Voice Teacher Profile

Projects Workbook

MTNA Certification
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The MTNA Professional Certification Standards are the basis for the validation and evaluation of the contents of the Teacher Profile.

If you have <u>not</u> had three semesters or five quarters of collegiate-level music history classes, two years of collegiate-level music theory classes, a year of collegiate-level pedagogy or music education courses, and three years of collegiate-level private lessons on your instrument; or if it has been several years since you had these courses, you are strongly encouraged to consult the following resources <u>before</u> you begin your Teacher Profile projects:

- Study music history, theory and pedagogy texts. (See suggested texts in Project #2 in [What Will The Evaluators Be Looking For?](#))
- Do an Internet search for online courses.
- Study privately with a master teacher to improve your fundamental knowledge and your performance skill.

To help you gauge your overall readiness, please examine the requirements of the projects you will be completing, consult the study guide resources listed on our website and complete the Self-Assessment portion of *The Assessment Tools for the Independent Teacher* booklet also [found on the website](#).

Please note that the suggested preparations do not guarantee successful completion of the certification process. This preparation is foundational for the knowledge you will need to possess to begin the projects in the Teacher Profile.

Instructions For Submission Of The Teacher Profile Projects

- Once your application has been received and processed, you will receive an e-mail containing a link to a webpage that will allow you to upload all materials.
- Project #1, #2, the written parts of #3, #4 and #5 must be submitted as one document. Files may be Word (.doc or .docx), text (.txt) or .pdf. File name should be your name (i.e. JaneDoe.doc).
- Videos will be submitted according to the directions below, as well as under Project #3.
- Programs, brochures, promotional material, certificates and the like should be included in your electronic submission as scanned documents (.pdf or .jpg files are acceptable).
- Highlight/underline your name in programs and documents that are not related solely to you and your experiences.
- A list of references and resources used in the preparation of the materials and documents should be the last entry in the Certification Teacher Profile.
- Certification materials and documents must be related to the performance area in which certification application was made.
- Candidates may submit materials and documents that are currently being used in their studios/classrooms or documents/materials in various stages of development.
- Collaboration with colleagues is encouraged; however, all the materials prepared and submitted as a part of your Teacher Profile must be yours and yours alone. If a Certification Teacher Profile is identical to that of another candidate, both candidates may be subject to disqualification from the MTNA Certification process.

Submission of Videos
- Digital video files must be in one of the following formats: .mp4, .flv, .wmv, .mpeg and also will be uploaded. Please follow the directions detailed in Profile Project #3 when preparing files.
- Due to size of the video files, uploading can take in excess of 30 minutes depending upon your particular computer setting, Internet connection and the like. PLEASE BE PATIENT DURING THIS PROCESS.

 NOT FOLLOWING SUBMISSION INSTRUCTIONS MAY RESULT IN AN AUTOMATIC "DEFERRMENT."

Complete All Five Projects

Project #1 – Write Your Teaching Philosophy

Write your teaching philosophy (maximum 600 words for parts A and B combined).

A) A statement of your **Educational Goals** is required. Your educational goals can be defined as the most important things you want your students to learn to help them develop into competent musicians.

B) You must also write an essay on one additional topic from the following list:
1. Development of a healthy technique
2. Development of proficient musical skills
3. Development of artistic and expressive performance skills
4. Preferred age(s)/level(s) for introducing a student to formal music lessons and <u>why</u> you prefer these age(s)/level(s). If you choose preferred ages, select one of the following to discuss:

   Pre-school age, **OR**
   Average-age beginner, 7–8 year old, **OR**
   Older beginners and Adults
5. Discuss how you engage all learning modalities (visual, aural, kinesthetic and tactile) when teaching a student repertoire, theory, technique and so forth.

Project #2 – Analyze Four Teaching Songs

Analyze <u>each of the four teaching songs</u> (baroque, classical, romantic, contemporary) with questions A–F. Each question (A–F) should be answered with 150 (minimum) to 300 (maximum) words. (Songs will be provided upon application and payment of fee.)

A. When introducing this song, what would you discuss with the student about the historical era, the general characteristics of the vocal music of this era, the life of the composer, his or her compositional style, and the song itself (such as when, where and why it was written.) You may wish to consider such areas as notation, scores, accompaniments, pitch, vibrato, words and music, voice types and registers, ornamentation, rubato, tempo, and articulation.

B. When introducing this song, what major elements of theory would you discuss with a student? These elements could, for example, include such information as major key areas, cadence locations and types, important modulations, interesting accompaniments, the form of the song, etc. <u>Be sure to specify measure numbers and to which beat of the measure you are referring in your answers.</u>

C. Indicate at least **three** specific skills a student must possess to successfully sing this song.

D. Discuss how you would teach a historically and stylistically appropriate interpretation of this song. This could include such elements as the relation of melody and text harmony, rhythm, accompaniment, as well as such elements as the appropriate use of dynamics, phrasing, expression and ornamentation.

E. Discuss at least **four** potential reading and/or technical difficulties in this song and how you would help the student solve these problems.

F. Discuss where you would mark appropriate practice strategies and/or memory sections in this song.

Project #3 – Present Your Teaching

To prepare to fulfill this project:

• It is recommended that you regularly video record your lessons with this student for at least 4 weeks before you video record the first lesson for this project. This will help you and your student become accustomed to the presence of the recorder and will ensure the camera is placed at the best angle for viewing and hearing the lesson (a separate microphone is recommended). Reviewing the recordings will give you excellent feedback on your teaching approach before you submit the video.

• If you do not own a video recording device in good working order, we recommend that you contact colleagues or the families of your students to borrow one for this project.

• Be sure to place the camera where the viewer can see the student's body and the face of both the student and teacher. The music does not need to be shown in the video. A parent or student assistant might be helpful during the recording sessions.

• It is recommended that you refer to these articles on the MTNA Certification website, which address successful video recording in the studio. If you are not comfortable with editing the recordings, you may simply start and stop the camera for the required segment of the lesson.

• Your student or his or her parent/guardian must sign the Authorization and Release form to submit with this project.

• Digital video files must be one of the following file formats: .mp4, .flv, .wmv. Only these formats are acceptable.

1. Three lessons video recorded with the same student.

A. Video record one 20–30-minute lesson that includes the early stage of teaching of a new song from standard teaching literature (for example, one of the *24 Italian Songs and Arias of the 17th and 18th Centuries* or a folksong or spiritual) along with vocalises and exercises, theory and any other elements you wish to include in a well-rounded lesson. Teacher modeling of

musical and/or technical points is strongly encouraged. **NAME THIS VIDEO TPP31A.**

 i. The newly introduced song must not exceed 5 minutes when sung as a finished performance. If the song is longer than 5 minutes, only present a section of the work that does not exceed 5 minutes of finished singing time.

B. In a later lesson, video record a 15-minute (maximum) lesson segment with the same student further into the process of working on the song presented in the first 30-minute lesson (for example, a folksong). If time permits, include any other lesson elements that you would use. **NAME THIS VIDEO TPP31B.**

C. In the final lesson of this series, video record a 15-minute (maximum) excerpt with the same student finishing and polishing the same song presented in the first lesson (for example, a folksong). If time permits, include any other lesson elements that you would use. **NAME THIS VIDEO TPP31C.**

2. Supporting written materials:

A. Each video-recorded lesson must be accompanied by a written outline or synopsis of what was covered in the recorded portion of the lesson, including an itemized list of any materials used in the recorded portion of the lesson, such as:

 i. Method books and/or repertoire

 ii. Theory books

 iii. Vocalises and exercises

 iv. Ear-training and sight-reading materials

B. Each lesson must be evaluated by the teacher after viewing the recording (300 words maximum per evaluation). *The evaluation must address at least three questions from the list below:*

 i. How was the pacing of the lesson? *Was it appropriate for the student? Too fast? Too slow? Inconsistent?*

 ii. How did I diagnose underlying causes of problems with rhythm, notes, intonation, musicianship and so on? *Did I quickly, eventually, or never discover the root of the problem?*

 iii. How well did I help the student overcome musical problems by breaking down the level of difficulty? *Did I immediately, eventually, or never reduce to an appropriate level of difficulty*?

 iv. How well did I communicate verbally and non-verbally? *Was communication generally on-task and contributing to a positive lesson*

environment? Generally pleasant but often off-task? Sometimes tense and contributing to a negative lesson environment? Solely a critique of the singing?

v. What was my teaching style? *I generally provided answers and instructions that the student carried out; I encouraged student participation in problem solving; I used questioning techniques that led the student to solutions.*

vi. How did I prepare the student to practice? *The student clearly understood the assignment and was well-prepared to execute appropriate strategies for practicing; the student clearly understood the assignment but was not prepared to execute appropriate strategies for practicing; the student did not clearly understand the assignment.*

vii. How well-prepared was I for the lesson? *Well-prepared and presented appropriate concepts in a creative and effective manner? Well-prepared but presented more information than was needed for understanding the concept? Well-prepared but the student did not understand the concept? Not thoroughly prepared in some aspects.*

C. Discuss this student's learning modality and how you adapt your teaching approach to meet his or her modality when teaching repertoire, theory, technique and the like. (300 word maximum). It is recommended that prior to answering this question you refer to the following web sites:

- Garcia, Susanna. (2002, January 1). Learning styles and piano teaching. *Piano Pedagogy Forum, 5*(1). Retrieved December 21, 2009, from www.mtna.org/media/58356/Garcia Article.pdf

- Bachus, N., & Torkelson, S. (2008, Spring). How would you teach the same piece of music to students with different learning styles? *Clavier Companion, 19*(2). Retrieved December 21, 2009, from www.claviercompanion.com

D. List your goals for this student (maximum of 300 words for all of 2D) for the next 14 to 16 weeks in:

i. Repertoire: What repertoire or songs would I like the student to sing by the end of the next 14 to 16 weeks?

ii. Theory: What theory will the student need to have learned to support that repertoire?

iii. Technique: What exercises and vocalises will help the student sing that repertoire?

When articulating your goals in these three areas, you should consider these questions: *Where is the student now? Where do I want the student to be in*

14 to 16 weeks? What materials and techniques will I use to accomplish these goals?

    E. Document how you assess the outcomes of your teaching by submitting <u>three of the five following options</u> (these can include but are not limited to the student in the recorded lesson segments):

        i. Three to five student adjudication sheets from activities such as Guild, Federation, NATS auditions, festivals and the like.

        ii. Three to five State theory exams, performance class critiques and the like.

        iii. Audio and/or video recordings of two or three students performing along with printed programs.

        iv. Five written progress reports you have given to the parents of your students.

        v. An outline of how you conduct a student/parent evaluative conference (300 word maximum).

3. Teacher performance:

    A. Video record yourself performing a piece(s) that demonstrates both your technical and musical ability. The songs should be at least late-intermediate level repertoire, such as the songs in Joan Frey Boytim's "Second Book of Solos" (published by Hal Leonard Corp.). One of your songs must be sung in a foreign language.

    B. The performance should be between five and ten minutes and does not have to be memorized. **NAME THIS VIDEO TPP33A.**

Project #4 – Share Information About Your Teaching Environment

1. Describe how you encourage a positive teaching environment in your studio (150 minimum to 300 maximum words).

2. Show at least three resources you use to promote this positive learning environment. These may include:

    Photographs and/or video recordings of:
- Studios or classrooms
- Acoustic and/or electronic instruments
- Computers and software
- Audio/video recording equipment
- Practice/incentive charts
- Games and artwork
- Other evidence that would demonstrate a positive teaching environment

3. Describe how you use the resources you documented in number 2 (50 minimum to 100 maximum words for each of the three resources).

Project #5 – Discuss Your Studio Policies and Business Ethics

1. Ethical business practices include dealing with students in the studio or classroom, family members and professional colleagues(see MTNA Code of Ethics).

   Category 1: DEALING WITH STUDENTS IN THE STUDIO (Choose 1)
   • Over a four-week period a student makes excuses for poor lesson preparation and makes promises for improvement, but nothing of significance changes.
   • The student is involved in too many activities and does not meet your practice requirements.

   Category 2: DEALING WITH COLLEAGUES (Choose 1)
   • The school ensemble director wants your student to prepare a solo for a school concert, but the assigned selection is too difficult.
   • A student of another teacher in the community calls you for an interview and wishes to transfer because he/she dislikes the repertoire being studied with the current teacher.

   Category 3: DEALING WITH PARENTS (Choose 1)
   • Family members want their child to audition for every talent contest, festival, and competition available.
   • A student is studying a second performance area with another music teacher and the parent tells the student he/she must make a choice between the two performance areas so as not to divide limited practice time.

2. Competent teachers establish professional financial and business policies. Provide the following materials:

   A. A statement of studio/classroom policies, including information on fee structures and payment plans (actual fees do <u>not</u> need to be included).

   B. A list of questions and activities for an interview/audition with a beginning student and family members **and** a transfer student and family members.

   C. A typed hypothetical annual budget for an average studio/classroom indicating anticipated income and expenses. If the candidate is a salaried music teacher or college/university pedagogy student teacher (rather than an independent studio teacher), prepare a <u>prototype</u> budget for the studio/classroom.