

Ling-Teaching Statement

I believe that students learn through interacting with their peers and their instructors, receiving individual attention and feedback on their works, and applying concepts and methods learned to their analysis and creative works. In my teaching, I like to cultivate a supportive environment where students can feel safe making mistakes and trying out new things. I also like to implement interactive activities, so students can apply what they learned immediately to in-class activities.

Music Theory Courses

I served as an IOR in spring 2022, teaching Music 161, Introduction to Music Theory. In Music 161, my goal is to familiarize students with basic concepts and fundamentals such as clef and meter, key signatures, intervals, chords, basic Roman numeral analysis, and form. During class, I use exercises and other interactive skills to ensure students are constantly engaged and to ensure they have a chance to reflect on what they just learned in class. I also try to give students as much individual attention as possible.

Toward the end of the semester, I assigned students a portfolio project in which students needed to transcribe a song of their choice and compose a piece of music. While they were working on their project, I met with all the students individually at least twice to ensure that I could answer as many of their questions as possible and give them timely feedback on their work. I also implemented a peer review session into this project so that their partner could have a chance to comment on the practicality, as well as the aesthetics of their peer's work.

I also built in a listening and discussion leading component to my course. Each week, one student would propose a piece that the entire class (including me) listened to, and every Friday, for the last 15 minutes, the student would lead a discussion of the work they proposed and share with us what they found unique/interesting in it. This low-key and relatively informal presentation helped students synthesize concepts learned in the class and familiarized them with how to talk about music other than "it sounds cool." Furthermore, this component was rated by multiple students as their "favorite in class activities" as shown in **Appendix 1**.

Music Theory Labs

I had three semesters of experience teaching music theory labs (Music 261 Lab in fall 2019 and fall 2021, and Music 361 Lab in Spring 2020). In music theory labs, I aim to use the lab section as a tool to reinforce the concepts from the lecture through a combination of sight-singing, ear training, and keyboard exercises. When teaching lab, I focused on cultivating a supportive community where students could feel free to make mistakes. All my labs are very activity-oriented. During classes, I would frequently divide students into groups so we could sing canons and duets on the spot. I would often send students to the board so we could puzzle out a dictation together, and I would send students to the piano so they could play the keyboard exercises in front of the whole class.

This approach wouldn't work if students don't feel comfortable and supported in the class. To encourage this positive and supportive environment, I implemented group assignments in all three labs I taught, which asked students to practice together on a weekly basis. Students often forge a strong bond through practice together regularly. Since they already knew each other's skill levels, it made them more comfortable practicing in class with everyone else. Furthermore, when teaching lab, instead of taking a role of an instructor and simply giving students guidelines, I like to jump in and do all the practices with them. I would practice all the keyboard assignments with them and would walk them through each exercise on the piano with them before sending them to practice. I received very positive feedback on this approach, as shown in **Appendix 2**.

Composition Courses

I served as a TA for Introduction to Composition in Fall 2020, Counterpoint in Spring 2021, and Introduction to Electronic Music in Fall 2022. I played a significant instructional role in all three courses. I taught three modules in Introduction to Composition: writing for historical keyboards, writing for percussion, and writing for mixed ensembles. For modules I did not teach directly, I gave students comments on all of their compositions and am available to meet with them regularly if they have any questions. I recognized that everyone was writing their own music in the class. Therefore, I would need to take a case-by-case and highly individualized

approach in discussing everyone's work so that students' needs were met. I also recorded and edited all of their keyboard pieces for them, as well as two students' final projects.

My approach to Introduction to Electronic Music is similar. I made myself available to help students troubleshoot technical obstacles they encountered while working with recording samples both inside and outside the class, and later in the semester, I will teach two sessions on two topics of my choice. I aim to use these two sessions to open up further conversations on composers' individualized aesthetic decisions in today's music-making.

In Counterpoint, I led a 30 minutes "lab" session every week throughout the semester. During the weekly "lab" session, I bring in contrapuntal music of my choice, and I analyze the piece on the spot with students. I also led improvisation sessions in this class, where we improvise based on contrapuntal principles and make music together. Toward the end of the semester, we were able to improvise a fugue exposition on the spot with any given subject.

As an educator, I value interaction with students. I am available outside of the classroom; I care about individual students' artistic development and personal growth; and I value cultivating students' critical and analytical minds. In the future, I plan to continue implementing additional tools and approaches to further help my students and to meet their needs.