



**Texas Bandmasters Association
Convention/Clinic July 26-28, 2018**

**The College Student as a Private
Teacher**

**CLINICIAN:
Frank Troyka**

**HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

THE COLLEGE STUDENT AS A PRIVATE TEACHER

Presented by Frank Troyka
Texas Bandmasters Association 71st Annual Convention
July 26, 2018

Philosophy

The point of departure for everything in the band program is the individual solo musician. This basic principle drives the private lesson program and, ultimately, every other aspect of the band program.

Purpose and Goals

- Develop the individual musicianship of the student in ways group instruction alone cannot.
- Supplement the expertise of the director.
- Establish musical integrity and accountability as an INTENTIONAL component of the music program.
- Cultivate enthusiasm for long-term study of the instrument and, by default, long-term membership in the band.

Responsibilities of the Private Teacher

- Model effective practice techniques.
- Model skilled and accomplished performance.
- Have a thorough knowledge and understanding of various method books and other pedagogical materials (the teacher should be able to produce a list of these materials).
- Have a thorough knowledge of the equipment and accessories, including beginner and "step-up" instruments. (Consult with the director so your lists match!)
- Be a role model.

What the Student Should See in His Private Teacher

- A professional; an expert.
- Someone who has enthusiasm for the instrument.
- Someone who has enthusiasm for the band program globally.
 - Concert
 - Marching
 - Chamber
 - Jazz
- A "coach," not a buddy.

Failure Paths of the Private Teacher

- Inconsistent attendance.
- Failure to communicate frequently and effectively.
 - With the student.
 - With the parent.
 - With the director.
- Failure to establish a curriculum.
 - Short-term goals.
 - Vision for the future
- Failure to hold students accountable for preparing their materials.
- Failure to project a professional image (do not invite controversy).
- Teaching his limitations. Avoid creating an "Achilles Heel" for students by neglecting aspects of complete musicianship.
- Teaching the same lesson to every student!

The Lesson Itself

- Tone production: an ongoing priority.
 - Tone modeling – developing and emulating
- Technique
 - Scales.
 - Flexibility and range.
 - Various articulation patterns within the above.
- Repertoire
 - Etudes.
 - Excerpts.
 - Other literature.
- Sight-reading; student/teacher duets

Student-Teacher Interaction: “How did you do on this week’s assignment?” Gauge the student’s response and proceed accordingly.

- Begin the lesson with a performance.

If the student says he is PREPARED:

- Have the student identify the most challenging parts of the assignment and address those first.
- Praise the student’s effort, particularly when achievement is low.
- Have a checklist or an incentive chart to record progress and create a sense of accomplishment.

If the student says he is UNPREPARED:

- No lectures! Jump right in and let him play poorly. Let him experience the consequence of failing to prepare.
- Distinguish between a singular event or a pattern of behavior.
- It’s ok to express disappointment (when appropriate), but never anger, despair, or hopelessness. Put responsibility back on the student.

In either case:

- Distinguish between failure to prepare and failure to achieve.
- Don’t create additional frustration when effort doesn’t yield results.
- Reward EFFORT at every opportunity.

Ways the Private Teacher Can Enhance His Effectiveness

- Have students keep and maintain a notebook.
- Both the student AND the teacher should make entries to stress the collaborative effort by both parties.
- Create your own collection of instructional materials that can be used beyond your tenure as his teacher.
- Create lesson partners to encourage healthy competition and extended lesson time.
- www.musicteachershelper.com
- Create studio recitals and mock auditions.
- Occasionally invite parents to sit in on the lesson (at the end?)
- Attend concerts and ensemble rehearsals; offer input.
- Create recitals and mock auditions.
- Communicate with the director so that both can collaborate effectively for the student.
- Recommend professional recordings.
- Publicize professional concerts, master classes, camps, and other fine arts events.

Acknowledgments

Texas Bandmasters Association

Chico Portilly, President • Mike Brashear, Executive Director

Conn-Selmer, Inc.

John Stoner, President and CEO
Dr. Tim Lautzenheiser, Chief Education Development Officer