

Diversity, Equity, and Inclusion Statement

My work as a scholar, composer, and educator is rooted in the belief that diversity is not an auxiliary consideration in the arts, but the foundation of a thriving and truthful musical culture. My research, teaching, and creative practice aim to challenge historical inequities in classical music, broaden access to representation in scholarship and performance, and create spaces where all students, regardless of gender, background, culture, or identity, see themselves reflected in the curriculum.

Research as Advocacy

My research centers on several interconnected areas: linear analysis, the history and advocacy of women composers, the liturgical function of music, and post-structuralist interpretations of musical meaning across cultures. I work to illuminate how musical traditions have excluded marginalized voices, particularly women, and I use research and composition as active tools for restoring visibility and agency.

My theory treatise, *Empowerment Through Linear Analysis: Preserving the Legacy of Women Composers Through Detailed Analysis* (2023), reframes a traditionally male-centered analytical methodology to elevate works by Francesca Caccini, Clara Schumann, and Taylor Swift. I developed new diagramming techniques that democratize the analytical process while highlighting the structural power of their music. By presenting this research at conferences including GAMuT (2024) and the College Music Society National Conference (2024), I aim to reshape academic conversations surrounding canon formation and open pathways for more equitable scholarship.

My Feminist Advocacy Through the Liturgy organ concerto (2025) further extends this mission by integrating themes from six women composers representing historical eras from Antiquity to Contemporary. Its premiere brought historically marginalized voices to the stage, using performance as an act of restorative musical justice.

Teaching Philosophy and Inclusive Pedagogy

As an educator, I prioritize accessibility, representation, and cultural context. I believe that students learn most deeply when they understand music in relation to identity, society, and lived experience. My courses incorporate repertoire by historically excluded composers, encourage multiple analytical methodologies, and center student voices in learning and creative inquiry.

I design classroom environments that foster intellectual curiosity while validating diverse perspectives. Whether analyzing Renaissance polyphony, exploring contemporary popular music, or addressing power dynamics in music history, I encourage students to ask critical questions about who is represented in the canon and who is missing. I intentionally build curriculum that integrates gender studies, ethnomusicology, and social context, reflecting my belief that music education must be relevant to the cultural realities students live in.

Creative Work and Community Engagement

My compositions function as advocacy in sound. Works such as *Ti Appartengo* (2024) and *The Seagull* (2022) deconstruct historical repertoire through contemporary techniques while exploring how meaning shifts across time and culture. Upcoming projects, including a feminist

opera adaptation of Antony and Cleopatra, continue this commitment to recontextualizing canonical works to surface new perspectives.

Beyond academia, I collaborate with musical communities to expand access and visibility. I have participated in the Music by Women Festival (2024), helped organize the upcoming Spotlight on Women Composers recital with the American Guild of Organists (February 7, 2026), and maintain public advocacy platforms through professional networks and performance venues.

Commitment to Ongoing Equity Work

Diversity, equity, and inclusion are not finite goals—they are sustained commitments requiring continual reflection and action. My advocacy focuses on transformation through art, research, and pedagogy rather than political declarations. I believe that elevating underrepresented voices through scholarship and performance is a powerful form of change.

In my future academic career, I will continue to:

- Expand the musical canon through inclusive research and curricula
- Support diverse student identities through mentorship and equitable classroom practices
- Promote interdisciplinary approaches that challenge historical hierarchies in music
- Use composition as a platform for cultural dialogue and social awareness

My overarching mission is to help shape a musical and academic culture where every voice is heard, valued, and empowered and that honors the past while building an inclusive future.