



Bass • Drums • Guitar • Piano

Course Outline (2023)

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Introduction

There has never been a better time to be a music teacher in the private sector. In the not-too-distant past, the music educational landscape in Italy was much less developed and widespread. Consequently, demand for music lessons has been on the rise. However, diffusion of new music styles, parallel with the proliferation of new curriculums and methodologies or the rapid changes in technology, music teaching is changing faster than ever before. Owing to this, an increased demand for efficiency in teaching – often pushed by a highly competitive and informed sector – presents new and complex challenges that require substantial training on the part of both those musicians whose professional ambition is to pursue a career in music teaching and for those whose career is already established.

The former is normally concerned with putting his/her career on the right track from the outset, so as to avoid the common and glaring errors that cause a career to move in the wrong direction; therefore, losing valuable time, reputation, and financial resources that jeopardise the expectations of a solid career. The latter, albeit may already hold a comfortable position, values the importance of further expanding his/her existing knowledge for the purpose of remaining at the leading edge of the profession. In this light, understanding what makes a successful music teacher is the first step to make music teachers increasingly aware of how to advance one's own existing occupation; while aspiring ones will gain a better appreciation of what factors play a major role in laying the foundations for a more future-proof career in music education (please visit <http://www.mmtprogram.com/About.aspx> for further considerations on the dichotomy between being a trained or untrained teacher).

In this view, the Music Master Teacher Program (MMTP) is an original program aimed to offer participants the opportunity to develop the skills and knowledge that in our view defines a highly professional music teacher today. We name such a teacher with the designation of Music Master Teacher. At present, the program addresses teaching in relation to four instruments: bass, drum kit, guitar, and piano. These four instruments constituted four departments within the MMTP, which are redennominated accordingly as BMTP (Bass Master teacher Program), DMTP (Drums Master Teacher program), GMTP (Guitar Master Teacher Program) and PMTP (Piano Master Teacher Program). Instrument-specific brochure will be available next.

The concept of Music Master Teacher

"The MMTP has been crafted to address all the aspects that define a guitar master teacher"

There is shared consensus amongst educators of all disciplines that teaching a subject effectively requires expertise on the activity of teaching as well as on the subject being taught. In this respect, the two aspects commonly interact together and collectively form an inseparable unit. In music quarters, however, the oft-stated cliché 'a good player does not make a good teacher' is commonplace in discussions apropos music education, underlying that educational training is just as an essential precondition as music training. This locution refers to the common practices in which the two areas of expertise are observed to be divorced from one another. As a result, the term teacher is a definitional morass equally ascribed to music teachers who teach without being conversant with pedagogical and theoretical constructs as to those whose teaching is rooted in the conjoined practical and theoretical realm. As a result, the appellative 'music master teacher' will be used hereafter, in contrast to 'music teacher', for underscoring the distinction between the two teaching models.

In its present basic form, the term 'master teacher' is used with the scope to identify a teacher who possess teaching experience and status, i.e., a teacher who has been teaching for at least a few years, who has familiarity with curriculums, and holds credentials. More specifically, the title traditionally carries connotations of a variety of distinctive traits of the teacher's personality, such as: enthusiasm and communication skills, or criteria expressed by the teacher's attitude, including, empathy or impeccable professional behaviour. At its most refined level, however, it is also linked with two overarching aspects: research skills and curriculum development.

Within the context of this teaching program, research skills refer to the ability to source and critically analyse educational approaches and teaching methods as well as judging constructively their application in relation to the uniqueness of each teaching circumstances, making an effort to identify which elements bring about effective learning or call for refinement. When curriculum development is inserted into such a process of research and reflection, it ensures that students are presented with an ever better tested and well-structured course of study. With these principles in mind, the MMTP has been crafted from the ground up to address all the marks of a music master teacher.



The course rationale

“the music master teacher program pioneers a transdisciplinary teacher training program”

The pedagogical notion underpinning this course is that music education should adapt to, and be grounded in, the context of its time. As a corollary, education needs to provide music teachers with the range of teaching experiences, instrumental skills, and theoretical knowledge aligned with the present-day music landscape, as music teachers are faced with the daunting prospect of transmitting music to students of different age or music genres nested in different music cultures, including those of non-European origins that stem from distinct aesthetics values and learning paradigms – such as it is typically the case with African-diasporic music (e.g., jazz, Afro-Cuban). In our experience, we found that most of our colleagues lament the lack of a teacher training program specifically conceived and structured with the view to equip them with the breadth and depth of knowledge needed to emerge and thrive in the new avenues of music teaching.

On this backdrop, most teachers enter the profession relying on self-directed teaching strategies based on their individual experiences, ultimately cutting themselves off from leading educators who are depositary of valuable experiences in the field and who can provide an invaluable roadmap for anyone embarking on the music teaching profession, missing the opportunity to engage with educators who have effectively explored the nexus between learning theories and music-related branches of knowledge. To this end, it is worth noting that in spite entering the profession with no teacher training may not present issues in the short term, the lack of comprehensive knowledge is

most unlikely to make for a copacetic and sustained solution in the long one. Therefore, because teacher training is beneficial for coping with the critical issues faced by music educators in today's increasingly complex and socially exposed music ecosystem, music teachers feel the responsibility to gain sound educational knowledge.

Owing to this, the music master teacher program pioneers a transdisciplinary teacher training program that seeks to construct a corpus of knowledge that combines evidence-based learning theories with cutting-edge music methodologies, well-balanced curriculums, ethical codes, business procedures, and much more. To accomplish this, we team up with academic experts and music specialists to furnish participants with interdisciplinary learning. Accordingly, all members of our team hold a qualification in their discipline, awarded from recognized music conservatories or academic institutions, and have proven experience in their domain.



The MMTP in the professional context

“the MMTP is an optimum vehicle for gaining a formal qualification”

The core purpose undergirding the MMPT is to address a wide range of educational and theoretical issues that have been observed to be lacking in the music teachers’ community. On the one hand, we recognize that community teaching, or private sector, is by far the most common learning environment in which the transmission of music skills and knowledge manifests – markedly in the sphere of popular music. On the other, because it is private in nature, teaching in these settings is not subject to state-regulated teaching standards and requirements.

As a result, most teachers begin their teaching career with little or no previous knowledge of how to deal with the complexity of music and instrumental teaching. In this scenario, oftentimes, teachers compile a study curriculum by combining some manuals out of the slew outpouring of publications dedicated to the development of instrumental skills but have not been informed on how to assess their relevance and how to transmit these in relation to the students’ characteristics. Pedagogical concepts, in fact, are topics that remain largely ignored by trade press publications aimed at music teachers, except for written works dedicated to early child education. This disconnects between the types of challenges that the profession presents, and by extension the lack of teacher trainer programs that supply the necessary knowledge for dealing with them, has become the motivating factor behind the conceptualisation of this educational initiative that is envisioned as a means for addressing this gap.

We expect that the type of music performer or music teacher who will wish to benefit from this course may be categorised into three main types. First, musicians who possess functional abilities and knowledge of instrumental playing, to some varying degrees, and are planning to focus more on the educational side of the music business (a tendency accentuated by the reduced opportunities for live music that have plagued the music industry in the past few years) but are not familiar with the ins and outs of music education. Next, we anticipate that existing music teachers may be attracted to the course for it will increase their employability or inflow of students.

In this regard, it is important to notice, for example, that a formal qualification has been gaining wider currency in the private sector. And the MMTP is an optimum vehicle for gaining a formal qualification, since during the trajectory of the course participants will develop the practical and academic skills needed for taking the exams that lead to a teaching diploma. Thus, the course may also represent a pathway to pursuing a formal qualification. These diplomas, awarded by the University of West London, are mapped against the EQF (European qualification system) and are ideal for instrumental teachers as they are specialized qualification in terms of instrument and approach (viz, acoustic/classical/electric/jazz guitar).

Moreover, these diplomas are based on how to prepare for graded exams, the latter being endorsed by a growing number of schools. Because of this, today schools' directors tend to value these types of qualifications more than ever before. Lastly, we strongly believe that our program will engage music teachers

who are dedicated to extending their professionalism ever more by interacting with an interdisciplinary team, remaining open to new ways of thinking music teaching in the spirit captured by the maxim 'think forward of get left behind'. As teacher ourselves, we comprehend that to further our professional development and nurturing our intellectual understanding of the learning processes make teaching more satisfactory and stimulating.



The study program

The program is devised to engaged students with a series of units presented in four terms of study, named: (i) Principles of music education and practices, (ii) Music and instrumental studies, and curriculum design, (iii) Teaching, research, and writing, and (iv) Specialisation. The objectives of the four sections are anchored in the underlying aim of the MMTP in that it supports teachers in developing the expertise for critically accessing the three most significant factors that make a master teacher: knowledge, practice, and research skills.

Phase 1. The first part of this phase will introduce the participants to a series of topics related to teaching approaches, amongst these: a view on current teaching methodologies, influential figures in music education, and processes of learning. These modules encourage participants to examine deeply how learners acquire skills and how to approach teaching as well as what methodologies to employ so as to induce effective learning. Subsequently, this phase will explore areas of interest related to physical health – shedding light on healthy habits that prevent potential injuries (e.g., muscular or hearing) – and will conclude examining essential entrepreneurial procedures and standards, ranging from marketing to finances, which combined with an appropriate lifestyle are considered necessary to boost and sustain a successful teaching career.

Phase 2. The prime focus of this section is to develop the chief principles of curriculum design, in the conviction that there is no single road to music teaching or a teaching approach that fits all. It entails investigating the principles of curriculum design, encouraging teachers to edit existing curriculums, as



well as creating their own curriculum material to meet the characteristics of different students and circumstances. This step is anticipated by evaluating and identifying various approaches to music teaching and music related subjects. In this scheme, music theory and harmony are discussed as part of music literacy; the role of improvisation and composition in music education are scrutinized as vehicles of the creative studies; while approaches to areas such as tone production, repertoire, stylistic interpretation etc. are aspects examined in the instrument-specific module of this term.

Phase 3. We observe that music master teachers are characterized for being lifelong learner. They are never satisfied with their current knowledge and never believe they have reached the pinnacle of their professional development. They fully recognize that the success of their business relies on their expertise on the instrument as well as on a range of pedagogical and professional issues. Therefore, the master music teachers constantly seek new opportunities for updating and testing their knowledge, remaining open to new methods on technical and musical development while simultaneously investigates research-based literature in order to draw information on current advances in music education. To this end, this phase exposes the participants to three primary areas in education.

Firstly, several principles and operational phases of research in music education are investigated. These include how to source, read, and interpret research-based papers. Albeit this is often bypassed by music teachers, developing an understating of research skills and habitually apply them establishes multi-purpose skills that place teachers in a better position to write independently, to present their educational projects or teaching units more effectively, as well as



to enable them to defend why they adopt one teaching strategy, or to develop problem-solving strategies in an a more efficient and organize manner.

Importantly, this does not equal to suggest that upon completion of the course participants will have developed to the skills that equips them to produce scholarly literature, but rather that they will become proficient in sourcing relevant literature and evaluate research literature critically for deepening and extending their knowledge base on the topic of their interest. This is where the transition of our idea of technicians or music instructor, to music master teacher is achieved.

Secondly, teaching practice and lesson presentation are also key to this phase, in which participants will develop teaching demonstrations and presentations – under supervision – informed by the teaching principles explored in previous modules. Finally, participants will be actively involved in teaching demonstrations and will receive feedback on the level of effectiveness of their teaching, and learn to self-access their strengths and weaknesses.

Phase 4. This phase is reserved to music teachers who wish to further develop their research and writing skills to a higher level of expertise and analysis by working towards a research project that zeros in a chosen topic of interest.

Qualification



In addition to the objectives above mentioned, the MMTP acknowledges the importance of gaining a formal qualification as a fundamental step in support of one's own teaching status. To achieve this, the MMTP guides its participants towards the opportunity to certify with a valid qualification the skills and knowledge developed during the course. As a result, the MMTP is deliberately structured to develop the skills and knowledge congruent with the syllabus of international exams in instrumental teaching in order to align the competence acquired on the MMTP with those demanded for such exams.

The example of international exams cited earlier are those administered by the London College of Music Examinations (LCME), a historic music conservatoire since 1987. LCME diplomas are accredited by the University of West London, one of the largest universities in Europe. There are four levels of diplomas attainable, and each is mapped in the European Qualification Framework (EQF). The first three levels are available in: electric bass guitar, electric/acoustic/classical guitar, drum kit, and piano. The fourth level is available by thesis. Using the teaching diplomas for guitar as a model, the table below summarises each type/level of diploma and its respective EQF level:

SUBJECT	QUALIFICATION	EQF Level
Acoustic Guitar Classical Guitar Electric Guitar	DipLCM(TD) ¹	EQF Level 5
Acoustic Guitar Classical Guitar Electric Guitar	ALCM(TD) ²	EQF Level 5
Acoustic Guitar Classical Guitar Electric Guitar	LLCM(TD) ³	EQF Level 6
By thesis	FLCM⁴	EQF Level 7

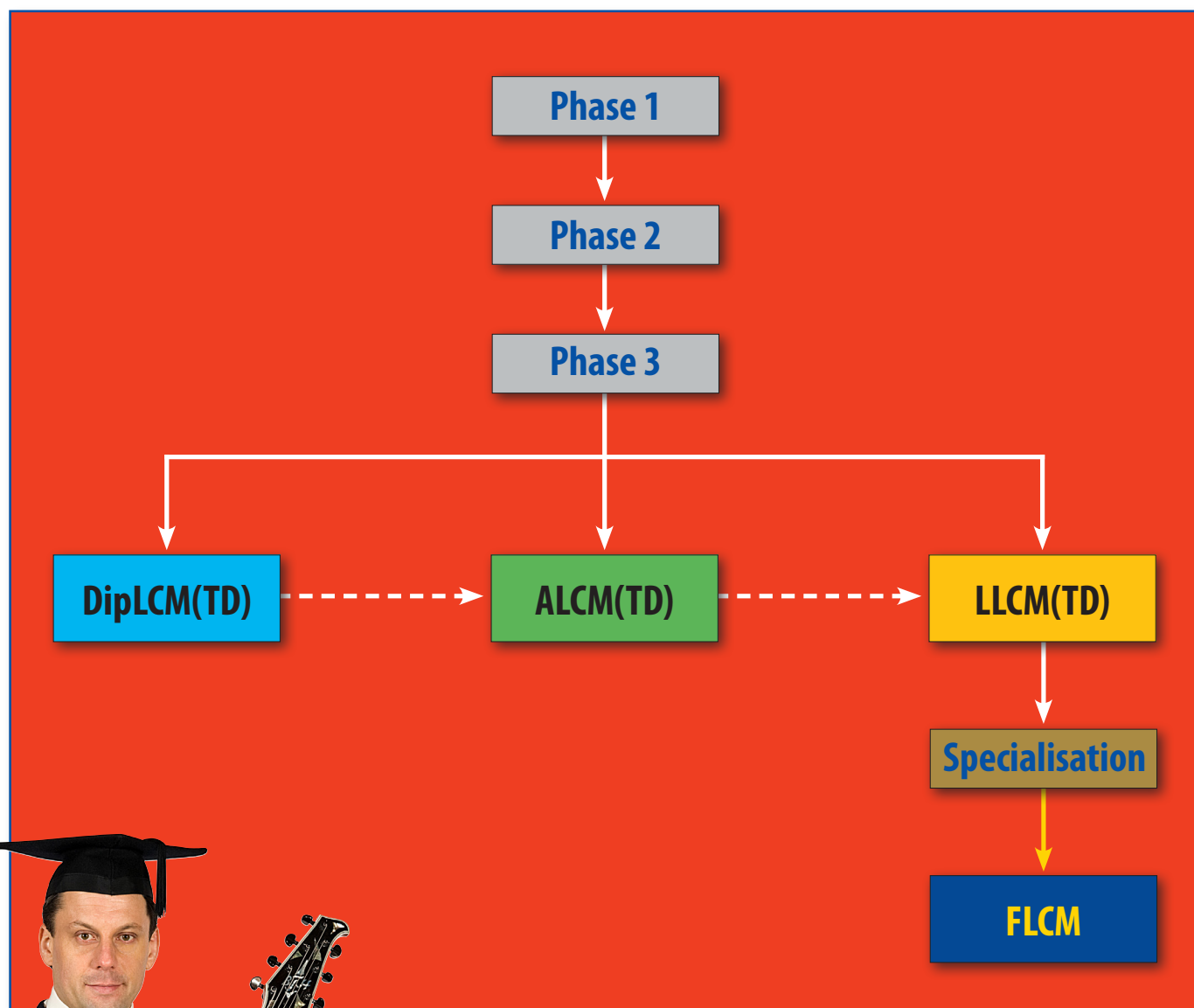


¹ Diploma London College of Music (teaching diploma). The holder of this Diploma can legally use the post-nominal letters *DipLCM(TD)* after his(er) name.

² Associate London College of Music (teaching diploma). The holder of this Diploma can legally use the post-nominal letters *ALCM(TD)* after his(er) name.

³ Licentiate London College of music (teaching diploma). The holder of this Diploma can legally use the post-nominal letters *LLCM(TD)* after his(er) name.

⁴ Fellow of the London College of music. The holder of this Diploma can legally use the post-nominal letters *FLCM* after his(er) name.



The teaching team

The MGTP aims at ensuring a high quality of learning experience and pursues this by placing emphasis on its educational content. On this premise, it is intended to provide the participants with the opportunity to interact with a team made up of specialists and experts from a diverse background and experience. Each specialist and expert is allocated to a subject on the bases of their qualification and experience in their field of action.

Attendance

The MMTP program is delivered through a three year's program (leading to a Level 6 EQF qualification) with an additional period of study for those who wish to pursue the FLCM (leading to a Level 7 EQF qualification). Each phase takes one year to be completed and will be partially delivered through in-person tuition, which will be carried out during two intensive meetings scheduled twice a year and will be supported by additional virtual supervision.

During this intensive meeting all the modules will be introduced, and all the participants of the course will have the opportunity to come to know each other and the lecturers. During the rest of the year the participants will continue to study and will be supported via an online educational platform.

Assessment

In Phase 1 the assessment systems consist in completing small written assignments for each module throughout the year, followed by a summative one so to allow the course leaders to monitor the participants' progress and independent study through the application of what discussed in tutored or supervised time.

Phase 2 will entail a combination of practical and written work.

In Phase 3, participants will be required to submit a thesis, which comprised of three distinct essays: (a) case study, (b) players and style, (c) topic essay. Collectively, the essays amount to a total of approximately 8.000 words in length and may also form the bases for a submission to LLCM Diploma level. The FLCM by thesis requires the submission of 20.000 words report.

Entry requirements

The entry requirement for accessing the course include:

- Letter of intent, 250 words.
- Grade 5 in music theory (or equivalent).
- Grade 8, or equivalent, in one's own instrument.. Alternatively, a video of a performance consisting of two contrasting pieces that puts in evidence technical facility and mature interpretative skills in the genre selected.
- Participants are expected to be teaching regularly to a minimum of 3 people throughout the duration of the course.

Join the Team

The MMTP team welcome new contributions from additional professional figures who seek to bring their expertise into the project. Hence, anyone interested in becoming a member of the MMTP's teaching team is invited to submit a short CV to the MMTP administrator.

The CV should outline the applicant's educational history and a description (between 500 and 700 words long) of the topic proposed for the course. This needs to include a brief account of why the proposed topic is estimated to contribute to the course and the main references used.

All the proposals received will be acknowledged and considered.



Conclusion

When we think about a music teacher, we often tend to evoke the image of an instructor, someone who shows us the mechanics of playing and transmits to us a set of notions of music theory. Obviously, there can be no doubt that these aspects are paramount, and their importance cannot be stressed enough. But we advance it is equally crucial that we think of a music teacher as someone whose interest reaches beyond the essentials of performance and music theory, and who is passionate in obtaining theoretical clarity over the key themes in the contemporary music educational terrain, becoming able to connect music playing to innovative teaching methods, music playing to global music education, music playing and special needs, and so forth.

In this perspective, the MMTP is designed to lead music teachers towards the proximity of the frontiers with multiple other disciplines, whose distance with music has increasingly shrunk in recent years –for instance in the field of music therapy, which displays the productive intersection between music and medical knowledge. And although commonplace in other disciplines, this interdisciplinary approach remains largely neglected and unexplored in the realm of music instruction in community settings. Because of this, the final aim of the MMTP is to push the boundaries of how music teaching is conceived today. Is upon this rock that the MMTP is built, and we invite to join the course musicians who have music teaching professionalism at hearth and who take pride in educating themselves to become the best professionals they can be.

Finally, courses with a strong educational focus stir up images of exclusive university tuition fee, compounded by full-time attendance, and courses which main purpose is the acquisition of abstract scientific knowledge. To this end, the MMTP aims to offer university-level education at a fraction of the cost to provides community music teachers with a top-notch teacher training program that is financially sustainable. And the MMTP team strives to deliver the program in a way that is engaging, applicable, and accessible for people coming from a music background and who have had limited exposure to educational theories and related research processes.

Contacts



Any enquiry regarding the GMTP program should be directed to
info@mmtprogram.com

follow us:





The Music Master Teacher Program is a music educational initiative that brings together a team of music specialists and academic experts with the aim to provide a teacher training course that may significantly impact the quality of music education and the professionalism of music teachers in community settings and beyond.





“Pushing the boundaries of music education”



www.mmtprogram.com