

Teaching Philosophy:

As a harp teacher, my primary goals are to create an environment where my students feel supported, heard, and encouraged as a whole person. My students will know that their health and well-being is their first priority when studying with me. To achieve this, I aim to be well educated in performance anxiety and methods of reducing it, resources for mental and physical wellness, create performance opportunities, and encourage students to find and maintain balance with their musical and other pursuits. I will strive to be flexible to their needs while still encouraging progress in their musical and personal growth.

I will work with my students to achieve a healthy technique and approach to learning the harp. I emphasize building a relaxed and comfortable technique with my students through etudes and exercises that provide support to areas that need attention. For example, if playing scales fluidly is a challenge, we will work on breaking down the elements of a scale to learn the finger patterns and rebuild from there. By emphasizing technical proficiency, this ensures that as the student advances, they will be capable of handling the challenges as they come up with fewer technical challenges. I also draw attention to playing without pain and modifying things as needed to make sure the student is comfortable, playing with good posture, and avoiding injuries. When developing practice habits with my students, I help them to structure their practice time to make progress with the time that they have available and to find what is most effective towards their goals and improvement.

When it comes to learning music, I want my students to be challenged, but not overwhelmed. This would involve a structured approach to introducing new pieces. Repertoire education includes learning about the composer, the history surrounding when the piece was composed, any relevant details about the style of composition, and if there is anything specific to know about the piece itself. Depending on the age of the student, they may be expected to present their research on the piece to me, so we can both learn about the music they are working on together. With orchestral excerpts, students will learn how to score study, how to listen and assess recordings for reference, how to practice with recordings, how to mark parts effectively, and how to execute performance consistency.