supporting students' academic and creative growth.