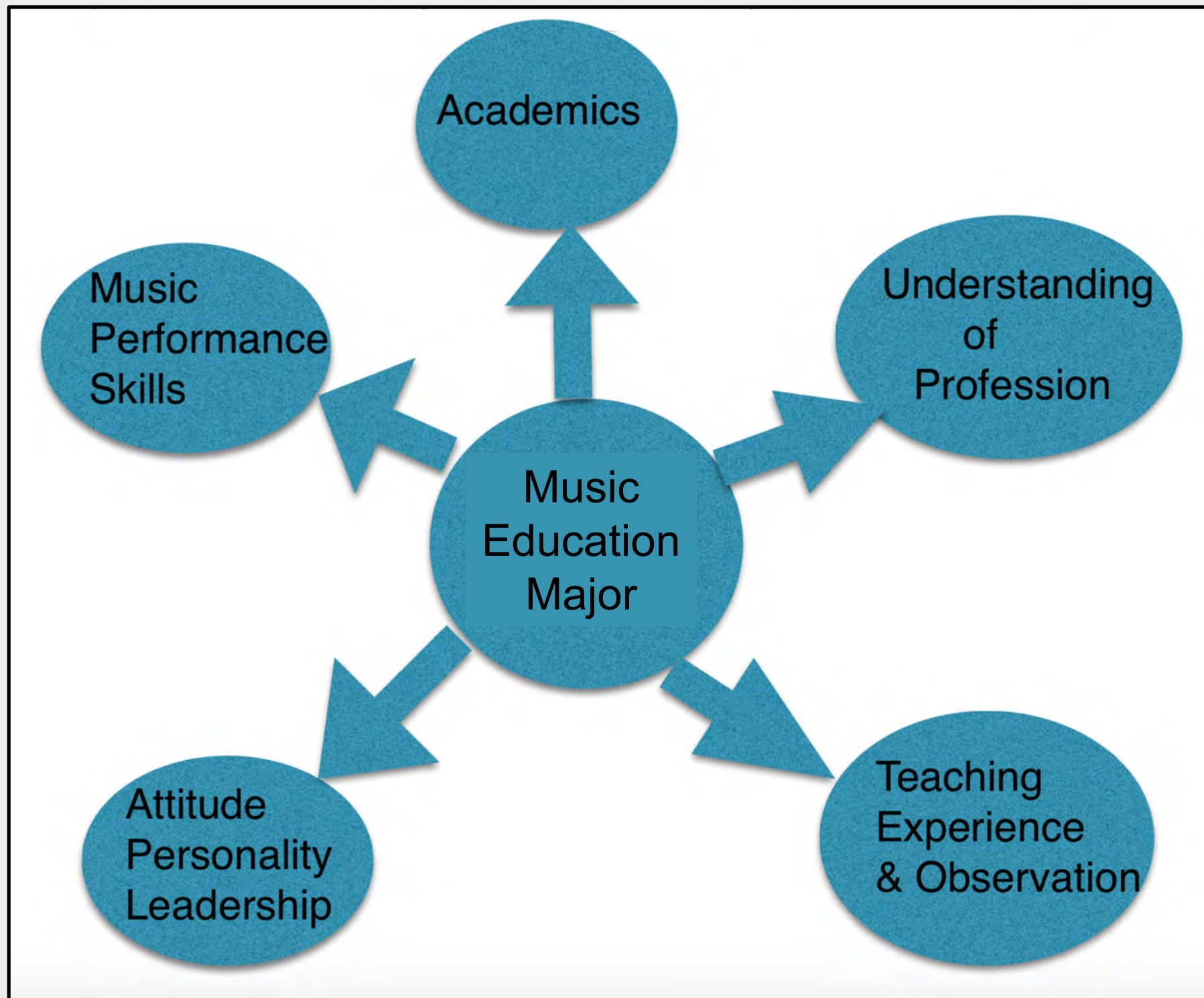


So You Want to Be a Music Education Major





Academics

- ❑ **B+/A- average in HS coursework**
- ❑ **Higher than average SAT or other test scores**
- ❑ **Demonstrate skills needed for college study in music education**
- ❑ **Academic ability to maintain a high GPA**



Music Performance Skills

PMEA Report

- ☐ Private Lessons
- ☐ Aural Skills
- ☐ Music Fundamentals
- ☐ Vocal Ability
- ☐ Keyboard Skills
- ☐ Attitude



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

- ☐ **#1 Piano Basics**
- ☐ **#2 Solfege & Ear-Training**
- ☐ **#3 Music Theory**
- ☐ **#4 Singing**
- ☐ **#5 Practice on Instruments & Practice Skills**
- ☐ **#9 Reading Music**
- ☐ **#10 Private Lessons/Proficiency on Instrument/Voice**
- ☐ **#’s 6, 7, 8 Relate to Attitude/Disposition**



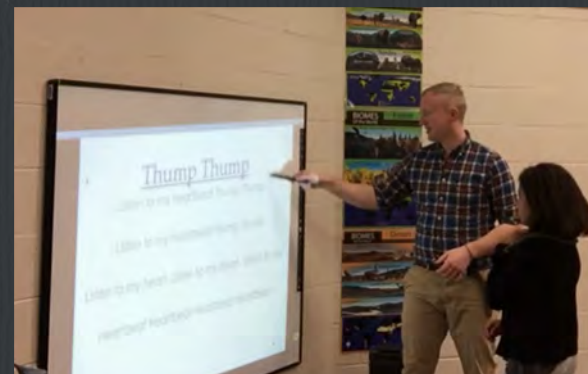
Attitude

- ☐ Eager about participation in music now?
- ☐ Healthy, positive relationships with others?
- ☐ Hard-working student?
- ☐ Handle criticism?



Public Speaking and Leadership

- ❑ Offer to make announcements at concerts, read program notes, etc.
- ❑ Mentor younger students and provide one-on-one lessons
- ❑ Lead sectionals
- ❑ Speak at a School Board Meeting or a Booster Meeting



Teaching Experience & Observation

- ❑ **Assist Elementary Music Teachers**
- ❑ **Give lessons to younger students**
- ❑ **Lead Sectionals**
- ❑ **Observe a variety of teachers:
all areas of music and other
subjects, “best” teachers**
- ❑ **Teaching at summer camps,
retreats, etc.**



Understanding the Profession

- ❑ You may not get a job near home
- ❑ Where are the jobs?
- ❑ Understand salaries throughout the career
- ❑ Stipends for extra-curricular demands - usually not very much
- ❑ PA Teaching Certificate says PreK-12 MUSIC and does not recognize a specialty like band, choir, strings, general music, or jazz.
- ❑ What else does the music teacher do? Professional development, further degrees, etc.
- ❑ This profession will take over your life!



Professional Organizations

They are there to help!

- ❑ **PMEA - mentor program**
- ❑ **NAfME**
- ❑ **ACDA, AOSA, ASTA**
- ❑ **American Bandmasters, JEN**
- ❑ **NATS, PADESTA, etc.**



More 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/>

SO YOU WANT TO BE A MUSIC MAJOR

Preparation of High School Students for Music Majors in College

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

INTRODUCTION

It has been widely acknowledged there often exists a serious discrepancy between the expectations of high school graduates wishing to pursue music as a major in college and the preparation of these students for admission, or find them enrolled in their freshman music program. This report represents a summary of some of the conclusions reached in these sessions. The kinds of skills a prospective music major should bring with him/her to the entrance exam are shared herein will be shared with students, private teachers in the community and all high school music activities.

The following is a list of recommended experiences which will aid a student in a college music degree program. The seminar panels were unanimous in their recommendations. Numbers 2 and 4, below are of paramount importance for the developing young musician and all high school music activities.

1. PRIVATE LESSONS

- Advise your students who are interested in music to begin private lessons as soon as possible.
- Experience in a band or choir alone will not be sufficient to prepare a student to regularly practice music READING on their instrument. It is also a good chance they will be asked to read something in the future.

2. AURAL SKILLS

Unless a student is blessed with a natural gift these skills take the years 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, etc.)
- identify by ear the interval played/sung
- identify by ear the I, IV and V triads in a key when played
- identify by ear the chord factor (root, third or fifth) in the key
- tap back rhythms played/sung (and try to notate them)
- notate simple (or familiar) tonal melodies that are played/sung

Majoring in Music.com

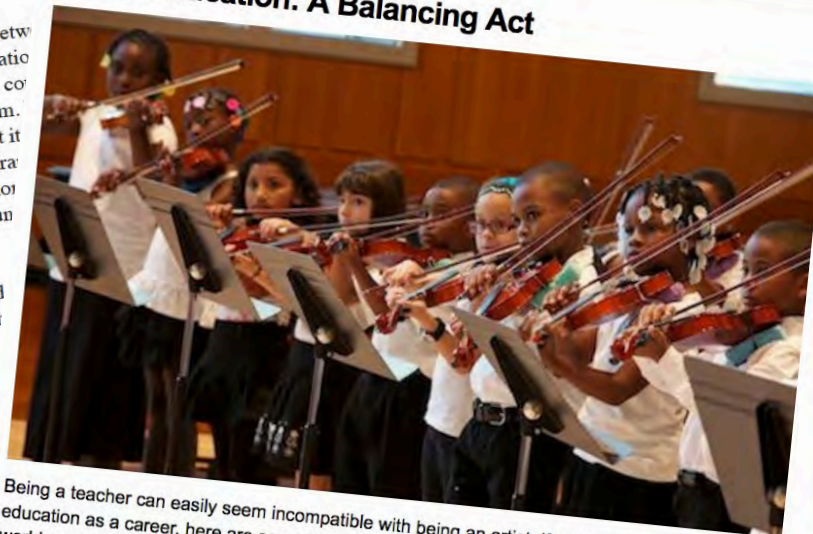
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Music Education: A Balancing Act



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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BROWSE ARTICLE TOPICS

REQUEST GUIDANCE

More Resources!

- 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/>

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

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 a cappella 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.

Credits...

- **PMEA State Council for Teacher Training, Recruitment and Retention,** especially Nora Burridge, David Deitz, Paul Doerksen, Jonathan Helmick, Kathleen Melago, Susan Metelsky, and Paul Fox

- **Photos (in order):** “School” by geralt,* David Dockan, “Children” by mochilazocultural,* “Cornet” by krivis,* “Microphone” by klimkim,* David Dockan, “Music” by thedanw,* David Dockan, “Flute” by congerdesign,* “Piano” by StockSnap* (*Pixabay.com)



Council for Teacher Training



“Life cycle of a
music educator”



Recruitment and Retention