



Contents

<i>About the Author</i>	xv
<i>Acknowledgments</i>	xvii
<i>Preface</i>	xix

Section I: Musical Goals

Chapter 1: Introduction	1
<i>Common Misconceptions of Private Teaching</i>	1
<i>Instructor Identity</i>	1
<i>Rote Versus Note Learning</i>	2
<i>Movement, Foot Tapping, and Beat Competency</i>	3
<i>Rhythm Notation and Time Signatures</i>	3
<i>Tonal Notation, Scales, Tonality, and Key Signatures</i>	4
<i>Practicing</i>	4
<i>Performance</i>	4
<i>Musicianship First Approach to Music Learning</i>	5
<i>Listen-Speak-Read-Write</i>	5
<i>Balance of Musicianship with Executive Skills</i>	6
<i>Planning, Curriculum, and Assessment in the Private Studio</i>	8
<i>Pacing of Lessons</i>	8
<i>Long Term Planning for Each Student</i>	8
<i>Keeping Track of Student Progress and Materials</i>	9
<i>Formal Assessment</i>	9
<i>Conclusion</i>	10
<i>Questions for Discussion</i>	10

Chapter 2: Movement	13
<i>Rudolf Laban</i>	14
<i>Flow Activities</i>	15
<i>Weight Activities</i>	16
<i>Movement Activities that Utilize Space</i>	18
<i>Macrobeat, Division, and Melodic Rhythm Movement Activities</i>	19
<i>Working with Older Students</i>	20
<i>Fine Motor Movement</i>	21
<i>Music Listening and Improvisation</i>	21
<i>Movement in Home Practice</i>	22
<i>Conclusion</i>	22
<i>Questions for Discussion</i>	23
Chapter 3: Rhythm and Rhythm Notation	25
<i>Rhythmic Ability</i>	25
<i>Elementary Students</i>	25
<i>Middle School Students</i>	27
<i>High School Students</i>	27
<i>Rhythm Counting Systems and Syllables</i>	28
<i>Kodály Rhythm Syllables</i>	29
<i>Gordon Rhythm Syllables</i>	31
<i>Takadimi Rhythm Syllables</i>	33
<i>Number Counting System</i>	34
<i>Word Association System</i>	36
<i>Time Signatures</i>	37
<i>Activities that Focus on Rhythm and Notation</i>	38
<i>Rhythm Improvisation and Composition</i>	38

<i>Conclusion</i>	40
<i>Questions for Discussion</i>	40
Chapter 4: Aural Skills and Tonal Notation	41
<i>Teaching Students to Sing</i>	41
<i>Rote Songs and Bass Lines</i>	
42	
<i>Resting Tone Activities</i>	44
<i>Call and Response – Singing and Playing</i>	45
<i>Solfege</i>	47
<i>Tonal Systems Other Than Solfege</i>	52
<i>The Transition to Notation</i>	53
<i>Teaching Scales and Key Signatures</i>	53
<i>Minor Scales</i>	54
<i>Solfege in Minor Keys</i>	55
<i>Tonal Improvisation and Composition</i>	57
<i>Aural Skills and Home Practice</i>	58
<i>Conclusion</i>	58
<i>Questions for Discussion</i>	58
Chapter 5: Musical	59
<i>Approaches to Teaching Musical Expression</i>	59
<i>Modeling</i>	59
<i>Movement</i>	60
<i>Singing</i>	61
<i>Listening</i>	61
<i>Verbal Instruction</i>	62
<i>Elements of Musical Expression</i>	63
<i>Tempo and Tempo Manipulation</i>	63

<i>Dynamics</i>	63
<i>Tone and Timbre</i>	64
<i>Articulation/Diction</i>	64
<i>Phrasing</i>	65
<i>Form</i>	65
<i>Text and/or Historical Context</i>	66
<i>Physical Presentation</i>	66
<i>Ensemble</i>	67
<i>Conclusion</i>	68
<i>Questions for Discussion</i>	68

Section II: Understanding the Learners

Chapter 6: Elementary Students	73
<i>Cognitive Considerations</i>	74
<i>Physical Considerations</i>	76
<i>Strength and Breathing</i>	76
<i>Height and Arm/Leg Length</i>	76
<i>Hand and Finger Size and Strength</i>	77
<i>Gender Differences in Motor Skills</i>	77
<i>Social and Emotional Considerations</i>	78
<i>Attention Span</i>	78
<i>Comfort in Talking with Adults</i>	78
<i>Giggling</i>	79
<i>Crying</i>	79
<i>Motivation</i>	79
<i>Suggestions for First Lessons</i>	80
<i>30-Minute Lesson Template</i>	81
<i>Suggestions for Practicing</i>	82
<i>Suggestions for Performance</i>	83

<i>Chamber Music Performance</i>	84
<i>Starting an Absolute Beginner</i>	84
<i>Conclusion</i>	85
<i>Questions for Discussion</i>	85
• <i>Familiar Tunes to Learn by Ear</i>	87
• <i>Beginning Band Practice Record</i>	88
Chapter 7: Middle School Students	91
<i>Cognitive Considerations</i>	91
<i>Sarcasm</i>	92
<i>Use of Metaphor and Imagery</i>	92
<i>Physical Considerations</i>	92
<i>Middle School Bodies</i>	93
<i>Fast Growth</i>	93
<i>Coordination, Strength, and Breathing</i>	94
<i>Social and Emotional Considerations</i>	94
<i>Communication with Adults</i>	95
<i>Interactions with Other Students</i>	96
<i>Social Media</i>	96
<i>Searching for Identity</i>	97
<i>Self-Esteem</i>	97
<i>Moodiness</i>	98
<i>Responsibility and Forgetfulness</i>	98
<i>Motivation for Middle Schoolers</i>	99
<i>Suggestions for First Lessons</i>	99
<i>45-Minute Lesson Template</i>	100
<i>Suggestions for Practicing</i>	102
<i>Suggestions for Performance</i>	103
<i>Switching Instruments in Middle School</i>	103

<i>Conclusion</i>	104
<i>Questions for Discussion</i>	104
• <i>6th Grade Band Practice Assignment</i>	106
• <i>7th and 8th Grade Band Practice Assignment</i>	109
Chapter 8: High School Students	113
<i>Cognitive Considerations</i>	114
<i>Content Knowledge and Vocabulary</i>	114
<i>Higher Levels of Critical Thinking</i>	114
<i>Social and Emotional Considerations</i>	115
<i>Relationships</i>	115
<i>Risk-Taking Behavior</i>	115
<i>Depression</i>	115
<i>Worry About What Others Think</i>	116
<i>Drama</i>	116
<i>Career Development</i>	117
<i>Motivation at High School Level</i>	117
<i>60-Minute Lesson Template</i>	118
<i>For the Student Pursuing Music</i>	118
<i>For the Student Not Pursuing Music</i>	119
<i>Beginners at High School Level</i>	120
<i>Suggestions for Practicing</i>	120
<i>Suggestions for Performance</i>	121
<i>Teaching Adults</i>	121
<i>Conclusion</i>	122
<i>Questions for Discussion</i>	122
• <i>Weekly Assignment</i>	124
• <i>Practice Journal</i>	125

Chapter 9: Teaching to Individual Differences	127
<i>Ethnic and Cultural Identity</i>	127
Student Names	127
Race and Ethnicity	127
Emergent Bilingual Students	128
Gender Identity	130
Sexual Identity	131
Students with Disabilities	131
Students Who are Intellectually and/or Musically Gifted	134
Conclusion	137
Questions for Discussion	137

Section III: Logistics of Studio Teaching

Chapter 10: Maintaining a Successful Studio	141
<i>Pacing in Lessons</i>	141
<i>Being Available to Students and Aware of Their Musical Work</i>	142
<i>Choosing Repertoire and Instructional Materials</i>	143
<i>Solo and Ensemble Festivals and Competitions</i>	144
Preparation	144
Scales and Arpeggios	145
Sight Reading	145
Chamber Music	146
Interpretation of Scores and Comments	147
Recitals	148
Other Studio Gatherings	148
Competition in the Studio	150
Conclusion	150

<i>Questions for Discussion</i>	150
• <i>NYSSMA Festival Evaluation Form – Voice</i>	152
• <i>NYSSMA Festival Evaluation Form – Brass & Woodwinds</i>	156
Chapter 11: Important Relationships	161
<i>Students</i>	161
<i>Parents</i>	165
<i>Other Private Lesson Teachers</i>	167
<i>School Music Teachers</i>	
168	
<i>Collaborative Pianists</i>	171
<i>Local Music Stores</i>	171
<i>Conclusion</i>	172
<i>Questions for Discussion</i>	172
Chapter 12: The Business of a Private Studio	173
<i>Advertising</i>	173
<i>Recruiting Students</i>	174
<i>Scheduling</i>	174
<i>Space for Teaching</i>	175
<i>Travel to Student Home or Apartment</i>	175
<i>Public Schools, Community Centers, Music Stores</i>	176
<i>Teaching on Secondary Instruments</i>	176
<i>Payment</i>	176
<i>Students with Financial Concerns</i>	177
<i>Balancing Private Teaching and a Performance Career</i>	177
<i>Sample Studio Policies Handbook</i>	178
<i>Conclusion</i>	188
<i>Questions for Discussion</i>	188

Section IV: Suggestions for Use of These Materials

Chapter 13: Teaching a Class on Private Lessons	191
<i>Course Syllabus</i>	192
<i>Suggested Class Interactions</i>	197
<i>Securing Private Lesson Students for the Class</i>	198
<i>Protocol for Interviewing Private Teachers</i>	202
<i>Using Video of Teaching for Reflection</i>	203
<i>Cases for Class Discussion and Role Playing</i>	203
<i>Conclusion</i>	204
References	205
Glossary	209