

## Foreword

As my last official duty as President of the MTASA it is indeed a pleasure to present the foreword for the first official Handbook for Studio Music Teachers to be compiled, printed and distributed to the Members of our Association. Considering the MTASA is now in its 78<sup>th</sup> year it is high time we had a Handbook to assist our members addressing the many facets of our profession.

The contents are a result of much research and consultation on a three tiered structure which operated under the leadership of Dr Jula Szuster - our chief consultant, researcher & compiler - and included a two person sub committee of myself and Council Member, Anne Lester, as well as the entire MTASA Council. Dr Szuster was an ideal leader in this exercise considering her administrative experience as Manager Arts Development Arts SA, her research skills as a musicologist and her understanding of the role of the studio music teacher resulting from her leadership of the Instrumental Music Service in SA Government Schools. She also exhibited a refreshing willingness to be guided by the observations of the members of the sub committee and the MTASA Council in numerous meetings devoted to this exercise.

This Handbook will be provided to all MTASA members as part of their membership. It will be updated from time to time as new rules and regulations come in to force.

I hope it will be of value to new MTASA members particularly those who are just beginning their careers as Studio Music Teachers as well as established teachers in helping them keep up to date with new directions in the profession.

May this latest production of the Music Teachers' Association of SA Inc prove valuable to all.



Diana Harris OAM

Mus Bac Teaching (Melb), B Mus Hons Perf (Adel), AUA School Music (Adel), MIMT  
President March 2005 to March 2008

Music Teachers' Association of South Australia Inc



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## I. GUIDELINES FOR STUDIO MUSIC TEACHERS

### 1. Lessons

Studio music teachers are encouraged to provide around 40 weeks of lessons per year. The precise number of lessons may vary according to the requirements of the students, teacher or the educational institution involved. The length of each lesson will depend on the age and capacity of individual students.

Lessons missed because of public holidays may be made up by negotiation.

If there is a need to alter or modify the schedule of lessons, by the teacher or the student, then notification should be given in writing at least five weeks prior to the change. Temporary one-off changes can be arranged by verbal agreement.

(Appendix A is a template for a suggested contract between the studio music teacher, student and parent (when appropriate), to clearly outline the standard conditions required for an effective teaching program)

(Appendix B is a template for a suggested letter, regarding changes to teaching times)

(Appendix D contains suggestions for regular practice)

### 2. Fees

The fees charged for private music lessons are dependent upon the teacher's qualifications, experience and type of MTASA membership and can vary according to the nature of the lessons provided. The rates for small group tuition are usually less than for individual lessons.

It is recommended that fees for each term/series of lessons are payable in advance, before the beginning of lessons. Any annual increase in the fees charged should be indicated in writing at least three weeks before the end of the previous year. The recovery of debt can be difficult, with the costs of court action beyond the capabilities of most music teachers. However, some teachers have been successful in retrieving unpaid fees by securing the services of debt collectors.

It is suggested that fees for accompanying instrumental students be the same as those for the music instruction. However, the fee can be determined by negotiation with the accompanist.

(Appendix C is a template for a suggested letter regarding an increase in fees)

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### 3. Missed lessons

When students fail to attend lessons, with or without notice, the studio music teacher suffers a financial loss. It is suggested therefore that teachers charge for missed lessons unless there are special circumstances that convinces the teacher that a concession can be made.

### 4. Discontinuing lessons

Should either the teacher or the student wish to discontinue their course of lessons, then formal notification in writing should be provided preferably five weeks in advance.

### 5. Regular feedback to students

It is accepted that students can gain considerable benefits from feedback on their progress, and so it is recommended that studio music teachers consider providing regular assessments to their students. For students under the age of 18 years, these assessments can be provided to parents.

(Teachers are advised that as a rule no communication should be conducted with parents of students who are 18 years of age or older.)

For those studio music teachers who are preparing students for Year 11 and 12 South Australia Certificate of Education (SACE), the assessment processes allow for significant autonomy for schools to determine what music will be taught and how it will be assessed. Studio music teachers will need to be acquainted with the specific requirements of each individual school with which they deal.

### 6. Examinations, scholarships and competitions

From time to time, there may be an advantage in students undertaking examinations or competing for scholarships and competitions. For students under the age of 18 years, the approval of parents will be necessary. The choice of which examination, scholarship or competition is best suited to the student is preferably done by the teacher. However, the decision should be agreed upon by all parties and if a parent does not wish their child to participate then the teacher is obliged to respect that decision.

### 7. Students' health and learning issues

The studio music teacher has a responsibility to ensure, as far as possible, that the students' health is not adversely affected by the tuition provided. That is, that no physical harm occurs from overuse, stress or inappropriate teaching methods.

Music teachers need to be aware of any health issues that may impact upon the students' learning (such as asthma or chronic illness) as well as any learning difficulties that could impede their progress. Such information should be communicated as part of the initial negotiations for tuition (see

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Appendix A). It is recommended that studio music teachers undertake periodic first aid training.

## 8. Advertising and publicity

In order to develop a healthy teaching practice, studio music teachers may wish to advertise for students. There are a number of avenues open to music teachers that require some initiative to establish and a commitment to maintain.

### (1) The Directory of Teachers of Music

One of the major benefits to MTASA membership is inclusion in “The Directory of Teachers of Music”. The directory is published annually as a hard copy and includes the names and contact details of each studio music teaching member, their music teaching expertise and qualifications. The directory is maintained by the MTASA Council and is distributed to outlets needing the services of studio music teachers. An abbreviated version is accessible on the MTASA website ([www.mtasa.asn.au](http://www.mtasa.asn.au)).

### (2) Instrument specialisation

It is recommended that for any advertisement or publicity material studio music teachers should include only their area of specialisation for which they are fully qualified to teach. To do otherwise is false advertising and runs the risk of downgrading the teaching profession in general and their practice in particular.

### (3) Prospectus

Many studio music teachers print a prospectus outlining the teaching courses that they offer and the requirements of students who wish to undertake a course of lessons. If appropriate, the document can include a summary of students' successes. Such a prospectus can be an effective method of publicity, but should be reviewed annually.

### (4) Accreditation

There is currently no formal accreditation of studio music teachers provided in South Australia. Some studio music teachers were accredited by the Federation of Australian Music Teachers Associations (FAMTA) or the Institute of Music Teachers (MIMT), but those organisations no longer exist and so new studio music teachers cannot be accredited by those organisations. The MTASA has formalised an arrangement with the MTA of NSW, whereby MTASA members can now apply for “interstate” accreditation with the MTA of NSW. The application form for accreditation can be

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downloaded from the MTA of NSW website

[www.musicnsw.com.au](http://www.musicnsw.com.au)

(5) Personal recommendation

Undoubtedly one of the most effective methods to attract new students is by word of mouth. Personal recommendations from current or former students are a good way to grow a music teaching practice.

9. Record keeping

Studio music teachers need to keep accurate, up-to-date and accessible records if they are to run an efficient music teaching practice.

It is recommended that details be collected for each individual student. Such records should include name, address, phone number, date of birth, fees charged, fees paid, the commencement date of lessons, usual lesson day and time, examination results, other achievements and assessments of progress.

Studio music teachers are encouraged to keep an appointments diary that is easily accessible and maintained regularly.

Accurate and readily accessible accounts are the hallmarks of a good music teaching practice. Studio music teachers are required to keep straightforward financial records of receipts and payments.

10. Safe studio environment

Studio music teachers should provide a safe environment for their students and ensure that the facilities and equipment are not hazardous and all electrical equipment is certified as being safe. Teachers must consult the *Occupational Health, Safety and Welfare (SafeWork SA) Amendment Act 2005* ([www.safework.sa.gov.au](http://www.safework.sa.gov.au)) to make sure that they comply with the legislation.

Studio music teachers are encouraged to contact their local council to ensure that any noise generated is within the legal limits stipulated by the *SA Environment Protection Act 1993*. Teachers have a responsibility to prevent noise made from teaching and playing becoming a nuisance.

It is advisable to locate a studio at a reasonable distance from neighbours, and to ensure that no playing is done after 10pm at night. Pianos should not be placed against a wall dividing the property from the neighbours.

There are specific requirements for the examiners as well as the students when visiting examiners are examining students in a private studio. In such cases, studio music teachers should consult the examining body's resources (ie. websites and manuals) for current requirements, in addition to providing a tuned piano and music stand.

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11.       Restrictions on property  
When purchasing a property, with the intention of establishing a large music school, studio music teachers are advised to contact the local council and investigate if there are any regulations restricting such use of the property, before signing any contract.
12.       Insurance  
There are a number of insurance policies that are considered advisable for studio music teachers in the running of a private practice.
- (1) Public liability  
Studio music teachers are legally liable for injuries to students or other persons on the premises during the operations of a music teaching business. Most home insurance policies do not cover claims made against a business activity, and so it is imperative that studio music teachers either amend their current house insurance policy or take out additional public liability insurance as a protection against risk.
- (2) Income protection  
Studio music teachers who depend on the income derived from their teaching practice may wish to purchase income protection insurance in case they become ill or injured.
- (3) Professional indemnity  
The numbers of legal cases for malpractice in professions such as medicine, the law and the teaching profession have increased in recent years, and so many more professionals are seeking protection with professional indemnity insurance. The music teaching practice is not immune from allegations of personal injury to hands and voices by music teachers, although the risk is low. Studio music teachers may therefore consider taking out professional indemnity insurance if they feel their practice to be at risk. This is considered optional for studio music teachers in Australia today.
- (4) Assets  
The insurance of business assets such as recording and sound equipment, instruments and music are unlikely to be covered by house insurance. It is recommended that studio music teachers either amend their current house insurance to cover these assets or take out an additional insurance policy, to ensure that the full costs are covered. Additional cover should be sought when instruments or equipment are transported away from the studio.

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### 13. Taxation

Studio music teachers are running a small business, and are therefore entitled to claim a number of deductions from their income tax. These may include:

#### (1) Studio costs

- Rental, for the studio space only.
- A proportion of council rates, gas and electricity, cleaning and insurance when the practice is located at home.

#### (2) Repairs & maintenance

- Studio furniture and equipment.
- Tuning and repairs to instruments.

#### (3) Purchase of materials, equipment and instruments

- Books, music and recordings associated with music teaching.
- Depreciation of a professional library.
- Equipment and instruments (as replacements) or depreciation over time, but not both.

#### (4) Administration

- Telephone, internet service provider, postage, printing, stationery and advertising.
- Interest on bank loans for equipment purchases associated with the music teaching practice.

#### (5) Other payments

- Subscriptions to professional organisations.
- Purchase of professional journals and magazines.
- Conference fees.
- Salaries for assistants.
- Travel costs associated with teaching (such as travelling from one studio to another, but not to or from home).

(NB: These items can vary, as they are subject to determinations by the Australian Taxation Office.)

For music teachers who are salaried employees some taxation deductions are permitted for expenses incurred exclusively for those teaching activities.

Studio music teachers are advised to use the services of a qualified accountant and taxation adviser on a regular basis.

### 14. Sale of practice

The sale of a music teaching practice involves a negotiated arrangement between the buyer and the seller, based on a selling price and an

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undertaking not to compete directly for students for a period of time. The time limit on competition is usually between one to two years.

If the sale of a practice includes the teaching premises, then it is advisable for the buyer and seller to seek legal advice.

## 15. Copyright

Studio music teachers have a responsibility to be aware of the current copyright legislation and to ensure that they abide by the law.

### (1) Photocopying

According to the *Copyright Act 1968*, studio music teachers are not permitted to photocopy copyrighted music for their students or allow their students to photocopy copyrighted music. However, music teachers employed by a teaching institution that has purchased a photocopying licence are permitted to photocopy music for their students. In the case where students have entered a competition or examination that requires a copy of their copyrighted performance piece be provided to the adjudicator or examiner, then a photocopy can be provided on condition that it is destroyed immediately after the performance. However, under the “fair dealing” provision, up to 10% of a published copyrighted work can be photocopied for research and study. Advice can be sought from the Australian Copyright Council (Tel: 02 8815 9777; website [www.copyright.org.au](http://www.copyright.org.au))

### (2) Performing rights and copying royalties

Studio music teachers have an obligation to pay licence fees and royalties for any public performance, broadcast or reproduction of copyrighted music. The collecting and distribution agencies are the Australia Performing Rights Association (APRA) for the authorisation of public performance and broadcasting, and the Australasian Mechanical Copyright Owners Society (AMCOS) for the reproduction/copying of original music. Both APRA and AMCOS can be contacted on Tel: (08) 8239 2222; [www.apra-amcos.com.au](http://www.apra-amcos.com.au)

### (3) Musical arrangements

Musical arrangements are also subject to copyright, with the copyright and royalties going to the arranger. The provisions of the *Copyright Act 1968* apply to the arranger.

## 16. Professional development

Studio music teachers are encouraged to undertake professional development activities, whenever they occur. Suitable professional development programs are offered by the MTASA, ASME, other professional associations, examining bodies, the tertiary training sector and commercial music houses.

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## II. THE MUSIC TEACHERS' ASSOCIATION OF SOUTH AUSTRALIA Inc.

The following information concerning The Music Teachers' Association of South Australia Inc. (MTASA) is provided to its members.

### 1. Objectives of the MTASA

- (1) To advance and respect generally the interests of music and studio music teachers in South Australia.
- (2) To encourage and assist in establishing a unity of purpose and to maintain high ideals amongst the studio music teachers in South Australia.
- (3) The formation and maintenance of a directory to be styled "The Directory of Teachers of Music".

### 2. MTASA membership categories

The MTASA offers six categories of membership to studio music teachers in South Australia. The essential prerequisites for the six categories are summarised as follows:

#### (1) Full membership

Full membership is provided for studio music teachers aged 21 years or more, with a minimum of 3 years teaching experience of a minimum of 5 students each year. The required qualifications are either a tertiary music performance award, a tertiary music education award plus a performance diploma, or a postgraduate education award plus a performance diploma.

#### (2) Associate membership

Associate membership is provided for studio music teachers aged 18 years or more, with a minimum of 1 year's teaching experience of a minimum of 5 students each year, or 2 years of teaching of a minimum of 4 students each year. For this membership the MTASA requires either a minimum of Grade 8 performance (from a recognised music examination body) plus the co-requisite theory/musicianship/music craft award, or successful completion of the first year of a tertiary music performance award.

#### (3) General membership

General membership is provided for studio music teachers who have no formal qualifications but are acknowledged as successful studio music teachers, with a minimum of 8 years experience of teaching and at least 10 students each year.

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(4) Student membership

Student membership is provided to Secondary and Tertiary music students aged 16 years or more who are currently teaching or intend to become studio music teachers, in order to benefit from the MTASA professional development programs. The requirements include enrolment in either Year 11 or Year 12 secondary school music studies, a tertiary music performance or music education course, or upper levels of a recognised music examination body in performance or studio music teaching plus the co-requisite theory/musicianship/music craft award.

Mentorships with experienced studio music teachers can be provided to student members by the MTASA.

(5) Honorary Life membership

Honorary life membership may be awarded to members by the MTASA Council for services to the association.

(6) Temporary membership

Temporary membership is provided to those studio music teachers, sufficiently qualified, who are temporarily resident in South Australia.

Applications for any of the categories (1) to (4) require support from at least two referees (one being a current member of the MTASA) and evidence of student achievements.

Membership of "Friends of the MTASA" is offered to those who share the aims and objectives of the MTASA and wish to participate in the activities of the organisation but have not attained the requirements for any of the six categories of membership.

Full details of membership requirements are available from the Secretary of the MTASA.

3. MTASA scholarships, prizes, awards and performance opportunities.

The MTASA manages a number of scholarships, prizes, awards and performance opportunities that aim to encourage artistic excellence and foster new generations of fine musicians. These prizes are awarded annually and studio music teachers are encouraged to consider entering students whom they consider would benefit from the experience.

(1) Reimann - Robinson scholarship

The Reimann-Robinson scholarship is awarded each year to students of studio music teachers who are MTASA members. Students must be 18 years or younger and can be instrumentalists or singers. Candidates are required to perform any number of works, within a time limit of 15 to 20 minutes.

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Application forms can be obtained from The Music Stand, or downloaded from the MTASA website. The closing date for applications is on the MTASA website.

The Reimann - Robinson scholarship is named after Immanuel Gotthold Reimann, the founder of the Adelaide College of Music in 1883, piano teacher at the Elder Conservatorium (1898 - 1932) and founder of the Musical Association of SA (later known as The Music Teachers' Association of SA). His student Gwen Robinson established the scholarship in his memory in 1974.

(2) Norman Sellick memorial prize

The Norman Sellick memorial prize is awarded each year to students of studio music teachers who are MTASA members. Students must be 12 years old or younger and be studying any instrument. Candidates are required to perform two contrasting works in a performance lasting no more than 10 minutes.

Application forms can be obtained from The Music Stand, or downloaded from the MTASA website. The closing date for applications is on the MTASA website.

The Norman Sellick memorial prize commemorates the services by the well-known violinist who was president of the MTASA from 1941 to 1968.

(3) Miriam Hyde award (open section)

The Miriam Hyde award (open section) is awarded each year to students of studio music teachers who are MTASA members or affiliates. The value of the award is included on the MTASA website. The award is open to instrumentalists and singers of any age. Candidates are required to perform works by three composers: one from the Baroque or Classical periods, one from the Romantic or Modern periods, and one by Miriam Hyde. Singers may sing three songs by the same composer in each category. At least one of the works is to be performed from memory. The performance is to last from 15 to 25 minutes. The musical standard required is at least Grade 7 AMEB level or equivalent.

Application forms can be obtained from The Music Stand, or downloaded from the MTASA website. The closing date for applications is included on the MTASA website.

(4) Miriam Hyde award (junior section)

The Miriam Hyde award (junior section) is awarded each year to students of studio music teachers who are MTASA members or affiliates. The award is open to instrumentalists and singers under the age of 15 years at the closing date of entry. Candidates are

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required to perform works by three composers: one from the Baroque or Classical periods, one from the Romantic or Modern periods, and one by Miriam Hyde. Singers may sing three songs by the same composer in each category. The performance is to last from 8 to 15 minutes.

The musical standard required is at least Grade 4 AMEB level.

Application forms can be obtained from The Music Stand, or downloaded from the MTASA website. The closing date for applications is included on the MTASA website.

The Miriam Hyde awards are named after the Australian composer and pianist who was born in Adelaide in 1913 and studied at the Elder Conservatorium. She was an active MTA member, and patron of the MTASA. Miriam Hyde died in 2005.

(5) Adelaide Eisteddfod awards

The MTASA sponsors four awards each year at the Adelaide Eisteddfod. Known as the MTASA/ Grace Barbara Turner Awards for Excellence in Performance, there are one each for keyboard, strings, wind and voice.

(6) George Pearce Memorial Award

The MTASA sponsors a prize awarded by the AMEB each year for the SA or NT student with the highest marks in the 7<sup>th</sup> Grade piano examinations. The award is in memory of the renowned Elder Conservatorium piano teacher and AMEB examiner, George Pearce (1893 - 1975).

(7) MTASA performance opportunities

The MTASA offers two concert performance days a year for the students of MTASA members or affiliates in which students receive written reports on their performance. There are also organised throughout the year a number of master classes and workshops by visiting artists. These activities are advertised in The Music Stand.

4. Professional development opportunities

The MTASA offers to members a number of professional development half days and full days on pedagogical, artistic and industrial matters throughout the year.

In early January, every second year, the MTASA holds a 3-day summer school of lectures, workshops, concerts and discussions on teaching methodologies and resources.

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## 5. MTASA publications

### (1) The Music Stand

The MTASA publishes a bi-monthly newsletter for members, The Music Stand, containing articles, reviews and notices concerning professional development days, performing opportunities, scholarships, prizes and awards.

### (2) The Directory of Teachers of Music

The Directory of Teachers of Music is a listing of the members of the MTASA, with their contact details, qualifications and accreditation and teaching expertise. The directory is available from music retail outlets, the MTASA secretary and an abbreviated list is accessible on the MTASA website ([www.mtasa.asn.au](http://www.mtasa.asn.au) )

## 6. MTASA Council

The MTASA is governed by a Council of up to 16 members who are elected by the membership at the AGM and thereafter meet on a monthly basis. The Council elects an executive of four: President, Vice-President, Secretary and Treasurer. The President is elected annually and may serve as President for a period of up to four years. At the AGM, the three longest serving members of the Council are required to stand down for at least one year before being eligible for election again to the Council.

The Council forms sub-committees to undertake specific tasks, when the need arises.

The Presidents of all the state MTAs meet at least once a year and correspond regularly.

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### III. CODE OF ETHICS

The purpose of the code of ethics is to advise MTASA members and the community of the ethical standards expected of studio music teachers.

The code of ethics is based on three core values: respect, integrity and responsibility.

#### 1. RESPECT

The community currently holds studio music teachers in high esteem. In order to maintain and enhance that respect, music teachers need to ensure that they respect their students, parents and colleagues.

##### (1) Respect for students

Studio music teachers need to respect their students by valuing their diverse backgrounds, different capabilities and behaviours.

- (i) Studio music teachers should not discriminate against their students on the basis of race, religion or political affiliation. Teachers should also guard against imposing their own religious or political ideas on their students.
- (ii) Studio music teachers should assist in the musical development of their students by ensuring that they use the teaching methods best suited to the needs and capabilities of their students.
- (iii) If there are difficulties in teaching or communicating with a student, then it may be wise to either terminate the lessons or transfer the student to another teacher. This should only be done after extensive consultation with the student and parent(s).
- (iv) There can be no sexual relationships between studio music teachers and students.
- (v) Any form of sexual harassment is illegal. Studio music teachers are in a position of trust and so this adds a higher level of responsibility. For example, teachers should take special care when correcting students' fingering or hand positions. Teachers should not inappropriately touch students or make improper suggestions.
- (vi) Studio music teachers need to respect the privacy of all students' records, including video recordings, photographs and sound recordings. Such records must not be used without permission from the students and parent(s).

##### (2) Respect for colleagues

Studio music teachers should treat their colleagues with respect by valuing their particular skills, knowledge and experience and valuing their contribution to the profession. When there are differences of opinion, then the issues should be expressed openly and with respect.

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## 2. INTEGRITY

Studio music teachers need to be honest and trustworthy in their relationships with students, parents and colleagues.

### (1) Confidentiality

Studio music teachers are in a position of trust and so they have a responsibility to keep information concerning their students confidential.

- (i) Studio music teachers must keep all student records confidential, even when the teaching process has ceased. Teachers need to keep all records in a secure place, and then to destroy such records when they are no longer needed.
- (ii) Studio music teachers should not release, without permission of the student and parent(s), any student information, visual material or examination and competition results that are requested by outsiders or used for promotional purposes.
- (iii) Under the *Children's Protection Act 1993*, Section 11 (1) & (2), (see [www.legislation.sa.gov.au](http://www.legislation.sa.gov.au)), studio music teachers are mandated reporters and so they are legally obliged to notify Families SA (Child Abuse Report Line 131478; [www.families.sa.gov.au](http://www.families.sa.gov.au)) if they suspect on reasonable grounds that a student has been abused or neglected and the suspicion is formed in the course of their work (whether paid or voluntary). Failure to report abuse can lead to prosecution and ignorance of the law is no protection against prosecution. Studio music teachers must undertake mandated notification training.

### (2) Responsibility for maintaining integrity of the music teaching profession

Studio music teachers have a responsibility to assist in maintaining the integrity of the music teaching profession by their demeanour and behaviour.

- (i) As persons in a position of trust, studio music teachers have a responsibility to maintain their own high moral and ethical standards.
- (ii) Studio music teachers cannot expect to be held in high regard unless they treat their colleagues with respect.
- (iii) For studio music teachers, it is unethical to:
  - a) Entice students away from other teachers.
  - b) Adjudicate in a competition in which their students are competing.
  - c) Attempt to influence or intimidate an examiner or adjudicator.

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- d) Falsely claim qualifications or achievements by the teacher or their students.

### 3. RESPONSIBILITY

As studio music teachers are in a position of trust they have responsibilities to their students, the community and themselves.

(1) High standards of tuition.

Studio music teachers have a responsibility to ensure that their teaching is of a high standard.

- (i) Studio music teachers should use accepted music pedagogies that suit the age, developmental stage and individual needs of their students.
- (ii) Studio music teachers' expectations of students need to be clearly articulated and communicated to the interested parties. These expectations can be outlined in a contract (see Appendix A)
- (iii) Studio music teachers are to practise only in the areas of expertise for which they are qualified.
- (iv) Studio music teachers need to set realistic goals for their students.
- (v) It is recommended that studio music teachers provide students and parents with regular feedback on progress.
- (vi) Studio music teachers need to be aware of the family circumstances of their students, in order to adjust the content and style of their teaching methods.
- (vii) When problems or issues arise, then studio music teachers may benefit by consulting teaching colleagues, provided the student's right of privacy is maintained.
- (viii) If a studio music teacher becomes seriously ill and is unable to teach, then they need to arrange for either a locum to take on the responsibility of teaching their students, or arrange for the transfer of their students to another music teacher. In such situations, advice can be sought from the MTASA.

(2) Encourage students to achieve their highest potential

Studio music teachers have a responsibility to encourage students to achieve their highest potential, within the students' capabilities and circumstances.

- (i) Studio music teachers should provide or recommend to students suitable resources for their music programs.
- (ii) If it has been agreed to be in the best interests of the students, then studio music teachers should select and prepare students for suitable examinations and competitions. In order to encourage success, teachers have

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- a responsibility to ensure that the syllabus is covered, in its entirety.
- (iii) Studio music teachers should facilitate performing opportunities for their students.
  - (iv) Studio music teachers should be able to provide advice on alternative or additional music programs, if there is a need to extend the student's musical training.
  - (v) Studio music teachers should encourage self-discipline, self-motivation and enjoyment if their students are to succeed.
  - (vi) Studio music teachers need to encourage ensemble work, for their students to develop their musicality.
  - (vii) The expectations of regular daily practice need to be outlined to students and parents.
  - (viii) Studio music teachers need to ensure that the choice of the instrument to be studied is appropriate for the student, and the student knows how to care for the instrument.
  - (ix) All instruments used in the music teaching practice need to be well maintained.

### (3) Professional knowledge and skills

It is expected that studio music teachers are well qualified and experienced in their practice.

- (i) Studio music teachers should hold their qualifications, knowledge and skills in high esteem.
- (ii) Studio music teachers need to continue with their own professional development, to increase their knowledge and skills.
- (iii) Studio music teachers are encouraged to seek accreditation in order to validate their qualifications and experience.
- (iv) Studio music teachers need to be aware of and observe all legal requirements that relate to copyright, performance rights and taxation (see Section 1, 14 and 16 above).
- (v) Studio music teachers are encouraged to become members of professional associations that relate to their teaching practice, in order to become affiliated with professional colleagues and to benefit from the services offered, including professional development opportunities.
- (vi) Studio music teachers should seek out opportunities to interact with professional colleagues, for the mutual benefits that those relationships can bring.
- (vii) Studio music teachers have a responsibility to contribute to the training of future music teachers by contributing to

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- teaching practice programs or acting as mentors to young teachers.
- (viii) Studio music teachers should display sound business practices by:
- a) Keeping accurate accounts that are easy to interpret.
  - b) Paying suitable wages for any assistants, plus superannuation.
  - c) Paying GST, if required.
  - d) Ensuring that insurances are paid, and that there is adequate public liability insurance.
  - e) Keeping records of payments made for copyright licences and performing rights fees

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## APPENDICES - TEMPLATES

### Appendix A. CONTRACT WITH STUDENT/PARENT(S)

Prior to the beginning of a course of lessons, it is recommended that an agreement or contract is drawn up so that the student and parent(s) are informed of the terms and conditions of the tuition to be provided. This should ensure a clear understanding between the two parties of their expectations and resolve issues, should they occur. The following guidelines are recommended by the MTASA, but studio music teachers are encouraged to develop their own contracts.

#### Agreement between studio music teacher and students/parent(s)

1. Lessons will be provided once a week, for ..... minutes, for ..... weeks, commencing on ...../...../.....
2. A fee of \$..... per lesson (ie. a total of \$.... per term/series of lessons) will be paid prior to the first lesson of the term.
3. At least five weeks notification will be required of any extended absences.
4. Missed lessons will be paid for, unless the music teacher is satisfied of there being special circumstances or the teacher has been previously informed and agreed to waive the fee.
5. The music teacher is to be informed of any health problems or learning difficulties that may impede the student's progress.
6. The music teacher will only enter the student for examinations, scholarships or competitions with the consent of the student and/or parent(s). The choice of which examination, scholarship or competition is best suited to the student is to be undertaken by the teacher.
7. A decision to discontinue lessons, either by the teacher or the student and parent(s), requires formal notification five weeks prior to the end of term, or by negotiation in exceptional circumstances. For the new year, notification at the final lesson of the previous year is considered due notice.
8. Regular practice is essential and expected. Lessons may be discontinued if there is evidence of no practice after at least three consecutive lessons.

SIGNED.....

STUDENT NAME.....

PARENT NAME .....  
(for student under 18 years)

DATE .....

SIGNED.....

TEACHER.....

DATE.....

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## Appendix B. CHANGES IN TEACHING TIMES

Dear.....

I wish to inform you of changes to my teaching time as from .....(date).  
Lessons of ..... minutes duration will now be given on .....(day and time).

The fees for each term/series of lessons will be \$....., payable in advance.

Should you anticipate any extended absence from lessons, or request any changes of time, then please provide me with at least five weeks notice in writing.

These changes have been made so that there will be regular and consistent music lessons, which are necessary for the satisfactory development of musical skills and musicianship.

Yours sincerely,

## Appendix C. CHANGES IN FEES

Dear .....

I write to inform you that as from.../.../...(date) there will be an increase in tuition fees.

The new rate will be \$.... per term/series of lessons for ..... minute lessons, once a week for .... weeks. Fees are due before the beginning of term/series of lessons.

Yours sincerely,

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## Appendix D. SUGGESTIONS FOR REGULAR PRACTICE

The following suggestions are to assist students and parents in managing an effective program of practice.

Students need to:

- Establish and maintain a regular practice routine.
- Beginners should start with 10 minutes practice a day, for a minimum of 5 days a week, and then progress to 20 minutes a day which can be done initially in two separate 10-minute sessions.
- Students past the beginner stage should extend the practice period. The practice should continue on a regular basis.
- Maintain a practice diary to record the time spent and goals achieved at each practice session.
- Structure each practice session, as follows:
  - Begin with a warm up exercise.
  - Incorporate some technical work, played slowly and accurately at first. The tempo can then gradually increase until the final tempo is reached.
  - Play the prescribed pieces. Identify difficult sections and practice them slowly and accurately several times. When accuracy has been achieved, then incorporate them into the relevant phrases several times over. Play the entire section or piece all the way through, slowly and accurately, increasing the tempo only when accuracy has been achieved.
  - Play a favourite piece at the conclusion of the practice session.
- Improve at least one 'element' by the end of each practice session, no matter how small it might be (eg. just one bar or even a section of one bar). Then, begin the next practice session with that 'element'.

Parents and caregivers are encouraged to:

- Take an active interest in their child's musical development.
- Structure their child's life so that regular practice is possible and enjoyable.
- Listen to their child's playing and where possible play a part in the learning process.
- Encourage their child to play music with others.