

TEACHING STATEMENT

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For me, teaching is the cultivation of independent artistic minds. My ultimate goal as a teacher is to help students grow to the point where they no longer need me — where they become self-sufficient musicians capable of thinking, deciding, and expressing with conviction and understanding.

One of the greatest obstacles in young musicians is when the fundamentals are not truly internalised. If notes, rhythm, and basic dynamic language are unstable, real music cannot begin. Equally limiting is when students treat playing the notes as the goal, rather than as a tool for expressing an idea. Music must always serve meaning. Sound without intention is empty, and one of my central roles as a teacher is to guide students toward discovering the purpose behind every phrase they play.

I am a demanding but precise teacher. I prefer clarity over emotional persuasion, and I present students with an honest and realistic picture of where they are and what must be done to move forward. Instead of false promises, I provide clear, actionable steps that lead to measurable progress. At the same time, I emphasise that my perspective is not an absolute truth, but one informed viewpoint among many, encouraging students to develop their own artistic judgement.

With unmotivated students, I begin with honesty. If a student does not truly wish to progress, we must first establish whether music is genuinely their path. When motivation is unclear or external, I work to find a meaningful and realistic goal that belongs to the student, not to external expectations. Once a clear direction is established, discipline becomes the driving force. I firmly believe discipline outweighs talent: exceptional talent without work leads nowhere, while consistent, structured effort almost always produces growth.

My teaching places strong emphasis on independence. A musician must eventually stand alone — intellectually, artistically, and technically. I aim to nurture individuals who are courageous, curious, and capable of justifying their musical decisions through understanding rather than imitation. Technique, in this sense, is not mechanical — it is a language that allows artistic thought to become sound.

I bring the perspective of an active performer into my teaching. I understand the realities of the concert stage, competition preparation, psychological resilience, and the long-term shaping of an artistic identity. I guide students not only toward performing well, but toward understanding what it means to communicate. To me, the performer is not the centre of attention, but a bridge between composer and audience. When ego disappears, music speaks most truthfully.

What brings me the greatest satisfaction as a teacher is witnessing transformation — when students begin to think independently, when they discover honesty in their expression, and when music becomes a space where they feel truly themselves. These moments cannot be measured by grades or awards, yet they represent the deepest success of education.

My long-term educational vision is simple: remain genuine, remain sincere, and help others discover the same truth in themselves through music.