

# **“So, You Have a Student Who Wants to Follow in Our Footsteps”**

Panel Discussion led by members of the PMEA Council TTRR  
2018 PMEA Annual In-Service Conference

April 20, 2018

2:30 p.m.

Conestoga 2

**PMEA State Council for  
Teacher Training,  
Recruitment & Retention**



# Description

Preparing students for careers in music education begins long before the college audition. This panel discussion will highlight conversations high school music educators should be having with students who show interest in pursuing music teaching as a career. Senior year is often too late for a high school student to become sufficiently well-rounded and to develop the skills that will lead to successful music certification.

# Panel

- Ms. Nora Burrige, Coordinator of Future Music Educators Honors Symposium
- Dr. Jonathan Helmick, Slippery Rock University
- Dr. Kathleen Melago, Slippery Rock University and State Advisor of PCMEA
- Ms. Susan Metelsky, Beaver Area School District and TRI-M Chair

Assisted by Mr. David Deitz and Dr. Paul Doerksen

Hosted by Mr. Paul K. Fox, Chair of PMEA Council for Teacher Training, Recruitment & Retention



# Plan

1. Introductions
2. Rationale and recommendations for a student to consider going into music education
3. Targets and pre-requisites
4. Recent case studies and general status of teacher placements
5. Audience Q/A
6. Closure: How can the teacher help interested student prospects?

# Pre-Requisites

1. Academics (Metelsky)
2. Music performance skills (Helmick)
3. Attitude, personality, public speaking, goal-setting, and leadership skills (Melago)
4. Teaching experience and observation (all)
5. Knowledge and understanding of the profession (Burridge)

# "So, You Have a Student Who Wants to Follow in Our Footsteps"

Academics

2018 PMEA Annual In-Service Conference  
April 20, 2018

Ms. Susan Metelsky  
TRI-M Chair  
Beaver Area School District

# Academics

Students who are considering majoring in music:

- Should have a B+/A- average in HS coursework
- Should have a higher than average SAT or other test score
- Should have the skills needed for college study
- Should have the academic ability to maintain a high GPA
- Tri-M helps fosters these academically and musically high achieving students by both recognizing and rewarding them.
- Most Tri-M Chapters have a GPA component to their Induction Requirements!



# "So, You Have a Student Who Wants to Follow in Our Footsteps"

## Music Performance Skills

2018 PMEA Annual In-Service Conference  
April 20, 2018

Dr. Jonathan Helmick  
Director of Bands  
Slippery Rock University



# Guiding Compass

Matching the expectations  
(of the profession)  
with preparation

=

Greater Likelihood of Success

“True knowledge and  
understanding stems  
from sustained contact  
with the subject  
matter...”

– Thomas Fraschillo

# Music Performance Skills

## **“SO YOU WANT TO BE A MUSIC MAJOR...” PMEA Report**

- 1. Private Lessons**
- 2. Aural Skills+**
- 3. Music Fundamentals**
- 4. Vocal Ability+**
- 5. Keyboard Skills**
- 6. Attitude (Covered Later)**

+ PMEA seminar panels were unanimous in their opinion that aural skills are paramount

## **Survey of Duquesne University Students “Top 10” Ranked in Order of Importance**

- 1. Ranked #1: Piano Basics**
- 2. Ranked #2: Solfege and Ear-training**
- 3. Ranked #3 Music Theory**
- 4. Ranked #4: Singing**
- 5. Ranked #5: Practice on Instruments and Practice Skills\***
- 6. Ranked #9: Reading Music\***
- 7. Ranked #10: Private Lessons/Proficiency on Instrument/Voice.**

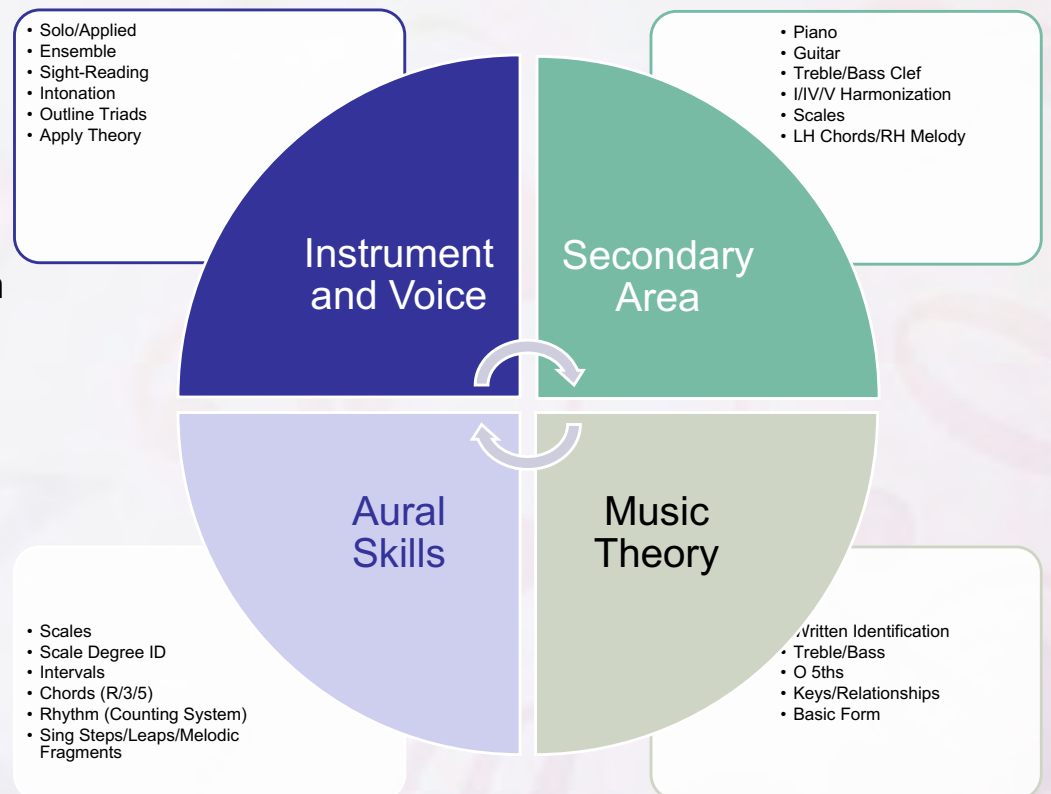
**\*#s 6,7,8 Relate to Attitude/Disposition**

# The Well-Rounded Musician

## Themes

- Begin Freshmen Sequence Now...
- Broad-Based Musical Skills
- Decode and Encode Musical Notation on Instrument AND Voice (not “or”)
- Solfège

“Chance Favors the Prepared Mind”





The background of the slide is a close-up, high-contrast image of aged, yellowed musical notation. The staves are dark and the notes are written in a dark ink, creating a textured, historical feel. The notation is somewhat blurred and the paper shows signs of wear and discoloration.

# So, You Have a Student Who Wants to Follow in Our Footsteps

Panel Discussion, April 20, 2018, 2:30pm

Conestoga 2, Lancaster Marriott and Convention Center

Dr. Kathleen Melago  
Slippery Rock University



# Attitude & Personality

**Attitude is a little thing that  
makes a big difference.**

Winston Churchill

BrainyQuote

**Is this student  
eager about  
participation in  
music now?**

**Does the student  
engage in  
positive, healthy  
relationships  
with others?**

**Is this student  
hard-working?**

**How does this  
student handle  
criticism?**



SINCE 1828

eager

DICTIONARY

THESAURUS

## eager

adjective

### Synonyms and Antonyms of EAGER

showing urgent desire or interest

- Tom was *eager* to try out his new pair of skis.

### Synonyms of EAGER

agog, antsy, anxious, ardent, athirst, avid, crazy, desirous, enthused, enthusiastic, excited, great, greedy, gung ho, hot, hungry, impatient, keen, nuts, pumped, raring, solicitous, thirsty, voracious, wild

### Words Related to EAGER

engaged, interested

happy, hung up, obsessed

ambitious, appetent, covetous, craving, hankering, longing, pining

breathless, restive, restless

amenable, disposed, game, glad, inclined, ready, reluctant, willing

### Phrases Synonymous with EAGER

champing at the bit, chomping at the bit

### Near Antonyms of EAGER

casual, incurious, insouciant, nonchalant, unconcerned, uninterested

aloof, detached, disinterested

impassive, stolid

halfhearted, lackadaisical, languid, languorous, lukewarm, spiritless

averse, disinclined, hesitant, loath (*also* loth), reluctant, unwilling

### Antonyms of EAGER

apathetic, indifferent, uneager, unenthusiastic



# Public-Speaking

*All speaking is public  
speaking whether it's to one  
person or a thousand.*  
- Roger Love

 DOREEN HAMILTON, Ph.D.  
EssentialSpeaking.com

- Teachers need to be public-speakers!
- Ways to help students gain experience in high school:
  - ✓ Program notes at concerts
  - ✓ Teaching/mentoring experiences
    - One-on-one lessons
    - Sectionals
    - Teaching assistant
  - ✓ School board, music boosters
  - ✓ Leadership (up next!)



# Leadership

If your actions  
*inspire others*  
to dream more, learn more,  
*do more and become more,*  
you are a  
**LEADER.**

**Provide formal and informal leadership opportunities for students within your program**

**Guide your students in finding opportunities outside your program – summer opportunities, youth symphonies, etc.**

**Recognize students who are showing leadership abilities – point out the strengths you see**



# Goal-Setting



**Musical**

**Academic**

**Organizational**

**Well-Being**

**Inter-  
Personal**

**Long-  
Term**



# Teaching Experience & Observation



- The best way to learn something is to teach it to someone else!
- Ways to help students gain experience in high school:
  - ✓ Assisting elementary music teachers
  - ✓ Teaching or being on staff at summer camps or vacation bible schools
  - ✓ Giving lessons to younger students
  - ✓ Guest-conducting
  - ✓ Sectionals
  - ✓ Observe a variety of teachers: all areas of music, other subjects, "best" teachers



# "So, You Have a Student Who Wants to Follow in Our Footsteps"

Knowledge and Understanding of the Profession

2018 PMEA Annual In-Service Conference  
April 20, 2018

Ms. Nora Burridge,  
Coordinator of the Future Music  
Educators Honors Symposium

# Knowledge of the Profession

- Share with your students the facts about finding a job. They may or may not get a job near home, as in any profession. Don't make them think there is a sure chance to work in your district or to take your job when you retire. (You can recommend a student for hiring, but it's not up to you who's hired.)
- Where are the jobs? More towards suburban or urban areas.
- Talk about the challenges of taking a job in the inner city or rural area.
- There are no great music teacher shortages in PA, because we have 40+ colleges preparing music teachers, but there are shortages in other states. Have students think about what it might be like to teach away from home. But most of our graduates do get jobs in PA.

# Knowledge of the Profession

- Salaries - tell students what the starting salary, mid-career salary, and top salary are in your district. Compare with other areas. Suburban school districts pay better than rural districts.
- There are extra-duty pay contracts for music activities outside school, but usually quite small.
- Help them understand that living costs are usually higher in the areas that pay more. In PA, music teachers are certified to teach all types of music K-12, and must be prepared to teach all of it. If you're a choral person, you can't say no to being assigned some elementary instrumental lessons, or the MS orchestra, or a guitar class, or an AP theory class. If you're an instrumental person with expertise in sax, you may also be asked to run the orchestra program and do some elem. or MS classroom music, or the chorus. Guide your students to prepare themselves well for all possibilities.



# Knowledge of the Profession

- Also, have them understand that there are different times in their careers that different music jobs may make sense. It may be very hard for a woman with babies, small children, to handle a mostly extracurricular marching band program or a full choral program with night rehearsals, musicals, 2-3 evening & weekend performances, and trips. Maybe wait a few years before looking for that kind of commitment.
- Give your student experiences in observing other music teachers, especially at other levels, and experiences in teaching:
  - Send him/her to elem. or middle school to consistently observe classes, or lessons, or choirs, bands, orchestras. Perhaps that teacher will eventually allow him to help teach, conduct, work with the musical, whatever.
  - Ask him to teach his major instrument to a peer or younger student
  - Suggest he start a chamber group
  - Give him opportunity to student-direct something - a chamber group, section rehearsal, musical
  - In theory class, have him play on piano other students' harmony exercises, or explain a new learning (like a new chord) to the class, after plenty of time to prepare
  - In choral class - ask him to teach one vocal part of a new song, lead a couple sightsinging exercises each day, prepare to play 2 voice parts together, teach him basics of conducting a simple song like Happy Birthday, which he will do every time it's used in class, have him accompany.

# Knowledge of the Profession

- Share with your student some of the extra-musical jobs that are part of the profession: paperwork, grading, curriculum writing, preparing concert programs, parent meetings, faculty meetings, duplicating, fundraising, preparing and working within a budget, creating marching band drill, equipment and sheet music ordering, filing music, uniform selection/upkeep
- Show your students how important advocacy is in our profession, and how you put it into your program.
- Funding cuts are easier to make in the music program than in math - unless your very visible program, your parental support, and your public support make it hard to cut.
- Make sure your booster groups are strong, they attend school board meetings, and you've told them what you need for their kids' program to thrive.....and that their kids' needs are what's paramount, not yours.
- Make sure the public face of your program is strong in the community, the local press.

# Knowledge of the Profession

- Explain that there will be expectations, even demands, of their achieving further degrees/credits/professional development, even as they run a huge program.
- Assure them that this profession will take over their lives. In most cases, it's not the kind of job you leave at 5 and are free for the evening and weekend, most especially teaching HS.
- Talk to them about how you are constantly learning, taking classes, going to conferences; how you are constantly adding to your program, with new ensembles, competitions, chamber groups; you are constantly prepping kids for auditions, working with soloists, finding more performance opportunities for your students, taking them to new venues.
- Meanwhile, you are growing your resume and reputation.



# Knowledge of the Profession

- Let your students know they'll find in PMEA professional development, mentoring help, collegiality, as well as musical opportunities for their students.
- ACDA, IAJE, etc. are also very valuable.
- Final note, even after teaching 37 years, I can say that making music with kids is the best profession in the world.



# Status of PA Job Market

1. Issues of supply/demand and retention/attrition
2. Informal poll of Council TTRR higher education members: no troubles with music teaching placements
3. No indication of music job or teacher shortages
4. 2016-17 PA shortages: Foreign Language and Literature (Secondary), Life and Physical Sciences (Secondary), Mathematics (Grades 7–12), Special Education (Pre-K–Grade 12), Hearing Impaired (Nursery–Grade 12), Speech and Language Impaired (Nursery–Grade 12), Vocational Subjects
5. Planned distribution of PA Superintendent Survey by Council TTRR + David Deitz/PDE

[https://learningpolicyinstitute.org/sites/default/files/product-files/A\\_Coming\\_Crisis\\_in\\_Teaching\\_REPORT.pdf](https://learningpolicyinstitute.org/sites/default/files/product-files/A_Coming_Crisis_in_Teaching_REPORT.pdf)

<https://www2.ed.gov/about/offices/list/ope/pol/tsa.pdf>

# Additional Resources

- PMEA/PCMEA/SMTE:

<http://www.pmea.net/wp-content/uploads/2012/10/soyou1.pdf> and

<http://smte.us/wp-content/uploads/2017/09/Final-Have-You-Thought-of-Becoming-a-Music-Educator.pdf>

- Majoring in Music website:

<https://majoringinmusic.com/music-education/> and

<https://majoringinmusic.com/prepare-to-be-a-college-music-major/>

- The College Audition Blog:

<https://auditioningforcollege.com/2011/11/07/guest-article-preparing-for-a-career-in-music-education/>

- Alfred Music:

<https://www.alfred.com/blog/why-i-interviewed-musicians-before-pursuing-music-as-career/>



# Additional Resources

## SO YOU WANT TO BE A MUSIC MAJOR... Preparation of High School Students for Success as Music Majors in College

*A Report of the Higher Education Division of the Pennsylvania Music Educators Association*

### INTRODUCTION

It has been widely acknowledged there often exists a serious discrepancy between the level of preparation of many school graduates wishing to pursue music as a major in college and the expectations of the college educators who are these students for admission, or find them enrolled in their freshman music courses. Such a discrepancy can, of seriously diminish a student's prospects for success in a college music program. In an effort to explore this problem and seek a solution to it, PMEA has, over the past few years, scheduled sessions at its annual conventions aimed at providing kinds of skills a prospective music major should bring with him/her to the entrance audition or the first freshman class report represents a summary of some of the conclusions reached in these sessions and it is PMEA's hope that the information shared herein will be shared with students, private teachers in the community and to those in a position to influence in guiding the young prospective music major.

The following is a list of recommended experiences which will aid a student in making the transition from high school to a college music degree program. The seminar panels were unanimous in their opinion that aural skills, those numbers 2 and 4, below are of paramount importance for the developing young musician and cannot be overemphasized in any and all high school music activities.

### 1. PRIVATE LESSONS

- Advise your students who are interested in music to begin private study on their instrument or in voice as soon as possible.
- Experience in a band or choir alone will not be sufficient to prepare them for a college entrance audition. It is also advised that students sing/solfege the music they will be asked to read something in their audition.

### 2. AURAL SKILLS

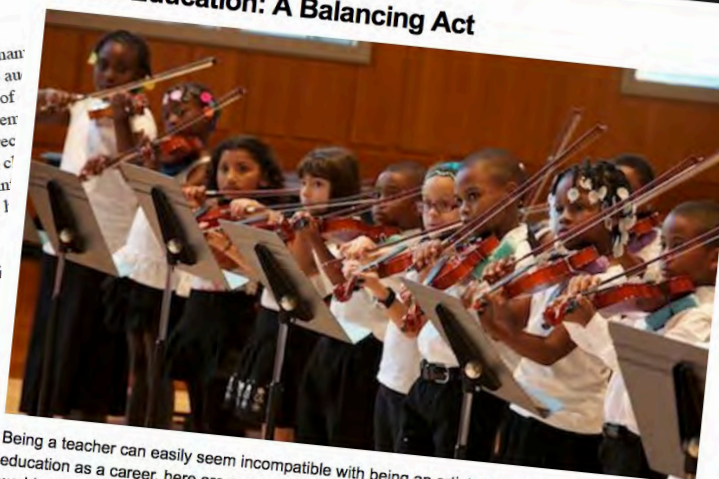
Unless a student is blessed with a natural gift these skills take the longest to develop. Don't allow this to pass without encouraging your students to be able to:

- identify by ear the degrees of a scale that are played/sung
- identify by ear the type of triad that is played/sung (majors, minors, augmented, diminished)
- identify by ear the interval played/sung
- identify by ear the I, IV and V triads in a key when played/sung
- identify by ear the chord factor (root, third or fifth) in the bass or soprano of a chord being played
- tap back rhythms played/sung (and try to notate them)
- notate simple (or familiar) tonal melodies that are played/sung

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## Music Education: A Balancing Act



Being a teacher can easily seem incompatible with being an artist. If you're considering music education as a career, here are some thoughts and tips to help you live more abundantly in both worlds.

by Robert Franzblau

### The "Education" Part of Music Education

Expect more emphasis on science than on feeling. For better or worse, we live in an age of "accountability," which has become synonymous with "testing."

Parents, taxpayers, and school officials want evidence that students are learning. Teachers are trained how to set objective goals for their students and measure their progress toward these goals. Terms like "student learning objectives," "standards," "benchmarks," "grade span expectations," and "assessment of student learning outcomes" all refer to this strategy of measuring progress.

As a music educator, you'll be required to define what your students should learn and to document their progress regularly. Experienced teachers specify the skills and knowledge they expect of their students: for example, play or sing their ensemble music at a given speed and accuracy.

Music education majors spend a lot of time studying how to specify learning in observable, measurable behaviors (i.e., behavioral objectives or outcomes). They also spend a lot of time learning how to construct and use rubrics to assess how well students are meeting these objectives.

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# Additional Resources

## GUEST ARTICLE: PREPARING FOR A CAREER IN MUSIC EDUCATION



Special thanks to guest author Edward Reisert for this week's post on becoming a music teacher. Edward Reisert teaches choral music at Fox Lane High School in Bedford, New York. He maintains an active private voice and piano studio, and has served on the faculty of the Contemporary Commercial Music Vocal Pedagogy Institute at Shenandoah Conservatory since 2009. Contact: [ereisert@cloud9.net](mailto:ereisert@cloud9.net)

### Preparing for a Career in Music Education

Teaching music is one of the most rewarding careers that one could imagine. If you love music, this is an opportunity to share your passion with others. I have been fortunate enough to teach for 24 years in the public schools. While some days are easier than others, I find that most days are exciting and challenging. No matter how much I feel that I have seen and heard it all, something new happens daily that reminds me of how dynamic this profession is.

The current trends in education suggest that 30% of all new teachers leave the profession after 3 years, and almost 50% leave after 5 years. While many factors are at issue here, is a startling reminder of the difficulty of the job itself. I find that 99% of the teachers out in the field are completely dedicated to the profession and are passionate about their fields of expertise. I really love what I do, which makes it easier to tolerate a tough day in the classroom or a lackluster meeting provided by the administration.

### Who is a good candidate for teaching music?

Depending on whom you talk to, you may get one of two basic answers: "Someone who loves music" or "Someone who loves working with people." The answer is "both," but I happen to think that the later is even more critical to a teacher's success. While I love teaching music, I wouldn't mind teaching Foreign Language or Mathematics. It really is the students that make my job rewarding and ever-changing. I must stress, however, that I am also expected to have high-level musical skills, so I continue to take private voice lessons, and regularly take classes and workshops that relate to my profession.

Teaching music is an incredibly important job. At the elementary level, you are, for most students, their first introduction to the world of Music. You have the ability to develop innate musical skills in children and make an incredible impact toward creating life-long lovers of music. At the high school level, you have an obvious stake in helping students be prepared for college. While few of your students may choose music as a career, it is your hope that all of them will keep music in their lives. I love to hear when a student is touring in a college capella group, performing in extra-curricular opera scenes, participating in a cover band or singing in the university choir. We are educating audiences of the future, and music education is critical to maintaining the Arts in society.

## Why I Interviewed Musicians Before Pursuing Music as a Career

By Kathleen Ballantyne | February 2, 2018



When I was 15, I told my parents I wanted to pursue music as a career. I had been a straight-A student throughout my entire academic life, and I suspect my parents had always expected I would pursue something like medicine, finance, or law, given my academic record. My father, who worked in finance, after overcoming his initial shock, wisely gave me an assignment: he would throw his full support behind me, so long as I interviewed three adults currently working in music and discussed with them how they got their positions, what their day-to-day realities were like, and what I could expect in terms from each kind of job in terms of job security and salary.

I accepted my father's challenge and set up interviews with one of my high school teachers, a performer, and the person who owned the local music store. I wrote a list of questions, took notes, and after I had met with all three professionals, I sat down with my father to discuss the results. We spent a lot of time talking about what my expectations were, what standard of living I wanted to have as an adult, and whether I was willing and able to bear the demands of the careers of the three people I interviewed. It was, as you can imagine, a very revealing conversation. Once my father and I talked through all of the particulars from the interviews, he asked me again, "Do you still feel that this is the right path for you?" When I answered, "Yes," he nodded, and we narrowed our college research to schools with strong undergraduate music programs.