



MUSIC TEACHERS NATIONAL ASSOCIATION

Recreational Music Making Specialist Program

Overview

The MTNA Specialist Program provides music teachers an opportunity to obtain a designation as a teaching specialist in the area of RMM (Recreational Music Making). The Specialist designation demonstrates to the public, employers, and peers that a teacher has devoted special attention to a particular teaching approach and has demonstrated specific understanding of the teaching approach to obtain the designation. Upon completion of the projects, applicants are granted the designation *MTNA RMM Specialist*. Once the designation has been achieved, no renewal is required to maintain the designation.

Summary of Projects

1. Teaching Philosophy.

Compare your RMM teaching philosophy to your traditional teaching philosophy.

2. Lesson Planning.

Develop two lesson plans for RMM teaching that represent two different levels.

3. Demonstration of Teaching.

Submit two teaching videos, each 10 minutes in length, that correspond with the lesson plans from item #2.

4. Understanding RMM Teaching.

Select two scenarios from each of these categories and describe solutions you have found to be most effective or solutions you might suggest:

1. Classroom Management
2. Attitude/Morale
3. Other Challenges

Projects for MTNA's RMM Specialist Program

- 1. Teaching Philosophy.** Compare your RMM teaching philosophy to your traditional teaching philosophy. Discuss how they differ in these areas: the teacher's role and attitude, the teacher's expectations of students, curriculum, repertoire, performance expectations and student assessment. (500 word maximum)
- 2. Lesson Planning.** Develop two lesson plans for RMM students at different levels:
Level 1: a beginning class
Level 2: an elementary class
Level 3: an intermediate class

Write detailed narrative (complete sentences) describing your goals and your expectations for student involvement. Include the following:

- Teaching strategies for each concept/activity
 - A description of alternative ways to teach concepts if the class doesn't grasp your initial presentation
 - A list of materials and teaching aids you will use with each lesson plan
 - A practice assignment for daily practice
 - Conclude each plan with bullet points that summarize the lesson.
- 3. Demonstration of Teaching.** Submit two teaching videos, each 10 minutes in length, that correspond with the lesson plans developed for item #2.
Level 1: a beginning class
Level 2: an elementary class
Level 3: an intermediate class

- It is recommended that you record the class several times before you video record the class for this project. Use a camera operator in order to include both teacher and student participation on the video.
- If you do not own a video recording device in good working order, we recommend that you contact colleagues or your students to borrow one for this project.
- Digital video files must be one of the following file formats: .mp4, . mov, .avi. Only these formats are acceptable.
- All students must sign the Authorization and Release form to submit with this project.

Repertoire Guidelines:

The specialist program does not recommend specific teaching materials for use in the videos. Therefore, the adult methods listed below are suggested only as a guide for determining beginning, elementary and intermediate repertoire.

Review these methods for examples of repertoire for beginning or elementary classes:

Alfred - *Adult All-In-One Course* - Level 1
Faber - *Adult Piano Adventures* (All-In-One Lesson Book 1)
Hal Leonard - *Adult Piano Method* - Book 1
Kjos - *Bastien Piano for Adults* - Book 1

Review these methods for examples of repertoire for intermediate classes:

Alfred - *Adult All-In-One Course* - Level 2
Faber - *Adult Piano Adventures* (All-In-One Lesson Book 2)
Hal Leonard - *Adult Piano Method* - Book 2
Kjos - *Bastien Piano for Adults* - Book 2

4. **Understanding RMM Teaching.** Select two scenarios from each of the following categories and describe solutions you have found to be most effective or solutions you might suggest.

Classroom Management:

- a. Although the class is described as a beginning class, adults with past childhood piano lessons are enrolled and are progressing more quickly than the beginners.
- b. Adults who don't practice between classes want you to slow the pace of the class or take class time to question what they don't understand.
- c. Some adults want to bring in music from their past piano lessons and play for the class even though it's not the music the class is studying.
- d. Although the majority of the class is 50-70 years old, a teenager wants to join the class. Describe the circumstances when this is workable and when it isn't.
- e. How do you guarantee that every student is engaged on every activity when the level of playing varies significantly among class members?
- f. More knowledgeable adults dominate the class by asking questions that go beyond the lesson plan and the level of knowledge of the other class members.

Attitude/Morale:

- a. Even though the class votes for the book or books they will use for each enrollment period, one or more adults tend to be unhappy about the level, the styles, etc.

- b. The majority of class members have bonded and are very supportive of each other, but one class member tends to be overly critical and exhibits more negative than positive behaviors. You have learned from e-mail or casual conversation outside of class, that the majority of the class is feeling the negativity of this person and would like the teacher to resolve the situation.
- c. Even though you have urged class members not to compare their individual progress to their classmates, some are exhibiting signs of discouragement and are making those comparisons either in or out of class.
- d. At least one adult is progressing far more rapidly than the rest of the class and appears to be bored. What options do you provide for this student?
- e. Although the RMM classes are promoted as fun and non-stressful, you observe that they have become increasingly less fun and more stressful. How do you reverse this direction?
- f. Even if you are still enthusiastic about RMM teaching, you find you are becoming a bit jaded and are experiencing some burn-out. What steps do you take to reverse this direction?

Other Challenges:

- a. Some adults (who are practicing outside of class) play everything too fast, write in the names of the notes, pay no attention to hand position, and seem content with their improvement or the lack thereof. What do you do in this situation?
- b. Even when relaxation activities are included at the beginning of a class session, several class members continue to exhibit stress when they play. What remedies can you suggest?
- c. When your students first enrolled, the majority made it clear that they did not want to play in recitals. Some expressed that they associate recitals with memories of traumatic experiences. What alternative playing opportunities do you provide and how do you know when they are successful?
- d. One of your classes is progressing very slowly and you begin to think it may be a lost cause. What solutions might impact the outcome of this class?
- e. Because the class asks unusual or difficult questions, you find yourself doing most of the talking while the class passively listens. What steps can you take to correct this situation?
- f. What advice do you have for those who are interested in RMM teaching but don't live near a teacher who could mentor them?