



Collegiate Communiqué #22 *Engage, Confer, and Network* March 2019

Greetings from the PMEA Chair of the Council for Teacher Training, Recruitment, and Retention.

Collegiate Communiqué is released monthly and serves as a "quick-read" and "starting point" to news, perspectives, and research geared to music education students and higher education teachers. This issue focuses on professional development opportunities and the training of future music teachers.

This is **your** forum. You are urged to submit an article for a future issue of *Collegiate Communiqué*! Due: **Second Sunday of the month**. Email: paulkfox.usc@gmail.com. Archives: <http://www.pmea.net/resources/pcmea/>.

Getting the Most Out of Music Conferences!

Excerpts from an article by Paul Fox posted on the *Majoring in Music* website <https://majoringinmusic.com/music-conferences/> and his [paulfox.blog](https://paulfox.blog/2017/03/05/the-pmea-state-conference-primer/) "Becoming a Music Educator" online section <https://paulfox.blog/2017/03/05/the-pmea-state-conference-primer/>.

Music conferences offer students as well as seasoned musicians and music educators a wealth of professional opportunities. The reasons to "drop everything" (even while still in college) and attend a state in-service conference include the following:

1. Conferences "grow" your professional network and opportunities for future collaboration.
2. Conferences build your knowledge base: to hear about potential job openings, stay current in the field, learn new ideas, music literature, classroom materials, curriculum initiatives, research, technology, and unique solutions to problems, and to see "state-of-the-art" ("model") performances of student and professional music ensembles.
3. Conferences expand your resources.
4. Conferences motivate (a.k.a. "recharge batteries") and help you plan future goals.

You'll get more out of a music conference if you do some advance preparation (e.g. review the sessions and prioritize which ones you want to attend from the conference app/website/program book prior to the event, save travel time and stay in a hotel near the conference site, and print business cards, etc.).

Don't remain in your "comfort zone" by sitting exclusively with your friends and colleagues at every clinic, meeting, and concert. For the sake of networking opportunities, get to know other professionals, possible job screeners or collaborators, etc.

Are going next week?
NAfME/PMEA April 4-7, 2019
in Pittsburgh

Instead of attending sessions or performances only in your specialty or most proficient areas, attend some that are not directly related to your major field. You may be surprised at the connections you discover or the new interests that arise.

Here are a few more "takeaways" for maximizing the benefits of participating in a conference:

1. Don't be shy! Music conferences are no place to be timid or afraid to start up a discussion with more experienced professionals. Circulate and introduce yourself. Be your "most charming self."
2. Attend all general sessions. These usually feature the keynote speakers, association officers, and a special performance or award presentation.
3. Don't be the first person to leave a session. Leaving early can be seen as disruptive and rude, and doesn't let you to get the "whole picture" of the presentation or hear or participate in the Q&A, which may be as valuable as the presentation itself.
4. Look for special sessions on interviewing and landing a job.
5. Take notes about your experience during the conference and right after. Decide what you need and want to check-up on. Follow-up with anyone you met who may be able to help you move forward in your education or career.

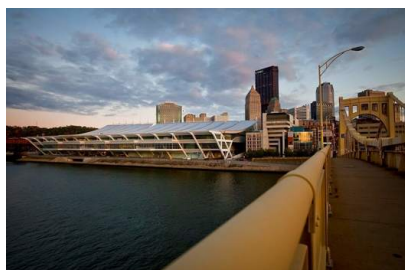
Paul K. Fox

Retired Member Coordinator/Pennsylvania Music Educators Association
Chair/PMEA Council for Teacher Training, Recruitment, and Retention
1564 Hastings Mill Road, Upper St. Clair, PA 15241
[412-596-7937](tel:412-596-7937) cell [412-854-3459](tel:412-854-3459) voice mail
paulkfox.usc@gmail.com
<https://paulkfoxusc.wordpress.com/becoming-a-music-educator/>





Next Week is the "Big Event!" Come to the Biennial NAFME Eastern Division/PMEA State Conference in Pittsburgh!



April 4-7, 2019
David Lawrence Convention Center

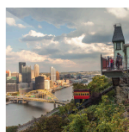
For more information, go on to the
 PME/NAFME Eastern Division
 Conference link:

<https://www.pmea.net/2019-eastern-division-information/>.



Photos from Visit Pittsburgh by Annie O'Neill for
 The Heinz Endowments' "Downtown Now" Photography Project

10 things to do IN PITTSBURGH



Incline and View from Mt. Washington
 Opened in 1877, the Duquesne Incline still delights residents and visitors with its original wooden cable cars. After posing for photos in front of Pittsburgh's famous skyline at the top of Mt. Washington, enjoy a bite to eat at a restaurant with great views of the city. At \$5 for round trip admission, the Incline is a great way to experience Pittsburgh's renowned skyline on a budget.
duquesneincline.org



Strip District Tour
 Take a 'Burgh Bits & Bites tour to taste samples from around the world. Have a meal at the original location of Pittsburgh's famous Primanti Bros., or sip samples as you learn about Pittsburgh's role in the Whiskey Rebellion at Wigle Whiskey.
burghfoodtour.com
wiglewhiskey.com
primantibros.com



Professional Sports Stadium Tours
 Explore PNC Park, home of the Pittsburgh Pirates; Heinz Field, where enthusiastic fans wave Terrible Towels in support of the Pittsburgh Steelers or PPG Paints Arena, home of the five-time Stanley Cup champions, the Pittsburgh Penguins.
pittsburghpirates.mlb.com/pittballpark
heinzfield.com
ppgpaintsarena.com



Cultural District
 The home to Downtown Pittsburgh's dynamic art and entertainment scene, which encompasses 14 square blocks and nine world-class theaters. Discover a multitude of choices for live entertainment, including contemporary music, modern dance, visual art, opera, ballet, popular musical theater and more.
culturaldistrict.org



Senator John Heinz History Center
 The Senator John Heinz History Center, a Smithsonian Institution affiliate, is devoted to the history and heritage of Western Pennsylvania. The 370,000-square-foot museum presents compelling stories from American history with a Western Pennsylvania connection. The museum, an interactive environment, is perfect for visitors of all ages and is located in Pittsburgh's historic Strip District.
heinzhistorycenter.org



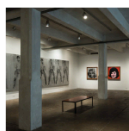
Just Ducky Tours
 Just Ducky Tours takes riders on Pittsburgh's only fully-narrated one-hour land and water adventure. Each excursion begins in historic Station Square before wading through town then splashing into the river for the ride of your life in an authentic WWII amphibious vehicle. Along the way, you'll see the sights and sounds of our great city and learn about its important role in history!
justduckytours.com



Gateway Clipper
 The Gateway Clipper fleet sails daily, and has several different types of ships, including paddle wheel and open-air riverboats. Take a daily sightseeing tour for an overview of the city, highlighting significant architecture, landmarks and the stunning skyline. See how high the fountain at Point State Park blasts in the air and the fans' excitement at PNC Park and Heinz Field.
gatewayclipper.com



National Aviary
 The National Aviary's diverse collection is comprised of more than 500 birds of 150 different species from around the world, many of them threatened or endangered in the wild. The National Aviary's large walk-through exhibits create an intimate interaction between visitors and free-flying birds, including opportunities to hand-feed and meet many species rarely found in zoos.
aviary.org



The Andy Warhol Museum
 The Andy Warhol Museum features seven floors of gallery and exhibition space and is one of the most comprehensive museums in the world dedicated to a single artist. The museum's art collection includes 900 paintings, 100 sculptures, nearly 2,000 works on paper, more than 1,000 published and unique prints and 4,000 photographs.
warhol.org



Market Square
 Market Square is a hub for a mix of old and new restaurants, as well as free outdoor events such as concerts, markets and gatherings. In the summer, enjoy beautifully landscaped trees with outdoor seating, or shop for fresh fruits and veggies at the farmers market. In the winter, look for the Peoples Gas Holiday Market and the outdoor MassMutual Pittsburgh Ice Rink at PPG Place.
marketsquarepgi.com

VisitPITTSBURGH

Kudos to the 2019 NAFME/PMEA Collegiate Performances



INDIANA UNIVERSITY
 OF PENNSYLVANIA

IUP Chorale
 April 4 at 10 a.m.

Faculty WW Quintet
 April 4 at 12:30 p.m.



Wind Ensemble
 April 4 at 11 a.m.



Electronic Ensemble
 April 4 at 11:15 a.m.



Jazz Ensemble
 April 4 at 1 p.m.
 Flute Ensemble
 April 5 at 2 p.m.



Symphonic Orchestra
 April 4 at 2:30 p.m.



Glee Club
 April 5 at 2:30 p.m.
 Symph. Wind Ens.
 April 5 at 4 p.m.



Concert Choir
 April 6 at 11:30 a.m.
 Wind Symphony
 April 6 at 2 p.m.

Paul K. Fox

Retired Member Coordinator/Pennsylvania Music Educators Association
 Chair/PMEA Council for Teacher Training, Recruitment, and Retention
 1564 Hastings Mill Road, Upper St. Clair, PA 15241
 412-596-7937 cell 412-854-3459 voice mail
paulkfox.usc@gmail.com
<https://paulkfoxusc.wordpress.com/becoming-a-music-educator/>





PMEA Council for Teacher Training, Recruitment, and Retention

"Supporting the life cycle of a music educator..."

Paul K. Fox, Chair • Teri Myers, Co-Chair

Page 3 of 6

Urban Field-Trips to Pittsburgh Schools at NafME Conference

See one yourself! There's still time for higher education teachers and collegiate members to register "on-site!" As a part of the **PMEA/NafME Eastern Division Conference** in Pittsburgh on Friday morning, April 5, 2019, arrangements have been made with the Pittsburgh School District Music Department to visit and observe diverse and innovative music programs in several schools.



This is a wonderful opportunity for seasoned urban music educators and those interested in "successful city settings," as well as collegiate pre-service music educators, to observe first-hand exemplary music programs in Pittsburgh's schools that are inclusive, diverse, equitable, and accessible to all students.

During the registration process, choose one of four groups (15 max people for each bus). Each tour will consist of two school visits. The fee for the Urban Site Visit is \$10.00 to cover transportation costs.

- Tour A: **Dilworth K-5 Morning Meeting/Obama 6-12 Steel Drums**
- Tour B: **Allderdice HS Band/CMU Recording Studio Hip Hop Project**
- ~~Tour C: King K-8 Modern Band & General Music/Allegheny K-5 General Music & Keyboarding (FULL)~~
- Tour D: **Brashear HS Music Technology/South Hills MS General Music & Keyboarding**

Following the visits, a Share-Out Session will be held at the conference on Friday, April 5 at 2:30 p.m., which will be moderated by Dr. Natalie Ozeas, Professor Emeritus of Carnegie Mellon University. Guest speakers will include Dr. Wayne Walters, former Assistant Superintendent of Pittsburgh City Schools and Ms. Tiffany Kearns, Executive Director, County Music Foundation.

Space is limited for these school "field trips," so don't delay!

What is "Little Kids Rock?" Learning by Doing – Workshops for Collegiates

Endorsed by PMEA, the Pennsylvania Department of Education, in conjunction with Little Kids Rock (<https://www.littlekidsrock.org/>) will offer six professional development trainings in **"Modern Band"** (<https://www.littlekidsrock.org/the-program/modernband/>) across the Commonwealth.

College students and professors are encouraged to attend!

April 17, 2019 Penn State University 9 a.m. to 4:30 p.m.
 April 18, 2019 Indiana University of PA 9 a.m. to 4:30 p.m.
 April 23, 2019 Temple University 11:30 a.m. to 6:30 p.m.
 April 24, 2019 Scranton University 9 a.m. to 4:30 p.m.
 April 25, 2019 Lebanon Valley College 9 a.m. to 4:30 p.m.
 May 11, 2019 Slippery Rock University 9 a.m. to 4:30 p.m.

Use this **REGISTRATION LINK** to register:

<http://www.littlekidsrock.org/apply>. PMEA will offer 6 Act 48 credits to its members.



Several PA universities are offering graduate and undergraduate training in Modern Band. The Department of Education and PMEA are looking to work with and support local school districts towards developing secondary level courses in Modern Band. For more information, contact David Deitz at c-odeitz@pa.gov.

Paul K. Fox

Retired Member Coordinator/Pennsylvania Music Educators Association
 Chair/PMEA Council for Teacher Training, Recruitment, and Retention
 1564 Hastings Mill Road, Upper St. Clair, PA 15241
 412-596-7937 cell 412-854-3459 voice mail
paulkfox.usc@gmail.com
<https://paulkfoxusc.wordpress.com/becoming-a-music-educator/>





Authentic Learning Activities in a Year-Long Teaching Internship

by Frederick Burrack and Douglas C. McCall

© 2018 New York State School Music Association (NYSSMA). Permission granted for one-time reprint in the PMEA *Collegiate Communique*. All rights reserved by NYSSMA and the authors.

High school is a critical time for many students who are making the decision regarding what career to pursue. High school students are afforded the opportunity to experience a variety of different activities, and often the career they choose to follow is one that has become part of their identity.

It is important for high school music educators to create meaningful opportunities for students to experience the many facets of the music teaching profession. Miksza and Austin (2010) concluded that authentic context learning programs for high school students encourage students to consider music teaching.

It is also essential to develop and assess student's interest in music teaching as a possible profession while in high school. Lastly, to recruit talented musicians, high school music educators should create authentic music teaching experiences for students who might be interested in a career in music education. The impetus for this project grew out of my desire to create an independent study internship for students in a high school choral program who expressed an interest in choral music education as a possible career path. The following question guided the inquiry: What impact does a year-long choral music internship have on the participants likelihood of pursuing music education as a career field?



THE PROJECT

The need to create opportunities for high school students to experience authentic teaching experiences as well supported in music education research (Berger et al., 2001). Isbell (2008) supported this need, stating, "Personal opportunities to do the work of teachers further solidifies the decision to major in music education" (p.174). We modeled this project after and apprenticeship program designed by Frederick Burrack of Kansas State University (Burrack, 2008). The program was piloted at a central New York high school where I was employed as the current director and functioned as a school-based researcher for the current study.

Two high school seniors who self-identified as intending to major in music education volunteered to participate. To study the impact of the pilot program, we employed several protocols drawn from action research to generate data: interviews, video recording analyses, participant conversation, and journaling.

Data were generated over the course of one academic year. Analysis was primarily inductive and reflective, with findings presented interpretively. The interviews and participants' journal responses provided the most substantive information regarding their experiences.

A pre-project interview document of the student's initial interest in becoming a music teacher, conceptions of what is involved in school music teacher, self-perceptions as to the current level preparation for collegiate training, and their intent to pursue the career choice. A similar interview occurred at the end of the first semester and again post project.

The participants lead warm-ups on a weekly basis. They also selected, rehearsed and conducted one piece for the fall and spring concert programs. The researcher provided lesson plan feedback prior to each teaching experience. Following selected teaching episodes, the participants conducted a video self-confrontation (Cohen, 1982) utilizing a think-aloud protocol. In the spring semester, they were responsible for coaching younger students on contest solos.

Throughout the project, the students participated in activities designed to strengthen their abilities as choral music educators and their understandings of the expectations of the profession. The participants also maintain a weekly journal of their experiences and created a portfolio of projects, lesson plans, and reflections of teaching experiences.

(next page)

Paul K. Fox

Retired Member Coordinator/Pennsylvania Music Educators Association
Chair/PMEA Council for Teacher Training, Recruitment, and Retention
1564 Hastings Mill Road, Upper St. Clair, PA 15241
[412-596-7937](tel:412-596-7937) cell [412-854-3459](tel:412-854-3459) voice mail
paulkfox.usc@gmail.com
<https://paulkfoxusc.wordpress.com/becoming-a-music-educator/>





RESULTS

Impact on Student Participants: Both participants were given summer reading assignments. However, our first meeting did not take place until the end of August. We discuss the overall design of the apprenticeship, what was expected of them, and what activities he could expect to encounter. Following the first meeting, the participants had to complete their first journal entry.

Jennifer concluded her first journal entry with thought-provoking questions that set the tone for the remainder of her journal entries:

"Then a question arose in the back of my mind: is it better to figure out what kind a teacher you want to be, what kind of teacher you don't want to be, or an even mixture of both?"

Kimberly, on the other hand, was more concerned with experiences and people she would be encountering:

"I am very excited to see where this internship goes in the coming months. I hope to learn everything I can from the different professionals I will get to meet and study. I'm excited for the school year to start and to get to meet the new students that I will be working with."

During each of the project interviews (September, January, and June), one of the questions each participant answered was, "If you had to decide right now, on a scale of 1 to 10, with one being not at all and 10 very likely, how likely would you be to choose music education for a career choice and explain your choice?"

Kimberly started the year off confidently identifying at a 10. She commented, "Since sophomore year, it's been a 10. If I can do something, this is my calling in life." However, in January with college auditions looming over her head, her answer changed,

"I'm going to say nine, cuz I love music, I love to be a music teacher, but I know that there's other things I'm good at, so if it doesn't work out, it's OK and I don't freak myself out too much at the audition."

Kimberly ended the year as confident as she started with a very short response to the question, "A 10."

Jennifer took a long time to think about the question when we spoke in September (nearly a 20-second pause) and when she did speak, her answer reflected her thoughtfulness:

"Probably like a seven or eight because there are some things that I still struggle with musically even though I'm a very competent musician and I realize that about myself, but there are some minor setbacks that could stray me away from the profession, I guess, cause there's definitely more that I need to learn."

Jennifer added questions at the end of each journal entry that provided a clear picture of the areas where she believes she need to learn more. Many of these questions focused on teaching skills,

- "What makes literature good quality?" (Journal entry September 15, 2017)
- "How can you tell if you're a good teacher?" (Journal entry September 22, 2017)
- "What are the most effective ways of teaching?" (September 29, 2017)

When we address the original question again in January, Jennifer showed growth, but there was still a conscious hesitation in her answer,

"Like a 9-9.5 because there are things that I need to improve on in order to show that I'm ready for the full-on music education slot, I guess. Cuz, there's still more that I need to learn before I can teach it to others. I make a lot of mistakes because I'm 17 and don't know everything."

However, when Jennifer answered the question in June, any instance of doubt had disappeared, "10 million out of 10. I can't picture myself doing anything else because music is one of the only things that I find true happiness in." Jennifer's sense of growth, accomplishment and desire were echoed in one of her last journal entries:

"I've realized that I'm capable of much more than I anticipated. I know that I and my students can accomplish great things when we put our minds to it... The most important thing I've learned thus far is that I can't picture myself doing anything else for the rest of my life."

Paul K. Fox

Retired Member Coordinator/Pennsylvania Music Educators Association
Chair/PMEA Council for Teacher Training, Recruitment, and Retention
1564 Hastings Mill Road, Upper St. Clair, PA 15241
[412-596-7937](tel:412-596-7937) cell [412-854-3459](tel:412-854-3459) voice mail
paulkfox.usc@gmail.com
<https://paulkfoxusc.wordpress.com/becoming-a-music-educator/>





Impact on teacher-researcher: This process of creating an internship required some additional research and planning time. I had to work closely with the administration to make sure the activities were in line with district policy. Most of this work was completed during the summer when I was reviewing my other classes curricular.

Once the school year began, I had to be willing to stand aside and allow the participants to rehearse pieces during class time and contact them during a concert. Lastly, I have to make time to talk with the participants about what they were experiencing and offer suggestions for improvement.

DISCUSSION

The purpose of the study was to investigate the impact of a year-long choral music internship on the participants likelihood of pursuing music education as a career field. Jennifer and Kimberly kept journals throughout the project, and their final entries best encapsulated what value they took away from this program.

Jennifer: "I think that what I learned this year is most important. I feel like I've accomplished a lot more this year... To be honest, when I first started working with the Bass Ensemble this semester, I was worried that I wouldn't be able to teach them *Three Russian Folk Songs* well enough for them to perform it well in concert. They work so hard on *Three Russian Folk Songs* and their performance in the concert definitely showed the progress they have made as singers."

"I'm so thankful that I was able to have this experience and that my music teacher saw potential in me and showed me how successful I can become. It is because of my music teacher in the internship experience that I'm positive that I will be a good teacher someday."

Kimberly: "Through this internship I have learned skills that will help me as I continue my journey to becoming music teacher. This internship has just furthered my need to join this field... Listening to Treble Ensemble singing *O Mio Babbino Caro* and knowing that it was me who coached them through to that point sold me just how much I was built for this career... This internship needs to be offered in more places in more subjects to more students. I hope I get to teach in a high school so I can institute this program into my own school."

CONCLUSION

The field of music education is always in need of an infusion of young, energetic music educators who possess new knowledge and enthusiasm to motivate children to love and appreciate music. Providing an extended opportunity for high school students to experience music teaching, while requiring some additional planning and a willingness to give up some "podium" time, gives those students an opportunity to "fall in love" with the profession to which we have all dedicated our lives.

[At the time of this study] *Frederick Barak is director of the office of assessment, professor of music education, and share of graduate studies in music at Kansas State University. Douglas C. McCall is a music teacher at Auburn Enlarged City School District in upstate New York.*

References

- Bergee, M.J., Coffman, D.D., Demorest, S.M., Humphreys, J.T., & Thornton, L.P. (2001). *Influences on collegiate students' decision to become a music educator*. Retrieved from National Association for Music Education website: <http://www.nafme.org/influences-on-collegiate-students-decision-to-become-a-music-educator>
- Burrack, F. (2009). Growing a new generation of music teachers. *Music Educators Journal*, 96(2), 40-44. doi: 10.1177/0027432109350414
- Cohen, A.I. (1982). *Confrontation analysis: Theory and practice*. New York, New York: Grune & Stratton.
- Isbell, D.S. (2008). Musicians and teachers: The socialization and occupational identity of preservice music teachers. *Journal of Research in Music Education*, 56(2), 162-178. doi: 10.1177/0022429408322853
- Jones, B.D., & Parkes, K.A. (2010). The motivation of undergraduate music students: The impact of identification and talent beliefs on choosing a career in music education. *Journal of Music Teacher Education*, 19(2), 41-56. doi: 10.1177/1057083709351816
- Miksza, P., & Austin, J.R. (2010). Eyes wide open: High school student reflections on music teaching experiences within a pre-collegiate recruitment program. *Bulletin of the Council for Research in Music Education*, 185, 7-20. Retrieved from <http://www.jstor.org/stable/41110362>

Paul K. Fox

Retired Member Coordinator/Pennsylvania Music Educators Association
Chair/PMEA Council for Teacher Training, Recruitment, and Retention
1564 Hastings Mill Road, Upper St. Clair, PA 15241
[412-596-7937](tel:412-596-7937) cell [412-854-3459](tel:412-854-3459) voice mail
paulkfox.usc@gmail.com
<https://paulkfoxusc.wordpress.com/becoming-a-music-educator/>

