

Teaching Philosophy

As an educator, my goal is to cultivate a learning environment that is welcoming, rigorous, collaborative, and intellectually curious. Shinichi Suzuki's belief that every child has talent and can cultivate this talent has influenced my overall teaching philosophy, and I apply this mindset to my own students by meeting them where they are, honoring the diverse pathways that brought them to music, and helping them build purposeful, professional identities. Every student—regardless of background—deserves high-level instruction paired with individualized support that empowers them to reach their full potential.

My teaching integrates the development of advanced violin technique—bow efficiency, vibrato refinement, shifting agility, articulation choices, and virtuosic etudes—with deeper musicianship training, including stylistic awareness, score study, historical context, and personal musicality and expression.

For students preparing for auditions, competitions, or recitals, I create multi-week project maps that outline repertoire pacing, mental preparation strategies, mock auditions, and individualized performance goals. Furthermore, I value curiosity and believe that repertoire becomes most meaningful when it connects to a student's interests and long-term artistic goals. As someone who has delved deeply into historical performance, orchestral audition preparation, and chamber music, I understand and appreciate when a student has more specific or niche goals and interests. When a student expresses an interest in new music, baroque violin, orchestral leadership, or chamber music, I assign repertoire and studies that will directly support that pathway. For example, a student interested in early music might explore historical bowing

principles and ornamentation, or a student drawn to orchestral performance might prepare a set of standard excerpts and participate in mock audition.

Physical awareness and injury prevention are also central to my teaching. At the high school and college level especially, students are often juggling heavy practice schedules, ensemble commitments, and academic demands. For these reasons, I incorporate regular check-ins on tension, demonstrate mobility exercises, discuss practice efficiency, and assist students in finding equipment setups that best reduce strain. The goal is not only strong technique but sustainable, long-term musicianship and freedom of motion.

Community-building is also a foundational part of my studio. I incorporate studio classes where students perform for one another, workshop pieces and excerpts, and engage in collaborative problem-solving. These practices encourage reflective listening, strengthen communication skills, and foster a supportive culture where students learn as colleagues and friends, not competitors. Chamber music and shared recitals further enhance studio identity and shared artistic purpose.

Ultimately, my aim is to guide students toward becoming thoughtful, versatile, and self-aware artists. I want them to leave my studio not only with refined technical and musical skills but also with broader capabilities essential to the professional world: these include critical thinking, disciplined practice strategies, interpretive independence, adaptability, and leadership. Working with college-level musicians is a privilege, and I feel honored to support each student as they shape their own artistic voice and path.