Throughout my 43 years of teaching at NYU, I have witnessed numerous changes both to our institution and among our students, and I believe my teaching has likewise evolved. There have always been certain bedrock goals: clarity of expression, an intention to introduce wide-ranging subject matter, and above all, a desire to create excitement and enthusiasm for the material at hand. Over time, I’ve focused more on our students as individuals: on the influences that shape their thinking, on understanding their initial skill sets and levels of expertise, and on what they hope to achieve, both long- and short-term. A particularly important objective in my courses is to create a relaxed class atmosphere in which thoughtful discussion can lead to unexpected breakthroughs in reasoning.

During my second four-year term as Director of Undergraduate Studies (2014-2018), I enlarged our music theory curriculum to include jazz studies and the study of nonwestern music in order to more effectively serve an increasingly diverse student cohort. I expanded the undergraduate honors program to embrace creative projects and ones related to music performance. Another innovation was to create a program by which music majors could receive subsidized applied music lessons from approved instructors throughout the city. Dean Georgina Dopico was particularly helpful in providing start-up resources for this now popular option, which has also become an important recruitment tool for the music major.

I have supervised numerous honors theses and mentored many students. Last year, a brilliant undergraduate, Luke Poeppel, a skilled pianist, composer and writer on music, produced a publishable essay as an honors thesis on an intricate work of the composer Arnold Schoenberg. Luke also decided, in the fall of his senior year, that he wanted to become an orchestral conductor. I mentored him in this realm with weekly lessons often stretching over two or more hours. He is now a fellowship student in a prestigious graduate conducting program at the Eastman School of Music.

I have tried to particularly help students in my areas of expertise: music composition, performance, and analysis. Five years ago, I created a course entitled *Performance and Analysis*, in which students could collaborate with one another both in playing music and analyzing the works they were performing. The class (which has tripled in enrollment since its inception), brings together two learning processes often thought of as disparate, but in reality, are surprisingly interconnected.

As the composer of two operas, I taught an introductory CORE course in Opera in 2018. Students seemed moved watching landmark video performances and avidly engaged in discussions with guest opera singers, stage directors and opera scholars. One student, new to the genre, yet thoroughly enamored by a video performance of
a world-famous soprano, spotted her in the audience at the Metropolitan Opera while on class assignment, and sought her out. The attached selfie accompanied her final paper.

In these ways, I have tried to bring the vast world of music into the classroom to my students’ best advantage.