

MTNA

MUSIC TEACHERS NATIONAL ASSOCIATION

ASSESSMENT TOOLS

for the Independent Music Teacher



MUSIC TEACHERS NATIONAL ASSOCIATION

SELF-ASSESSMENT TOOLS for the Independent Music Teacher

Striving to provide music teachers with resources to help them do their jobs better and more efficiently, Music Teachers National Association presents *Assessment Tools for the Independent Music Teacher*.

This three-part evaluation process is designed to aid studio teachers with assessing the many aspects of their work.

Self-Assessment Toolpage 1

This tool asks teachers to assess themselves in four basic areas: Teacher Assessment, Studio Environment Assessment, Lesson Assessment and Curriculum Assessment.

Peer Assessment Toolpage 7

Similar to the Self-Assessment Tool, this section is designed for a colleague to evaluate the teacher's instruction of two or three students.

Client Assessment Tool.....page 11

This one-page questionnaire provides an opportunity for students or families to evaluate the teacher.

MTNA SELF-ASSESSMENT TOOL for the Independent Music Teacher

MTNA offers this assessment tool to provide music teachers with an instrument to evaluate their teaching. An individual teacher, either in an independent studio or in a college studio, could utilize the self-assessment tool. The rating scale ranges from 1= needs improvement to 5=satisfactory.

I. TEACHER ASSESSMENT

Needs Improvement ← → Satisfactory

- | | |
|---|-----------|
| A. Am I pursuing personal growth in my teaching? | |
| 1. Spending time with the music to discover new literature and understand style. | 1 2 3 4 5 |
| 2. Continuing to practice and perform myself. | 1 2 3 4 5 |
| 3. Discovering further technical approaches and theories. | 1 2 3 4 5 |
| 4. Reading books and articles. | 1 2 3 4 5 |
| 5. Attending classes and workshops. | 1 2 3 4 5 |
| 6. Attending concerts. | 1 2 3 4 5 |
| 7. Listening to recordings. | 1 2 3 4 5 |
| 8. Actively participating in music associations. | 1 2 3 4 5 |
| B. Is my business plan well thought out and successful? | |
| 1. How would I rate my relationships with: | |
| Parents? | 1 2 3 4 5 |
| Students? | 1 2 3 4 5 |
| Other teachers? | 1 2 3 4 5 |
| 2. Is my studio inclusive of students and families from varied backgrounds, cultures and capabilities? | 1 2 3 4 5 |
| 3. Have I devised policies that allow me to be flexible while upholding my business needs? | 1 2 3 4 5 |
| 4. Do I have a clear studio policy statement? | 1 2 3 4 5 |
| 5. Have I inquired about standard business procedures in my locale? | 1 2 3 4 5 |
| 6. Are my rates current and representative of my education and experience and appropriate to the area in which I teach? | 1 2 3 4 5 |
| 7. Are my lessons on time and free from distractions? | 1 2 3 4 5 |
| C. Am I presenting myself well? | |
| 1. Have I thought through and expressed a philosophy about the study of music? | 1 2 3 4 5 |
| 2. Am I planning ahead to present well thought out lessons and activities? | 1 2 3 4 5 |
| 3. Am I watchful for the natural physical and mental changes in my students and responding to them? | 1 2 3 4 5 |
| 4. Do I show honest enthusiasm/excitement about the music, about the student's learning process and about the student personally? | 1 2 3 4 5 |
| 5. Am I providing a good role model by my continued education and involvement in musical activities? | 1 2 3 4 5 |
| 6. Do I listen and respond to student or parental concerns about business or the learning process? | 1 2 3 4 5 |
| 7. Is my attitude positive and inspirational? | 1 2 3 4 5 |
| 8. Am I creative? | 1 2 3 4 5 |
| 9. Do I look my best? | 1 2 3 4 5 |
| D. Have I provided the "triangle" approach where appropriate? | |
| 1. Do I communicate well with parents—report cards, parent/teacher conferences, telephone calls, letters? | 1 2 3 4 5 |
| 2. Do I inform parents about the necessity for their involvement in setting a regular time for practice? | 1 2 3 4 5 |
| 3. Do I encourage parents to help the child practice? | 1 2 3 4 5 |
| 4. Do I inform parents of the appropriate physical setting at home? | 1 2 3 4 5 |

E. Am I doing my part in promoting music in my community?

- | | | | | | |
|---|---|---|---|---|---|
| 1. Do I plan programs for community attendance? | 1 | 2 | 3 | 4 | 5 |
| 2. Am I attending as many musical events as possible? | 1 | 2 | 3 | 4 | 5 |
| 3. Am I informing my students and families of these programs? | 1 | 2 | 3 | 4 | 5 |

II. STUDIO ENVIRONMENT ASSESSMENT

A. Do I keep my studio running in an organized and professional manner?

- | | | |
|---|-----|----|
| 1. Studio Brochure | yes | no |
| 2. Studio Business Card | yes | no |
| 3. Phone/Answering Service | yes | no |
| 4. Parent/Student Information Sheet | yes | no |
| 5. Lesson/Class Offerings Information Sheet | yes | no |
| 6. Fee Schedule | yes | no |
| 7. Parent Policies | yes | no |
| 8. Student Policies | yes | no |
| 9. Practice Policies | yes | no |
| 10. Discipline Policies | yes | no |
| 11. Payment Policies | yes | no |
| 12. Parent/Student Contract | yes | no |
| 13. Studio Calendar | yes | no |
| 14. Studio Website | yes | no |
| 15. Billing System | yes | no |
| 16. Studio Budget | yes | no |
| 17. Filing/Record Keeping | yes | no |
| 18. Tax Software/Accountant | yes | no |
| 19. Studio Insurance (MTNA) | yes | no |
| 20. Studio Credit Line (MTNA MasterCard) | yes | no |
| 21. Relationship with Music Dealer (Local and Online) | yes | no |
| 22. Waiting/Referral List | yes | no |
| 23. Professional Contacts/Organizations | yes | no |

B. Use of instruments

- | | | | | | |
|--|---|---|---|---|---|
| 1. Maintain instruments | 1 | 2 | 3 | 4 | 5 |
| 2. Teach students to understand the instrument | 1 | 2 | 3 | 4 | 5 |
| 3. Use digital instruments | 1 | 2 | 3 | 4 | 5 |

C. Do I provide computers and technology in an instructive and educational manner?

- | | | |
|--|-----|----|
| 1. Internet Access | yes | no |
| 2. Internet Filters | yes | no |
| 3. Internet Usage Guidelines | yes | no |
| 4. Theory Software/Websites | yes | no |
| 5. Ear-training Software/Websites | yes | no |
| 6. Rhythm Software/Websites | yes | no |
| 7. Music History Software/Websites | yes | no |
| 8. Performance Software | yes | no |
| 9. CD/MIDI Accompaniments | yes | no |
| 10. Piano Interest Software/Websites | yes | no |
| 11. E-mail/HTML/Phone/WebCam Check-ups | yes | no |
| 12. Digital/VHS Cameras and Playback Equipment | yes | no |
| 13. Tape/Digital Audio Recorders | yes | no |
| 14. Personal Digital Assistant | yes | no |
| 15. Other Non-Technological Educational Aids (Games, etc.) | yes | no |

- D. Do I provide an organized framework for student performances?
- | | | |
|---|-----|----|
| 1. Performance Classes | yes | no |
| 2. Studio Recitals | yes | no |
| 3. Secured Recital Venue | yes | no |
| 4. Outside-of-Studio Performance Opportunities | yes | no |
| 5. Local/State Performance Festivals/Competitions | yes | no |
| 6. Requirements and Fees | yes | no |
- E. Do I keep my students/parents informed of progress?
- | | | |
|---------------------------------|-----|----|
| 1. Monthly Progress Reports | yes | no |
| 2. Mid-Term Progress Reports | yes | no |
| 3. End-of-Term Progress Reports | yes | no |
| 4. Yearly Progress Reports | yes | no |

III. LESSON ASSESSMENT

- A. Is time spent on the following activities?
- | | | | | | |
|---|---|---|---|---|---|
| 1. Greeting—catch up on week | 1 | 2 | 3 | 4 | 5 |
| 2. Technique—rote drills | 1 | 2 | 3 | 4 | 5 |
| 3. Sight Reading | 1 | 2 | 3 | 4 | 5 |
| 4. Repertoire—existing assignments | 1 | 2 | 3 | 4 | 5 |
| 5. Repertoire—new assignments | 1 | 2 | 3 | 4 | 5 |
| 6. Memorized Pieces | 1 | 2 | 3 | 4 | 5 |
| 7. Theory | 1 | 2 | 3 | 4 | 5 |
| 8. Ear Training | 1 | 2 | 3 | 4 | 5 |
| 9. Creative Activities (Improvisation, Composition) | 1 | 2 | 3 | 4 | 5 |
| 10. Ensemble Playing | 1 | 2 | 3 | 4 | 5 |
- B. Do I structure the lesson so activities are prioritized according to the student’s needs?
- | | | | | | |
|--|---|---|---|---|---|
| 1. Do I provide an adequate length of lesson to cover the necessary activities? | 1 | 2 | 3 | 4 | 5 |
| 2. Do I have certain activities that should be included in every lesson? | 1 | 2 | 3 | 4 | 5 |
| 3. Do I try to cover each activity every week? | 1 | 2 | 3 | 4 | 5 |
| 4. Do I alternate lesson coverage depending on importance of activities? | 1 | 2 | 3 | 4 | 5 |
| 5. Do I enlist the student’s help in planning the lesson? | 1 | 2 | 3 | 4 | 5 |
| a. Do I ask what needs he/she thinks should be predominant for the lesson? | 1 | 2 | 3 | 4 | 5 |
| b. Do I ask if he/she had trouble with any particular assignment? | 1 | 2 | 3 | 4 | 5 |
| 6. Does the student help plan each lesson and practice assignment for that week? | 1 | 2 | 3 | 4 | 5 |
| 7. Do I help the student determine if the amount of assignment for the week will fit into his/her scheduled amount of practice time? | 1 | 2 | 3 | 4 | 5 |
| 8. Am I able to keep a comprehensive approach to the lesson, even if I spend a lot of time on an important explanation or exploration? | 1 | 2 | 3 | 4 | 5 |
| 9. Do I offer group lessons or summer activities to accomplish activities not covered in the individual lesson? | 1 | 2 | 3 | 4 | 5 |
- C. Is my teaching style working well with their learning style?
- | | | | | | |
|---|---|---|---|---|---|
| 1. Is the learning atmosphere one of partnership, discovering together? | 1 | 2 | 3 | 4 | 5 |
| 2. Do I ask questions? | 1 | 2 | 3 | 4 | 5 |
| 3. Do I listen? | 1 | 2 | 3 | 4 | 5 |
| 4. Do I talk more than I should, over explain? | 1 | 2 | 3 | 4 | 5 |
| 5. Do I encourage camaraderie with their fellow musicians? | 1 | 2 | 3 | 4 | 5 |
- D. Have I given my students the chance to demonstrate what they have accomplished since their last lesson?
- | | | | | | |
|---|---|---|---|---|---|
| 1. Do they play what they’ve practiced without excessive interruptions? | 1 | 2 | 3 | 4 | 5 |
| 2. Do they articulate how they worked through any difficulties in their practice? | 1 | 2 | 3 | 4 | 5 |
| 3. Do they have a second chance to play through a piece if it didn’t go well? | 1 | 2 | 3 | 4 | 5 |

1 SELF-ASSESSMENT TOOL

- E. Have I stimulated my students to think for themselves?
1. Do I enable the student to discover and experiment with solutions to problems? 1 2 3 4 5
 2. Do I allow the student to make comments and respond to questions comfortably? 1 2 3 4 5
 3. Do I give the student encouragement when he/she attempts to make an independent decision? 1 2 3 4 5
 4. Do I build upon the student's responses? 1 2 3 4 5
- F. Have I imparted some new information?
1. Does the student leave the lesson with a new way of approaching an ongoing piece? 1 2 3 4 5
 2. Does the student leave the lesson with a new musical/technical concept that builds upon what the student already knows? 1 2 3 4 5
 3. Does the student leave the lesson with additional practicing suggestions? 1 2 3 4 5
 4. Does the student leave the lesson eager to return to the piano to try out what he/she has just learned? 1 2 3 4 5
- G. Have I provided a non-threatening environment that motivates and encourages productivity, independence and self-esteem?
1. Does the student feel supported and encouraged by me? 1 2 3 4 5
 2. Can the student make an error and experiment without fear of humiliation? 1 2 3 4 5
 3. Can the student accept feedback without the need for defensiveness? 1 2 3 4 5
 4. Does the student have fun and enjoy the lesson? 1 2 3 4 5
 5. Does the student find his/her effort honestly rewarded? 1 2 3 4 5
- H. Have I thought through the best way to communicate an idea: appropriateness, priority, awareness of student's learning style, question or statement responses, pacing, clarity, nonverbal communication, use of imagery?
1. Does the student clearly grasp an idea? 1 2 3 4 5
 2. Can the student put it into use fairly quickly? 1 2 3 4 5
 3. Can the student transfer the idea to similar but different situations? 1 2 3 4 5
- I. Have I provided my students with the learning tools to be independent?
1. Do I teach concepts rather than simply providing the necessary information—i.e., exploring fingering concepts as opposed to writing in the fingering? 1 2 3 4 5
 2. Does the student experience efficient and beneficial approaches to practicing? 1 2 3 4 5
 3. Do I give the student the opportunity to make independent decisions during lessons? 1 2 3 4 5
- J. Have I sent my student home with a clear understanding of how best to utilize his/her practice time?
1. Do I demonstrate, if appropriate, the specific musical/technical concepts so students can go home remembering the proper sound and gesture? 1 2 3 4 5
 2. Do I have the student try out a new idea several times, in different contexts, to ensure he/she understands and can do it independently? 1 2 3 4 5
 3. Do I have the student periodically practice within the lesson to ensure he/she knows what to do at home? 1 2 3 4 5
 4. Do I review what was accomplished in the lesson to reinforce important details that need to be included in the coming week's practice? 1 2 3 4 5

IV. CURRICULUM ASSESSMENT

Do I thoughtfully plan out each student’s personal curriculum to include the elements of sight playing, repertoire, technique, theory, keyboard musicianship, ensembles, ear training and creative work?

- A. Are concepts transferred to different activities to unify the lesson?
 - 1. Do I have a conceptual focus on musical elements and apply the learned concept to other music? 1 2 3 4 5
 - 2. Do I overlap new concepts with information already grasped? 1 2 3 4 5
 - 3. Do I allow the student to apply one concept before requiring others to be perfected? 1 2 3 4 5
 - 4. Do I prepare the student for success by limiting the conditions for playing to focus on a concept? 1 2 3 4 5
 - 5. Do I use a variety of functional skills to reinforce music concepts? 1 2 3 4 5
 - 6. Do I use movement, singing and imagery to help the student understand concepts? 1 2 3 4 5

- B. Have I encouraged a healthy approach to the instrument?
 - 1. Do I carefully prepare each new technical development encountered in the repertoire? 1 2 3 4 5
 - 2. Do I help the student understand how tone is produced in the instrument? 1 2 3 4 5
 - 3. Do I monitor tension and a relaxed use of the whole body? 1 2 3 4 5
 - 4. Do I consistently teach scales? 1 2 3 4 5
 - 5. Do I find ways such as etudes to develop technique beyond scale playing? 1 2 3 4 5

- C. Sight playing:
 - 1. Is beginning note reading on the staff consistently structured and monitored? 1 2 3 4 5
 - 2. Is beginning rhythmic reading reinforced with large body movement, clapping and verbalization (counting out loud)? 1 2 3 4 5
 - 3. Am I structuring sight-playing experiences for all my students? 1 2 3 4 5
 - 4. Am I aware of sight-playing materials for elementary, intermediate and advanced students? 1 2 3 4 5

- D. Repertoire:
 - 1. Am I incorporating a balance of new and review repertoire? 1 2 3 4 5
 - 2. Do I carefully monitor the level of music assigned, so my students are challenged yet can move on to new repertoire in a reasonable amount of time? 1 2 3 4 5
 - 3. At the elementary level, are my students studying a variety of styles: legato/staccato, melodic/chordal, rhythmic/lyrical? 1 2 3 4 5
 - 4. At the intermediate level, are my students studying repertoire that will prepare them technically for the more advanced repertoire of the baroque, classical, romantic and contemporary style periods? 1 2 3 4 5
 - 5. At the intermediate level, are my students beginning to study easier baroque, classical, romantic and contemporary repertoire? 1 2 3 4 5
 - 6. Do my students understand the different performance practices associated with the baroque, classical, romantic and contemporary style periods? 1 2 3 4 5
 - 7. Do my advanced students consistently study music from the four style periods? 1 2 3 4 5
 - 8. Do I include “fun” or popular music for my students to study? 1 2 3 4 5
 - 9. Do I include jazz or jazz styled repertoire for my students to study? 1 2 3 4 5
 - 10. Am I always working for phrase understanding and musical development when teaching repertoire? 1 2 3 4 5
 - 11. Do I stay current with new methods, new supplementary materials and new repertoire collections? 1 2 3 4 5
 - 12. Do my students have ample performing experiences, both informal and formal? 1 2 3 4 5
 - 13. Do I encourage my students to share their music making with family, friends and the community? 1 2 3 4 5

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E. Theory:

1. Are my students consistently studying a structured system of theory, so they understand the music they are playing? 1 2 3 4 5
2. Have I considered the many formats available for studying theory: books, computer software, programs on the Internet? 1 2 3 4 5

F. Keyboard musicianship:

1. Do I incorporate harmonization skills at the elementary through advanced levels? 1 2 3 4 5
2. Do I teach transposition at the elementary through advanced levels? 1 2 3 4 5

G. Ensemble:

1. Do I consistently have each student studying and experiencing some type of ensemble repertoire? 1 2 3 4 5
2. Have I considered teaching duets, either teacher-student duets or student-student duets? 1 2 3 4 5
3. Have I considered having my students perform trios (three at one piano)? 1 2 3 4 5
4. Have I considered having my students study two-piano works, concertos or quartets (8 hands, 2 pianos)? 1 2 3 4 5
5. Have I considered having my students perform keyboard ensembles? 1 2 3 4 5
6. Do I utilize accompaniment disks and CDs as another ensemble experience for my students? 1 2 3 4 5
7. Do I encourage my students to seek collaborative experiences with other musicians to perform chamber music? 1 2 3 4 5
8. Do I encourage my students to accompany soloists and choirs in their community and school? 1 2 3 4 5

H. Ear training:

1. Do I consistently teach a structured ear-training program to all levels of students? 1 2 3 4 5

I. Creative activities:

1. Do I consistently structure some type of creative activity for each student? 1 2 3 4 5
2. Do I regularly teach a program of improvisation? 1 2 3 4 5
3. Do I have my students consistently compose or create their own pieces? 1 2 3 4 5
4. Do I stay current with materials specifically designed for improvisation or composition? 1 2 3 4 5

J. If I find it difficult to develop a full curriculum in my current lesson structure, am I willing to consider other teaching formats?

1. Private lesson only, expanded lesson length yes no
2. Group lesson only yes no
3. Group lesson once a week with private lesson once a week yes no
4. Partner lesson yes no
5. Private lesson with computer time (theory, ear training) yes no
6. Private weekly lesson, monthly group class yes no
7. Three private lessons each month, fourth week group class only yes no

MTNA PEER ASSESSMENT TOOL for the Independent Music Teacher

MTNA offers this assessment tool to provide music teachers with an instrument for a colleague to evaluate their teaching of two or three students. An appropriate fee should be paid to the evaluator. An individual teacher, either in an independent or college studio, could utilize the peer assessment tool. The rating scale ranges from 1=needs improvement to 5=satisfactory.

I. Lesson Assessment

Needs Improvement ← → Satisfactory

A. Is time spent on the following activities?

- | | |
|---|-----------|
| 1. Greeting—catch up on week | 1 2 3 4 5 |
| 2. Technique—rote drills | 1 2 3 4 5 |
| 3. Sight Reading | 1 2 3 4 5 |
| 4. Repertoire—existing assignments | 1 2 3 4 5 |
| 5. Repertoire—new assignments | 1 2 3 4 5 |
| 6. Memorized Pieces | 1 2 3 4 5 |
| 7. Theory | 1 2 3 4 5 |
| 8. Ear Training | 1 2 3 4 5 |
| 9. Creative Activities (Improvisation, Composition) | 1 2 3 4 5 |
| 10. Ensemble Playing | 1 2 3 4 5 |

B. Is the lesson structured so activities are prioritized according to the student's needs?

- | | |
|---|-----------|
| 1. Is the lesson an adequate length to cover the necessary activities? | 1 2 3 4 5 |
| 2. Does the teacher cover certain activities in every lesson? | 1 2 3 4 5 |
| 3. Does the teacher cover each activity? | 1 2 3 4 5 |
| 4. Does the teacher prioritize coverage depending on the importance of activities? | 1 2 3 4 5 |
| 5. Does the teacher enlist the student's help in planning the lesson? | 1 2 3 4 5 |
| 6. Does the teacher ask the student what needs he/she thinks should be predominant for the lesson? | 1 2 3 4 5 |
| 7. Does the teacher ask if he/she had trouble with any particular assignment? | 1 2 3 4 5 |
| 8. Does the student help plan the lesson and practice assignment for the week? | 1 2 3 4 5 |
| 9. Does the teacher help the student determine if the amount of assignment for the week will fit into his/her scheduled amount of practice time? | 1 2 3 4 5 |
| 10. Does the teacher keep a comprehensive approach to the lesson, even if he/she spends a lot of time on an important explanation or exploration? | 1 2 3 4 5 |

C. Is the teacher's teaching style working well with the student's learning style?

- | | |
|--|-----------|
| 1. Is the learning atmosphere one of partnership, discovering together? | 1 2 3 4 5 |
| 2. Does the teacher ask questions? | 1 2 3 4 5 |
| 3. Does the teacher listen? | 1 2 3 4 5 |
| 4. Does the teacher talk more than he/she should, over explain? | 1 2 3 4 5 |
| 5. Does the teacher encourage camaraderie with the student's fellow musicians? | 1 2 3 4 5 |

D. Does the teacher give students the chance to demonstrate what they have accomplished since their last lesson?

- | | |
|---|-----------|
| 1. Do they play what they've practiced without excessive interruptions? | 1 2 3 4 5 |
| 2. Do they articulate how they worked through any difficulties in their practice? | 1 2 3 4 5 |
| 3. Do they have a second chance to play through a piece if it didn't go well? | 1 2 3 4 5 |

E. Does the teacher stimulate students to think for themselves?

- | | |
|--|-----------|
| 1. Does the teacher enable the student to discover and experiment with solutions to problems? | 1 2 3 4 5 |
| 2. Does the teacher allow the student to make comments and respond to questions comfortably? | 1 2 3 4 5 |
| 3. Does the teacher give the student encouragement when he/she attempts to make an independent decision? | 1 2 3 4 5 |
| 4. Does the teacher build upon the student's responses? | 1 2 3 4 5 |

- F. Has the teacher imparted some new information?
1. Does the student leave the lesson with a new way of approaching an ongoing piece? 1 2 3 4 5
 2. Does the student leave the lesson with a new musical/technical concept that builds upon what the student already knows? 1 2 3 4 5
 3. Does the student leave the lesson with additional practicing suggestions? 1 2 3 4 5
 4. Does the student leave the lesson eager to return to the piano to try out what he/she has just learned? 1 2 3 4 5
- G. Does the teacher provide a non-threatening environment that motivates and encourages productivity, independence and self-esteem?
1. Does the student feel supported and encouraged? 1 2 3 4 5
 2. Can the student make an error and experiment without fear of humiliation? 1 2 3 4 5
 3. Can the student accept feedback without the need for defensiveness? 1 2 3 4 5
 4. Does the student have fun and enjoy the lesson? 1 2 3 4 5
 5. Does the student find his/her efforts honestly rewarded? 1 2 3 4 5
- H. Has the teacher thought through the best way to communicate an idea: appropriateness, priority, awareness of student’s learning style, question or statement responses, pacing, clarity, nonverbal communication, use of imagery?
1. Does the student clearly grasp an idea? 1 2 3 4 5
 2. Can the student put it into use fairly quickly? 1 2 3 4 5
 3. Can the student transfer the idea to similar but different situations? 1 2 3 4 5
- I. Has the teacher provided students with the learning tools to be independent?
1. Are concepts the focus rather than simply providing the necessary information—i.e., exploring fingering concepts as opposed to writing in the fingering? 1 2 3 4 5
 2. Does the student experience efficient and beneficial approaches to practicing? 1 2 3 4 5
 3. Does the student have the opportunity to make independent decisions during lessons? 1 2 3 4 5
- J. Does the teacher send the student home with a clear understanding of how best to utilize his/her practice time?
1. Does the teacher demonstrate, if appropriate, the specific musical/technical concepts so students can go home remembering the proper sound and gesture? 1 2 3 4 5
 2. Does the student try out a new idea several times, in different contexts, to ensure he/she understands and can do it independently? 1 2 3 4 5
 3. Does the student periodically practice within the lesson to ensure he/she knows what to do at home? 1 2 3 4 5
 4. Does the teacher review what was accomplished in the lesson to reinforce important details that need to be included in the coming week’s practice? 1 2 3 4 5

II. Curriculum Assessment

Is it evident that the student’s personal curriculum includes the elements of sight playing, repertoire, technique, theory, keyboard musicianship, ensembles, ear training and creative work?

- A. Are concepts transferred to different activities to unify the lesson?
1. Does the teacher have a conceptual focus on musical elements and apply the learned concept to other music? 1 2 3 4 5
 2. Does the teacher overlap new concepts with information already grasped? 1 2 3 4 5
 3. Does the teacher allow the student to apply one concept before requiring others to be perfected? 1 2 3 4 5
 4. Does the teacher prepare the student for success by limiting the conditions for playing to focus on a concept? 1 2 3 4 5
 5. Does the teacher use a variety of functional skills to reinforce music concepts? 1 2 3 4 5
 6. Does the teacher use movement, singing and imagery to help the student understand concepts? 1 2 3 4 5

- B. Does the teacher encourage a healthy approach to the instrument?
1. Does the teacher carefully prepare each new technical development encountered in the repertoire? 1 2 3 4 5
 2. Does the teacher help the student understand how tone is produced in the instrument? 1 2 3 4 5
 3. Does the teacher monitor tension and a relaxed use of the whole body? 1 2 3 4 5
 4. Does the teacher consistently teach scales? 1 2 3 4 5
 5. Does the teacher find ways such as etudes to develop technique beyond scale playing? 1 2 3 4 5
- C. Sight playing:
1. Is beginning note reading on the staff structured and monitored? 1 2 3 4 5
 2. Is beginning rhythmic reading reinforced with large body movement, clapping and verbalization (counting out loud)? 1 2 3 4 5
 3. Does the teacher provide sight-playing experiences for the student? 1 2 3 4 5
- D. Repertoire:
1. Does the teacher incorporate a balance of new and review repertoire? 1 2 3 4 5
 2. Does the teacher carefully monitor the level of music assigned, so the students are challenged yet can move on to new repertoire in a reasonable amount of time? 1 2 3 4 5
 3. At the elementary level, are the students studying a variety of styles: legato/staccato, melodic/chordal, rhythmic/lyrical? 1 2 3 4 5
 4. At the intermediate level, are the students studying repertoire that will prepare them technically for the more advanced repertoire of the baroque, classical, romantic and contemporary style periods? 1 2 3 4 5
 5. At the intermediate level, are the students beginning to study easier baroque, classical, romantic and contemporary repertoire? 1 2 3 4 5
 6. Do the students understand the different performance practices associated with the baroque, classical, romantic and contemporary style periods? 1 2 3 4 5
 7. Do advanced students study music from the four style periods? 1 2 3 4 5
 8. Is "fun" or popular music included for the students to study? 1 2 3 4 5
 9. Is jazz or jazz styled repertoire included for students to study? 1 2 3 4 5
 10. Does the teacher work on phrase understanding and musical development when teaching repertoire? 1 2 3 4 5
 11. Does the teacher use new methods, new supplementary materials and new repertoire collections? 1 2 3 4 5
- E. Theory:
1. Are the students studying a structured system of theory, so they understand the music they are playing? 1 2 3 4 5
 2. Are several formats used for studying theory: books, computer software, programs on the Internet? 1 2 3 4 5
- F. Keyboard musicianship:
1. Does the teacher incorporate harmonization skills at the elementary through advanced levels? 1 2 3 4 5
 2. Does the teacher teach transposition at the elementary through advanced levels? 1 2 3 4 5

G. Ensemble:

- | | | | | | |
|---|---|---|---|---|---|
| 1. Does the teacher have each student studying and experiencing some type of ensemble repertoire? | 1 | 2 | 3 | 4 | 5 |
| 2. Does the teacher have students perform duets, either teacher-student duets or student-student duets? | 1 | 2 | 3 | 4 | 5 |
| 3. Does the teacher have students perform trios or quartets? | 1 | 2 | 3 | 4 | 5 |
| 4. Does the teacher have students study concertos? | 1 | 2 | 3 | 4 | 5 |
| 5. Does the teacher have students perform in large ensembles? | 1 | 2 | 3 | 4 | 5 |
| 6. Does the teacher utilize accompaniment disks and CDs as another ensemble experience for my students? | 1 | 2 | 3 | 4 | 5 |
| 7. Does the teacher encourage students to seek collaborative experiences with other musicians to perform chamber music? | 1 | 2 | 3 | 4 | 5 |
| 8. Does the teacher encourage students to accompany soloists and choirs in their community and school? | 1 | 2 | 3 | 4 | 5 |

H. Ear training:

- | | | | | | |
|---|---|---|---|---|---|
| 1. Does the teacher teach a structured ear-training program to the student? | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|

I. Creative activities:

- | | | | | | |
|--|---|---|---|---|---|
| 1. Does the teacher structure some type of creative activity for the student? | 1 | 2 | 3 | 4 | 5 |
| 2. Does the teacher teach improvisation? | 1 | 2 | 3 | 4 | 5 |
| 3. Does the teacher have the students compose or create their own pieces? | 1 | 2 | 3 | 4 | 5 |
| 4. Is it evident that the teacher stays current with materials specifically designed for improvisation or composition? | 1 | 2 | 3 | 4 | 5 |

J. Does the teacher use a variety of teaching formats?

- | | | |
|---|-----|----|
| 1. Private lesson only, expanded lesson length | yes | no |
| 2. Group lesson only | yes | no |
| 3. Group lesson once a week with private lesson once a week | yes | no |
| 4. Partner lesson | yes | no |
| 5. Private lesson with computer time (theory, ear training) | yes | no |
| 6. Private weekly lesson, monthly group class | yes | no |
| 7. Three private lessons each month, fourth week group class only | yes | no |

MTNA CLIENT ASSESSMENT TOOL for the Independent Music Teacher

MTNA offers this assessment tool to provide music teachers with an instrument for parents to evaluate the music lessons or for adults to evaluate their lessons. An individual teacher, either in an independent or college studio, could utilize the client assessment tool. The rating scale ranges from 1=needs improvement to 5=satisfactory.

I. Teacher Assessment

Needs Improvement ← → Satisfactory

- | | |
|---|-----------|
| 1. How would you evaluate the professionalism of the teacher? | 1 2 3 4 5 |
| 2. Is your teacher on time for lessons? | 1 2 3 4 5 |
| 3. How would you evaluate communication with your teacher? | 1 2 3 4 5 |

II. Studio Assessment

- | | |
|--|-----------|
| 1. How would you evaluate the payment and billing process? | 1 2 3 4 5 |
| 2. Do you feel well informed about registration, payment, billing, lesson scheduling, cancellations, withdrawal, performances, etc.? | 1 2 3 4 5 |
| 3. Is the lesson environment inviting and conducive to learning? | 1 2 3 4 5 |
| 4. Please use this space to list any problems or concerns you have with the studio site, such as parking, etc. | |

III. Lesson Assessment

- | | |
|---|-----------|
| 1. Does your teacher give clear explanations and instructions? | 1 2 3 4 5 |
| 2. Does your teacher communicate excitement about music? | 1 2 3 4 5 |
| 3. Does your teacher provide adequate, effective and appropriate feedback? | 1 2 3 4 5 |
| 4. How would you evaluate your teacher's rapport with the student? | 1 2 3 4 5 |
| 5. Do you enjoy your lessons? Why or why not? | 1 2 3 4 5 |
| 6. What changes do you think would make your lessons a more rewarding and fun experience? | |

IV. Program Assessment

- | | |
|--|-----------|
| 1. How would you evaluate the progress of the student? | 1 2 3 4 5 |
| 2. How would you evaluate the lesson assignments? | 1 2 3 4 5 |
| 3. Does your instructor inform you of auditions, performance and/or competition opportunities appropriate for you or your child? | 1 2 3 4 5 |
| 4. Does the student understand how to practice? | 1 2 3 4 5 |
| 5. Does the student know how to prepare for performance? | 1 2 3 4 5 |
| 6. Does the student understand the expectations of the teacher? | 1 2 3 4 5 |