

Establishing a Private Teaching Studio

The following has been adapted from several highly recommended sources.

Successful Studio Teaching, Elizabeth Manducci & Allison Barr, Portland, ME: The Piano Teachers Press, 1993, available for \$15, call 800-626-3822.

Starting a Studio from Scratch, Martha Beth Lewis, Clavier, April/May/June and Sept., 1991

Promoting Your Studio, Clavier/Feb., 1989

The following information is a step-by-step plan start a private studio, including information that will also help established studio teachers improve their business in terms of organization, advertising, and actual service. You may want to pick and choose among the suggestions presented, to use what's best for your situation. The material is broken down into 10 sections: Approaches to Teaching, Choosing Teaching Materials, Marketing Strategies, The Itinerant Teacher, Getting Started, Interviewing Prospective Students, Turning Prospects Into Students, Financial set-up, Types of Studios, Recommended Reading, and Service and Membership Organizations of Interest to Music Teachers.

Approaches to Teaching

Many performance majors never take a class in pedagogy and so start as inexperienced teachers and sink or swim. You may have negative experiences as a new teacher and this may, unfortunately, determine your attitude towards teaching ever after. In teaching, be open to considering alternative approaches in reaching each student. What works for one may not work for the next. It is largely a matter of trial and error — finding metaphors, different ways of explaining, demonstrating, and small exercises designed to break larger difficulties down to manageable pieces. Many teachers consciously or unconsciously rely on using the same methods and approaches they were taught with, for better or worse. While there's comfort in the familiar, there are always new territories worth exploring, and you'll find yourself more interested in helping your students explore music if you too are constantly exploring new approaches with them. You should expect yourself to develop as a teacher as your students develop as players.

It may help you to keep in mind that though most of your students will not go on to become professional musicians, you are helping them to become life-long music enthusiasts. Your students are the audiences of tomorrow. Beyond that, the music lessons may sensitize students to cultural activities in general. Studying music develops powers of concentration, and analytical, as well as social skills. The one-on-one intensive work of music lessons can and should be a positive reinforcing relationship; the teacher is an important figure in a student's development as a person. Remember: you aren't teaching music, or trumpet — you're teaching people!

Choosing Teaching Materials

Talk to other teachers, get recommendations of teaching materials. Don't hesitate to mix materials from several different series and publishers. Keep a copy of every anthology and method book you assign from, for those lessons when students arrive empty handed. Use rhythm and notation worksheet drills to help students through rhythm or theory related issues; call them puzzle pages — students will like them more. Keep copies on hand with an easy filing system.

Establish a relationship with your favorite local dealer of instruments and sheet music. In exchange for your referrals, she/he may offer you a special discount. Keep copies of their catalogs on hand for your students, as well as mail order catalogs for instrument supplies, metronomes, cases, etc. You may want to keep a photocopied list of most used materials, with composers, publisher, and edition — you can simply circle what you want each student to buy, saving you time. Your students' parents will expect you to be able to recommend places to buy or rent instruments — be prepared — know the dealers and their instrument qualities and prices, shop around in advance and keep in touch so you'll know about special sales, etc.

Marketing Strategies: Market Research

The first challenge facing any independent teacher is getting students, especially when one is launching a teaching career or establishing oneself in a new community. While each satisfied, well-taught student is bound to attract others, those first contacts are crucial to success.

You can develop an effective promotional campaign and maximize your chances of success by defining your market before setting up. Consider these questions:

1. Are there any areas which lack an adequate number of teachers? Is there a demand?
2. What are the market segments? Pre-school children? Senior citizens? Adults?

3. Can you afford to rent a studio in a certain area? Do local zoning regulations permit the use of a specific building as a studio?
4. What are the socio-economic factors? Can parents in the area afford the kind of fees you want to charge? Conversely, can you afford to set fees low enough for parents in a more depressed area?

Once you identify the existing conditions and market segments, you must determine strategies for contacting your audience. Methods of doing this are described below.

Finding Students

One of the first concerns in looking for students should be the focus of your studio — which age groups do you want to target for prospective students? Which ages are you most comfortable with, and which levels of ability? This is market segmenting. How you advertise depends on what or who you want to attract. If you're just starting out, you may be interested in teaching anyone who pays you. That's fine. As you become experienced you'll know better which age and ability levels you seem to work best with or prefer. Keep in mind that advertising strategies should be targeted to the market segments you're trying to reach.

Marketing your services as a teacher to potential students should include a range of activities and tools. Consider print media, posters, flyers, business cards, networking, joining various community groups, professional associations, etc. Don't rely on just one method — it's the combination and frequency of marketing activities which contribute to the most visibility.

When looking for students it's important to evaluate your strengths as a teacher. You need to know what sets you apart from other teachers, and then use these points in your marketing. For instance, if you teach a wide range of styles of music, classical, jazz, pop, then you should play this up. If you have impressive credentials, a Master's degree from an important school, or offer both individual and group lessons which include chamber music training, then these are distinguishing features which need mentioning.

Marketing Tools

Your business cards may be one of the most cost and energy effective marketing tools you have. Casual conversations in line at the grocery store or bank may lead to students. Be sure you carry those cards everywhere. Be open and ready to meet strangers and tell them with enthusiasm what you do.

Business cards can be posted on bulletin boards at places where prospective students congregate — ballet schools, soccer camps, community centers, music stores, restaurants, grocery stores, day care centers, senior centers, libraries, dry cleaners, video stores, and after school programs. Make sure you check back regularly to replace your signs and note which locations have the most tear-offs.

If you are asked to buy an ad for a Scout yearbook or any other education/community brochure, your cards can be used as camera-ready art for your ad. Likewise for small local papers or concert programs. Mount your business card on a larger piece of brightly colored paper with tear-off tabs with your name, what you teach, and phone number.

Mission Statement

Marketing experts always advise having a ten second "commercial" or blurb on your business, a mission statement. This is important, especially for phone inquiries where you need a brief professional statement about your studio, your style of teaching that helps the listener get a focused picture of what your studio is about. Your mission statement should include the age ranges and ability levels you teach, the instrument(s), styles or genres of music you cover, and any "add-ons," such as monthly master classes or recitals. If you incorporate basic music theory, harmony, improvisation, chamber music, or composition with your instrumental teaching, you should make a point to include this in your blurb because these are important features that distinguish your teaching from your competitors. What you consider as standard features of all teaching may not be, so take an inventory of what your teaching includes so that your description in your mission statement is accurate. When you've got your basic blurb down, make sure you can deliver it effectively, practice with friends, you may want to write it down in your notebook kept near the phone so that when prospective students call you are ready to deliver.

Advertising

Set a realistic budget at the beginning of each year for promotional activities and consider these necessary costs when establishing tuition rates. Every studio budget should provide adequate funds for business cards, brochures, stationery, policy statements, the printing and mailing of recital programs and invitations, all of which are fully tax-deductible. Every effort you make to further community awareness of your studio has the potential for attracting new students!

Print Advertising

If you are considering advertising in a newspaper, first check out the target population you are trying to reach: if you live in Brookline and plan to teach out of your apartment, find all the local small papers in your area — check what papers you find in the local library, dry cleaners, video store and then call for advertising rates. It is expensive to buy advertising and experts say it takes seeing a print ad item close to six times before a motivated client makes a call. So running an expensive ad just once or twice will likely be fruitless although using a low-cost newspaper ad, in an appropriate paper to announce the opening of your studio and listing your qualifications and experience, may be worth your while.

Having a newspaper run a story can be a great way to get free advertising. You can write a press release about the opening of your new studio and send it to all the papers in your target area. Press releases are for news items, not advertising, and if you have actual interesting news, the editor may print your release as is or shortened, or even call you for more information. Think about what's newsworthy about what you do — what kind of community interest angle can you play up? If a community has lost its public school funding for its music program and you are one of the local teachers looking to fill the gap by providing lessons, organizing concerts, etc., this may be newsworthy to a local paper.

In small communities such an item might be accepted as a news release with additional information about the course of study and the musical philosophy of the teacher. Extravagant claims or guarantees of immediate musical success are never in good taste and are not appropriate copy. The only ethical or professional claims a teacher should make should be in the form of simple, direct statements that can be verified. When trying to target a specific market, identify publications or locations which attract its members, then request that your ad be published or your listing run (advertisements cost while listings are free).

Referrals

Contact local private secondary schools — ask to talk to the headmaster or music instructor. Telephone each one and introduce yourself as a new teacher in the area, tell them briefly about your background and experience, and ask that they add your name to any referral lists they might keep of area teachers. Follow up with a letter thanking them for their time and any assistance they might offer in helping you get established, and include several of your business cards and your résumé (they may want to keep this on file). If any of these contacts seem particularly interested, ask to make an appointment to meet. You might be able to find extra freelance performance work, part-time classroom teaching, or accompanying jobs from these contacts.

Use the same strategy in contacting local private secondary schools — ask to talk to the headmaster or music instructor. As for the public schools, you'll need to know which ones have active music departments and then ask for names of both the teachers and any district or county music teachers supervisor (school systems vary greatly in terms of types of positions).

Don't neglect churches or synagogues which may have active music programs — talk with the director of music or cantor.

Participation in local and state music teachers organizations can open many doors for new teachers. Some groups have regularly-organized student referral services; in other associations referral occurs informally as established teachers recommend new teachers to prospective students whom they cannot accommodate. By being aware of an established teacher's retirement or departure from the community, many a new teacher has inherited an entire class. Placement of students is an increasingly common problem for teachers in our mobile American society. A well-qualified newcomer can provide a happy solution!

Remember to say and write thank you: whenever you get a prospective student by way of a referral, make sure you send a thank you to whomever made the referral — this will keep them coming!

Performance

Willingness to perform for local organizations can mean important contacts for teachers. The best word-of-mouth advertising comes from those who have heard a new teacher play and appreciate the quality of that performance. Later, student performances are an equally valuable means of attracting new students, but it may be at least a year before the results of your teaching can be heard and recognized.

Becoming Involved

Participation in local arts groups can put a new teacher in contact with the people who care about and support music in the community. The local orchestra, choral association, community concert series, arts council, chamber music organization, or church choir is bound to need (and welcome) assistance. Involvement as a volunteer or professional with civic music organizations can broaden your contacts and help establish your professional credibility.

Professional Networking

Membership in local, state, or national organizations such as the Massachusetts Music Teachers Association (MMTA), the Music Teachers National Association (MTNA), or for pianists, the New England Piano Teachers Association (NEPTA), is extremely important for the independent teacher. Membership organizations provide opportunities for networking at annual conventions, and are a source of information and new ideas. In addition, being known by your colleagues improves your image to students and parents. (See last page for organization contact information.)

Getting Started

Before plunging in and looking for students, it's important to take care of basic business and prepare carefully, in terms of studio set-up, financial set-up, and studio policies.

Studio set-up

Local and/or state laws may require filing a statement to operate under a trade or business name or a license to operate a business. Zoning laws may limit your teaching. Check this out.

In planning your studio, if you plan to teach out of your house or apartment, plan where students will wait before lessons. You want to cut down on distractions for those having lessons and provide an area for those waiting, perhaps with music-related puzzles or magazines. Make sure there's access to a bathroom.

Piano teachers should have their instrument tuned, especially if you've recently moved. Once you've found a piano technician you like, you may want to keep a supply of her/his business cards and for referring to your students. This may result in free service for your piano in exchange for a steady stream of referrals.

Necessities

Telephone answering machine

Metronome

Clock you can easily see while teaching

Markers, pencils

Stickers if you use these as incentives for younger students

Repertoire appropriate for students

Organized music — by genre, level, or alphabetical by composer, for easy access while teaching

Bookkeeping items, (These can fit into a briefcase if you are a traveling teacher):

Large envelope for deposit slips

Large envelope for Expense receipts (make sure you use all the tax deductions you can)

Pens, calculator, stapler

Accounting notebook

Business cards (keep them simple, name, address, phone, what instruments you teach)

Appointment calendar to track daily schedule, divided into 15 minute segments,
that shows the entire week at once.

Supply of staff paper (6-8 staves per page for younger students; 10 staves per page for others)

Studio Policy Statement

This statement of policy is perhaps the most important tool for your studio, for communication, public relations, and organization. Your statement should be clear and concise, divided into logical categories with understandable headings, stated in positive language, and printed in a presentable, professional manner. Give copies of your policy statement to all prospective students and/or their parents at the time of the interview.

Your Studio Policy Statement should include your policies on the following:

Curriculum (includes basic instruction and any extra master class or enrichment activities)

Number of lessons (private and group) over the academic year

Policy for teacher absences

Policy for student absences (makeup lessons)

Policy for tardiness

Tuition amount

Frequency and due-dates of collection

Policy for late payment

How to reach you with questions

Other:

The "Itinerant" Teacher

If you are willing and able to travel to your students' homes, this arrangement is often the ideal for parents. This may be advantageous for you too if you share an apartment that doesn't lend itself to teaching or if you can not invest in a piano or in studio rental.

If you travel to your students' homes to teach, the cost of transportation is tax deductible. It is in your best interest to schedule students according to their geographical proximity — and even to encourage several students within the same family (or several friends) to take lessons at one house. The shorter the time spent in travel, the more time there is for teaching. Other good "gathering points" for students could be churches, senior citizens' centers, or urban arts centers. Explore your neighborhood — you may find afterschool programs at schools, clubs, and churches that would welcome private lessons and ensemble coaching. These organizations may even help with recruiting and advertising for students.

Turning Prospects into Students

Telephone Inquiries

When you receive inquiry calls about your studio, resist the urge to pressure the caller into becoming a student. Use the call to explore whether or not there is a potential good match between their goals and your service. You should be able to educate the caller about what you offer to help in their decision-making. Keep your remarks focused on the needs of the caller. For example, if a caller is only interested in rock, and you believe every player should have a solid foundation in standard repertoire, then it's not a good match, and not worth pursuing. You are better off being able to suggest other teachers who can meet the caller's needs (your referrals will likely reciprocate and send you prospective callers).

Prepare for these calls. Write down your main points and have this on an index card posted near your phone, as a prompter, along with your three-ring notebook. Practice with friends and make sure you speak with confidence and slowly — if you rattle this off too fast, you will come across as unprofessional. The goal of such a call is to determine compatibility of interest, and if there is some, to arrange an interview.

Here is a sample of "mission statement" points that can be incorporated in inquiry calls:

- I teach violin and viola to ages 8 and up, from beginners to pre-professional levels
- My studio hours are weekdays from 3:00 to 7:00
- I teach 45 minute lessons
- Lessons incorporate basic music theory and sight-reading skills, and chamber music
- My students perform regularly for each other in studio classes
- My credentials include a Master's degree from New England Conservatory and 5 years of teaching experience
- I currently have a few openings in my studio and I would be happy to arrange an interview and initial demonstration lesson for you and your child at no charge to you.

When you receive an inquiry call, turn to the interview section of your three-ring notebook and record the information, noting the date of the call. First thing, ask how the caller found your name and number — this will tell you which part of your marketing plan has been useful. Make sure you get caller's name and phone number. Ask the caller what they would like to know — don't rush in with your prepared remarks, because you want to first hear the caller's questions and concerns — jot these down so that you are sure you respond directly to those issues. After you've answered the caller's questions, if they seem interested to hear more, ask "Shall I describe for you how I teach?" Here is where you need to have your concise mission statement.

Make sure in these calls that you find out what you need to know, too. Before you offer the caller a free demonstration lesson, you should be sure that she/he is serious about studying the instrument and willing and able to take on the work involved in music study. If it's a parent calling for their child, ask if the music lessons are the child's idea. If not, ask if the child shows interest. Also, ask if the child can concentrate for a half-hour or 45 minute lesson, whatever you offer. Find out what other activities the child is involved in — soccer, ballet, choir, scouts, because there simply may not be room in their schedule for lessons and practice time.

If it's an adult student, ask what their goals are — these should be realistic. If they're not, simply say tactfully that you don't think you're the right teacher for them and thank them for calling. Find out if the student already owns or rents an instrument, whether they're an absolute beginner or what sort of training they've had so far. You will save yourself much time and frustration in using the inquiry calls well to “weed out” inappropriate students, so that the ones you agree to meet for an interview are very likely to become your students.

About your fee — make sure that your fee is reasonable and competitive for similarly qualified teachers of your instrument in your region. Even with a reasonable fee, expect to get objections to it — state your fee plainly and adhere to it. Don't apologize, negotiate, or try to rationalize it. Instead, respond by offering several names and numbers of your satisfied students as references (make sure you have your students' OK on this beforehand). If you are new teacher, simply stick to your guns. You may lose some prospective students but you do not want to sell yourself short, or de-value your abilities and service by offering “bargain lessons.”

Interviewing Prospective Students

Once you've determined over the telephone that there may be an appropriate match between you and the student, schedule an interview/demonstration lesson. If the student is not an absolute beginner, ask them to come prepared to play a piece of their choice — something they like, not necessarily the last thing they've worked on. Reassure them this is not an audition, but a way to get to their playing.

First impressions are lasting impressions. Make sure your studio teaching area is presentable, that you've made the necessary arrangements with house mates, pets, and the telephone, so that you'll not be disturbed. Set out all the materials you'll need. Make sure you review the name(s) before you answer the door, and review the information on your telephone inquiry sheet.

If the student is a child, with a parent, greet the child first by name. If the child is small, kneel down so that you are at her/his eye-level — you want them to know they are important to you. The focus on the student will also impress the parent. If the student or parent don't ask, tell the child how you'd like her/him to address you. After your guests are seated, hand the parent a copy of your studio policy statement to read while you address the student. Tell the student what you will be expecting from her/him and what they should expect from you. Here are some suggested statements:

“I'll never be angry at you for asking a question.”

“I'll never be angry at you for making a mistake.”

“I'll only be upset with you if you don't try, because then you'll be wasting my time, your time, and your parents' money. And if you don't try, I won't be able to teach you any more.”

“It's your job to tell me if something isn't clear. If you don't understand something, it's not your fault; it's my fault because I didn't explain it well.”

“I won't lie and say it will always be easy, but I can promise we're going to have lots of fun.”

In interviewing adult students, make sure you understand exactly what they want to learn and how long they expect this will take — gently correct any misapprehensions. Put them at ease in terms of any studio performance obligations. Clarify or reiterate your payment and make-up policies.

If it's clear at this point in the interview that it's not a good match, politely end the interview at this point (don't waste anybody's time in trying to be overly gracious). Simply state that you think the student would be better off studying with another teacher.

If you are proceeding with the interview, and the student is not an absolute beginner, now ask the student to play for you the piece they've chosen. Remind them you're not looking for mistakes, but for how they generally play the instrument. After they play, find something honest and positive to say, even if it may be just admiring an articulation they used. Check on their sight-reading ability with an appropriate-level piece. You might want to also ask a few music theory questions to check on their basic understanding of note-reading, keys, phrase construction, etc. If the student is an absolute beginner, have them learn something very basic in this demonstration lesson — a five-finger note pattern on the piano, for instance.

After the playing portion of the interview. Ask a “transfer” student what she/he liked or didn't like of the repertoire and methods studied — you'll most likely learn a lot about what the student would have liked to change in their previous studies. Examine their assignment notebook — see what repertoire was studied, drills, scales, and for how long.

If things are moving along positively in the interview, ask “Shall we schedule a lesson time?” Set a permanent time, give an assignment and a check-off list of what the student will need to buy and bring to every lesson (have a general photo-copied list ready).

If the student or parent are not ready to commit, don’t pressure them. Instead, escort them to the door, give them your card, and say you will expect to hear from them by phone should they decide they’re ready. If the parent had indicated on the phone that the child wanted the lesson, but in the interview the child is withdrawn, and won’t make eye contact, you will most likely do better not taking the student. Say diplomatically that this does not seem to be the right match.

Keep in mind that a prospective student should walk away from this meeting with a real idea of what you will be like to work with, your professionalism, as well as your warmth and sensitivity as a person. And you should have a sense of what the student will be like to work with as well.

Student Interview Form	
Student’s Name:	
Address:	
Daytime phone:	Evening phone:
Age:	Grade in school:
Parents’ names:	
Parents’ Professions:	
Family musical activities:	
School musical activities/classes:	
Performance awards:	
Hobbies:	
What type of instrument do you own?:	
Goals:	
Teacher’s evaluation of aptitude:	
Teacher’s evaluation of interest:	

After the Interview

Once a student has “signed on” to become your student, keep the interview form in a three-ring binder, which includes your entire studio roster. The roster notebook should include a master schedule of available lesson times and space for information about instrument rental and repair people, stores for music and supplies, information on recital, etc.

Additional information you’ll want on each student:

- Allergies Names and ages of siblings
- Birth date Disabilities Financial set-up

Keep a record of repertoire learned, and recital/master class performances

Open a checking account for your studio. For tax purposes you should pay all studio bills from this account and deposit all studio income into this account. To save time, order a stamp, with “for deposit only,” your name, and checking account number, from an office supply store.

Through your bank, order business deposit slips for your account; these oversize forms include room to list each check by the maker’s name with the dates of lessons covered by the check. Write the dates on the memo line of the check as well so there can be no question as to which lessons were paid for by which check. Make photocopies or carbon copies of each deposit slip, give the bank the original and keep the copy. All this is necessary both for potential IRS audit, and for just plain good business practice.

You will need to decide whether to bill by the week, month, or semester, and whether or not to issue written invoices. You can use either handwritten ledgers for your bookkeeping or a computer software program; if you choose the latter, make sure you have backup disks.

You’ll need a tax advisor. You will be paying in quarterly estimated tax payments (what self-employed business people do), unless your studio teaching is only a small fraction of your income and you earn a salary from another source where

taxes are deducted. Your tax advisor will help you determine your quarterly estimated tax payment, you need to be setting aside one third of the amount each month to cover this, before transferring any profits to your personal account.

Financial problems are to be expected; if a student's check bounces, find out what your bank charges as a penalty fee, then call the maker and ask them to send you that amount. Also ask if the check will clear if you deposit it on a certain date. If checks bounce more than once, ask for cash payment or terminate the student.

Chances are, you will be cheated out of payment at some point in your career — a student may accumulate a large tuition bill then quit lessons. If phone calls and letters don't work, then you have the option of small claims court, although this will most likely not be worth the trouble, time and expense to you.

Types of Studio Structuring

Studio teaching is done in a variety of settings and circumstances. Many essentially independent teachers occupy space in music stores, from which they receive student referrals. Others become associated with community music schools or preparatory divisions of colleges and conservatories. Many music faculty in higher education are also independent teachers who derive special pleasure from the young students and adults with whom they work.

Probably the most common studio arrangement is the independent studio, which can be organized in a variety of modes. The following is a description of some of these options.

The Home Studio

It is very important to consider whether or not a home studio, while being convenient for the teacher, is convenient for the students. If not, other options should definitely be considered. If you are lucky enough to live in a convenient location, do what you can to maintain your image as a professional (even at home) by setting aside a specific room for teaching; students should not be expected to wade through personal belongings or family activities.

Establishing a permanent, professional space designed especially for teaching might involve the conversion of family rooms or unused bedrooms to studio space. The addition of a new room to the original house or the transformation of a garage to a music studio can mean a creative step towards professional independence.

Studios Outside the Home

While still fewer in number than independent studios *in* the home, the private studio outside the home is a growing trend in the United States. Independent music studios are springing up in community centers, historic houses, schools, churches, and other places where convenient access and reasonable rent can be found. The availability of parking, nearby public transportation, soundproof facilities, and flexibility in deciding on a location can make a separate studio very desirable. Institutions such as churches and schools often welcome the additional income that can come from rental of their facilities. These institutions frequently offer exactly the kind of space and equipment that is needed by an independent teacher. When choosing a space, consider convenience for students and parents, parking availability, access to public transportation, and "presentability" of the location.

There are various ways to find available space, including local newspapers and real estate agents. A more desirable option is to deal with a commercial (as opposed to residential) real estate broker who is more familiar with the requirements of business people. You should be aware that your desirability as a tenant might be affected by the constant sound of playing which characterizes your business. Agreeing to soundproof your studio is a way around this.

Cooperative Multi-Teacher Studios

In this arrangement, groups of teachers join together in a cooperative venture as an unincorporated small business. They share business costs and create a more stimulating, supportive musical environment for their students. Expenses can be shared on a proportionate percentage of income, with a specific salary given to a director who is appointed to be responsible for business management and clerical duties. This task specialization and sharing of overhead is an efficient way of cutting costs while eliminating the individual teacher's time commitment to business functions.

Additional Possible Places to Teach

These are the school systems in the Greater Boston area with strong music programs. Contact the appropriate music directors at each school. Ask about teaching privately in the school and/or about doing clinics or sectional at these schools. The music directors may be able to give you referrals for students.

Norwood Public Schools

100 Westover Parkway
Norwood, MA 02062
Phone: (781) 762-6804
Fax: (781) 769-0936
Web: http://www.ci.norwood.ma.us/wil/sch/sch_main.htm
Norwood Senior High
Norwood, MA 02060
Phone: (781) 769-2333
Fax: (781) 762-0826

Foxborough Public Schools

60 South Street
Foxborough, MA 02035
Phone: (508) 543-1660
Web: <http://foxborough.k12.ma.us/fpsweb/index.html>
Foxborough High School
120 South Street
Foxborough, MA 02035
Phone: (508) 543-1616
Stephen Massey, Director of Music
Judith Cecchi, Choral Director
George Murphy, Band & Orch Director
Mary Ellen Dollard, String Orch Director

Belmont Public Schools

644 Pleasant Street
Belmont, MA 02478
Web: <http://www.belmont.k12.ma.us/>
Belmont High School
221 Concord Avenue
Belmont, MA 02478
Phone: (617) 484-4700
Fax: (617) 484-0080
Music Office: (617) 484-6099
Fine and Performing Arts: (617) 484-3776

Newton Public Schools

100 Walnut Street
Newton, MA 02460
Web: <http://www.newton.mec.edu/>
Newton North High School
360 Lowell Avenue
Newtonville, MA 02460
Phone: (617) 552-7424
Newton South High School
140 Brandeis Road
Newton Centre, MA 02459
Phone: (617) 552-754

Brookline Public Schools

Web: <http://bec.brookline.mec.edu/publicschools/>
Brookline High School
115 Greenough Street
Brookline, MA 02445
Phone: (617) 713-5004
Fax: (617) 713-5005
Performing Arts Office: (617) 713-5228

Lexington Public Schools

Web: <http://lps.lexingtonma.org/>
Lexington High School
251 Waltham Street
Lexington, MA 02421
Phone: (781) 861-2320

Franklin Public Schools

Web: <http://www.franklin.ma.us/school/>
Franklin High School
218 Oak Street
Franklin, MA 02038-1895
Phone: (508) 528-5600
Fax: (508) 541-2107

Milton Public Schools

1372 Brush Hill Road
Milton, MA 02186
Phone: (617) 696-4809
Fax: (617) 696-5099
Web: <http://www.miltonps.org/>
Milton High School
451 Central Avenue
Milton, MA 02186
Phone: (617) 696-4478
Fax: (617) 696-5038
Noreen Diamond-Burdett, Director of Music
Phone: (617) 696-4462

Westwood Public Schools

660 High Street
Westwood, MA 02090
Phone: (781) 326-7500
<http://www.westwood.k12.ma.us/>
Westwood High School
200 Nahatan St.
Westwood, MA 02090
Phone: (781) 326-7500 ext. 1310
Mr. James Giurleo, Director of Music

**Concord Public Schools and
Concord-Carlisle Regional School District**

Web: <http://www.colonial.net/>

Concord-Carlisle Regional High School

Ripley Building

120 Meriam Road

Concord, MA 01742

Phone: (978) 318-1500

Note: Please refer to the handout titled “Service and Membership Organizations of Interest to Music Teachers” for further resource information and networking opportunities; see also “Financial Management for Musicians.”

Recommended Reading

Manduca, Elizabeth. *Planning Performances, Book 1*. The Piano Teacher’s Press, 861 Washington Ave., Portland, ME, 1993.

Manduca, Elizabeth. *Practice Guide for Students, Parents, and Teachers*. The Piano Teacher’s Press, 861 Washington Ave., Portland, ME, 1993.