

PROFESSIONAL PRE-SERVICE
PORTFOLIO

Martin D. Ort

610 West Elm Street
Dunmore, Pennsylvania 18512
Home 570 - 342 - 6186
Cellular 570 - 614 - 3290
mort@westelmst.com

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(The contents of this entire portfolio are also available online, at www.westelmst.com/marty/portfolio.)

There is also a CD version of this portfolio available upon request, as well as the original paper copy for which these documents were originally created.

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Elementary Cover Letter

Martin D. Ort
610 West Elm Street
Dunmore, Pennsylvania 18512
570 - 614 - 3290
mort@westelmst.com

October 16, 2005

Search Committee

Dear Chairperson;

I am writing this letter to you to express my utmost interest in the music position that has become available in your school district. I have enclosed my professional resume for your review.

As you will note on the enclosed resume, the breadth of my expertise covers a wide area of responsibilities. I am a hard working, ambitious leader and motivator. I am recognized for flexibility, adaptability, and for a high degree of expertise in the field of music.

As also can be noted by my eight years of volunteer service to Little League baseball, I enjoy working with and connect well with children, particularly those between the ages of five and twelve. I feel that a position in your Elementary school will help me to further my work with this age group, and allow me to nurture and prepare the children of today to be the leaders of tomorrow.

I look forward to the opportunity to meet with you and discuss our mutual interests in the education of our children. You can reach me by phone to arrange for an interview.

Sincerely,

Martin D. Ort

Enclosure

Professional Resume

Martin D. Ort

610 West Elm Street
Dunmore, Pennsylvania 18512
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mort@westelmst.com

OBJECTIVE To become employed by your organization; allowing me to use all of my skills and talents to their full potential.

BACKGROUND I have been playing piano since 1989. I have also been playing the trumpet since 1996 and the organ since 1999. I have accompanied various choruses and soloists throughout Lackawanna County, and I have been involved with various high school musical productions throughout North Eastern Pennsylvania.

I have been playing church services in the Methodist, Lutheran, and Roman Catholic traditions since 1995. I am also currently studying Music Education at Marywood University, concentrating on Jazz Piano, embracing the Classical Genre, and studying church music as well.

I am also very fluent in computers; working with all Microsoft based operating systems ranging from MS-DOS to Windows XP, including all systems in between. I can handle most computer related problems, and have the knowledge to set up and trouble shoot small networks, both wired and wireless.

Finally, I take great pride in all of my work, and get a great feeling of accomplishment seeing other people benefit from my efforts, whether it is fellow co workers, or the general population. I look forward to working with you.

EDUCATIONAL BACKGROUND

June 2003 Dunmore High School Dunmore, Pennsylvania
H.S., Academic Diploma

May 2007 Marywood University Scranton, Pennsylvania
B.M., Music Education
Expected Graduation Date December 2007.

WORKING EXPERIENCE

- September 1998 to June 2001* Mountain View Health Care Center Scranton, Pennsylvania
Dinner Pianist - Resident Assistant
My responsibilities including playing the piano during the dinner hour for the residents, as well as transportation of the residents, and other tasks as assigned.
- September 2001 to June 2004* Myrtle Street United Methodist Church Scranton, Pennsylvania
Church Organist
My responsibilities included playing the organ for Sunday Services, as well as accompanying the adult choir, and directing the bell choir.
- January 2002 to April 2002* Old Forge School District Old Forge, Pennsylvania
Musical Accompanist
My responsibilities included the rehearsal and performance duties for a production of "Cinderella."
- December 2003 to December 2005* Marywood University Scranton, Pennsylvania
Honors Band Student Help
My responsibilities included data entry of student applications, entry of scores from auditions, and other various duties as assigned by faculty and other students during the festival.
- January 2003 to April 2003* Old Forge School District Old Forge, Pennsylvania
Musical Accompanist
My responsibilities included the rehearsal and performance duties for a production of "Annie."
- January 2004 to February 2004* Marywood University Scranton, Pennsylvania
Musical Rehearsal Pianist
My responsibilities included rehearsal pianist work and other musical duties as assigned during the production of "Peter Pan."

- January 2004 to May 2004* Old Forge School District Old Forge, Pennsylvania
Musical Accompanist
 My responsibilities included the rehearsal and performance duties for a production of "Footloose."
- January 2004 to April 2004* Dunmore School District Dunmore, Pennsylvania
Musical Accompanist
 My responsibilities included the rehearsal and performance duties for a production of "Guys and Dolls."
- May 2004 to July 2004* Mac's Automotive Moosic, Pennsylvania
Driver
 My responsibilities included safely hauling cargo from one warehouse to another 130 miles away.
- September 2004 to November 2004* Forest City Regional School District Forest City, Pennsylvania
Musical Accompanist
 My responsibilities included the rehearsal and performance duties for a production of "Oliver."
- September 2004 to Present* St. Peter's Evangelical Lutheran Church Scranton, Pennsylvania
Church Organist
 My responsibilities include playing for Sunday Services, as well as directing an adult choir.
- July 2005 to July 2005* Marywood University Scranton, Pennsylvania
Music Camp Instructor
 My responsibilities included team teaching and accompanying the Musical Theater I class for the Summer Music Camp.
- September 2005 to November 2005* Forest City Regional School District Forest City, Pennsylvania
Musical Accompanist
 My responsibilities included the rehearsal and performance duties for a production of "Grease"

September 2005 Robert M. Sides Music Center Wilkes Barre, Pennsylvania
to October 2005

Rental Night Assistant

My responsibilities included greeting customers, assisting them in instrument rental decisions, completing contracts, and loading and unloading supplies for each of the rental nights at various school districts in North Eastern Pennsylvania.

October 2005 Marywood University Scranton, Pennsylvania
to November 2005

Audition Workshop Pianist

My responsibilities included the accompanist duties for a rehearsal workshop, as well as teaching some aspects of the musical audition.

November 2005 Marywood University Scranton, Pennsylvania
to February 2006

Musical Accompanist

My responsibilities included those of the rehearsal pianist and pit accompanist for a production of "The World Goes Round."

COMMUNITY INVOLVEMENT

February 1998 Scranton Central City Little League Scranton, Pennsylvania
to Present

Board Member

My responsibilities include that of League Secretary and League Information Officer, as well as all other duties a League Volunteer assumes as needed and assigned.

June 2003 to Pennsylvania District 17 Lackawanna County,
Present Pennsylvania

District Umpire

As a District 17 umpire, I am responsible for officiating baseball and softball games.

HONORS AND AWARDS

Volunteer Of The Year, Central City Little League.
Selected as League Volunteer for hard work and service above and beyond the call of all other volunteers. Awarded In September of 2000 and 2003.

Cheryl Graf Award, Dunmore High School Music Booster Association.

Awarded by the Dunmore Music Booster Association for hard work and dedication to the betterment of music in the Dunmore School District while a student there. Awarded in May 2003.

Little League Baseball Eastern Region Volunteer Of The Year.

Awarded by the Eastern Region of Little League Baseball for volunteer service above and beyond the call of duty. Awarded in November 2003.

PROFESSIONAL REFERENCES

Available upon request

Professional References

Martin D. Ort

610 West Elm Street
Dunmore, Pennsylvania 18512
Home 570 - 342 - 6186
Cellular 570 - 614 - 3290
mort@westelmst.com

Professional References

- **Sister Joan McCusker, IHM PhD**
Marywood University
2300 Adams Avenue
Scranton, Pennsylvania 18509
(570) 348 – 6211 x2531
mccusker@marywood.edu
- **Elaine Shedd**
239 Winchendon Road
Ashburnham, MA 01430
(570) 335 - 0523
EShedd411@aol.com
- **Sister Catherine Luxner, IHM**
Marywood University
2300 Adams Avenue
Scranton, Pennsylvania 18509
(570) 961 – 4703
luxner@marywood.edu
- **Wayne Smith**
Rural Route #1
Moscow, Pennsylvania, 18446
(570) 842 – 4646
Fchief15@adelphia.net
- **Linda Corey**
Rural Route #2
Uniondale, Pennsylvania, 18470
(570) 679 – 2082
- **John Holland**
214 Ash Street
Scranton, Pennsylvania 18509
(570) 343 – 0477
Stubby985@cs.com

- **Michael J. Serino**
P.O. Box 436
Moscow, Pennsylvania 18444
(570) 842 – 9146
SerinoMJ@aol.com
- **Mark T. Serrenti Jr.**
609 West Elm Street
Dunmore, Pennsylvania, 18512
(570) 241 – 2374
mark@westelmst.com
- **Joseph P. Berardelli**
2003 Green Ridge Street
Dunmore, Pennsylvania 18512
(570) 344 – 1879
JoePB29@aol.com
- **William J. Weber**
2111 Pittston Avenue
Scranton, Pennsylvania 18505
(570) 347 – 8191

Personal Music Philosophy

Martin D. Ort

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Cellular 570 - 614 - 3290
mort@westelmst.com

Personal Music Education Philosophy

I believe that every person, whether or not they become a great musician, has the right to a high-quality musical education. I believe that every individual has some musical ability and talent within, and that with the right amount of teaching, nurturing, and time, each person will be able to display that musical talent.

I also believe that all children have the ability and the right to perform the music that they learn and practice. I believe that the children should participate in some type of concert, be it vocally or instrumentally, to allow them to show what they have accomplished. There is no better way for a child to know their hard work is paying off, than by having members of the community at large hear and show appreciation for what the students have accomplished.

Finally, I believe that every person deserves the chance to see music not as something forced upon them, but as something that they can enjoy for years to come. Once you take away the classroom and implant a person in society, they will only have the lessons they learned as they matured. It is my philosophy and life's work to make music one of those lessons they can look back on, and use to help them in every aspect of their own life.

Sample Lesson Plans

Lesson Plan Table of Contents

The following are lessons that I have created for use in the Elementary classroom. They are sorted by type; Singing, Playing, and Listening. Below is a listing of the lessons contained on the following pages.

1. Color Songs
2. Native American Music (This lesson plan utilizes CD Number 1)
3. Learning to Sing "Down By the Bay"
4. What instrument am I? Game and CD (This lesson plan utilizes CD Number 2)
5. Instrument Families of the Orchestra (This lesson plan utilizes CD Number 3)

OFFICE OF PROFESSIONAL EDUCATION FIELD EXPERIENCE - MARYWOOD UNIVERSITY

LESSON PLAN

NAME: Marty Ort

GRADE/CLASS: K – 1

DATE: September 19, 2005

SUBJECT: Music

TOPIC: Color Songs

OBJECTIVES & PSSA STD. #	PROCEDURES	MATERIALS EQUIPMENT	EVALUATION
The students will be able to sing familiar tunes with different lyrics, and upon learning the songs have a device to aid in the spelling of different colors.	1. The teacher will write the first color on the board. Then the teacher will say the color, and initiate discussion on different everyday items that are the color on the board. 2. The teacher use the piano, and play through the first familiar tune, asking if the children recognize the song. A discussion may be initiated around whether or not the students know the song. 3. The teacher will sing the song again, this time using the “Color Song” lyrics for that particular color.	Black Board, Writing Implement. Piano	Do the students sing on pitch? Do all the students sing all of the correct words? The students will each be given an opportunity to sing the songs solo.

4. The teacher will teach the words, by rote (going phrase by phrase having the students echo the teacher), to the children, moving at a pace that is commensurate with the group of students.

5. The teacher will have the children join in singing the new song.

Color Song Sheet Music

This is the sheet music to go along with each of the color songs.

RED

(Tune = Happy Birthday)

Musical notation for the first line of the 'RED' song. The key signature is one flat (Bb) and the time signature is 3/4. The melody consists of quarter notes and eighth notes. Chords F, C, and F are indicated above the staff. The lyrics are: R - E - D Spells Red R - E - D Spells Red R - E - D Spells.

Musical notation for the second line of the 'RED' song. The key signature is one flat (Bb) and the time signature is 4/4. The melody consists of quarter notes and eighth notes. Chords Bb, E/C, C, and F are indicated above the staff. The lyrics are: Red R - E - D Spells Red.

2

Orange

(Tune = 1, 2, 3 Little Indians)

Musical notation for the first line of the song. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of two measures. The first measure starts with a chord of F major (F, A, C) and contains the notes F4, G4, A4, Bb4, C5, and Bb4. The second measure starts with a chord of C major (C, E, G) and contains the notes C5, Bb4, A4, G4, F4, and E4. The lyrics "O - R - A - N - G - E, O - R - A - N - G - E," are written below the notes.

F C
O - R - A - N - G - E, O - R - A - N - G - E,

Musical notation for the second line of the song. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of three measures. The first measure starts with a chord of F major (F, A, C) and contains the notes F4, G4, A4, Bb4, C5, and Bb4. The second measure starts with a chord of C major (C, E, G) and contains the notes C5, Bb4, A4, G4, F4, and E4. The third measure starts with a chord of F major (F, A, C) and contains the notes F4, G4, A4, Bb4, C5, and Bb4. The lyrics "O - R - A - N - G - E, Or - ange Is What That Spells." are written below the notes. The piece ends with a double bar line and a 4/4 time signature.

F C F
O - R - A - N - G - E, Or - ange Is What That Spells.

Yellow

(Tune = If You're Happy And You Know It)

3

Musical notation for the first line of the song. The key signature is one flat (Bb) and the time signature is 4/4. The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The lyrics are: Y - E - L - L - O - W__ Spells Yel - low. The second measure has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The lyrics are: Y - E - L - L - O - W___ Spells. Chords F and C are indicated above the staff.

Y - E - L - L - O - W__ Spells Yel - low Y - E - L - L - O - W___ Spells

Musical notation for the second line of the song. The key signature is one flat (Bb) and the time signature is 4/4. The melody starts with a quarter note G4, a quarter note A4, and a quarter note Bb4. The lyrics are: Yel - low. I Like The Smi - ley Face That's Yel - low He Is. The second measure has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The lyrics are: I Like The Smi - ley Face That's Yel - low He Is. Chords F and Bb are indicated above the staff.

Yel - low. I Like The Smi - ley Face That's Yel - low He Is

Musical notation for the third line of the song. The key signature is one flat (Bb) and the time signature is 4/4. The melody starts with a quarter note G4, a quarter note A4, and a quarter note Bb4. The lyrics are: Such A Hap - py Fel - low Y - E - L - L - O - W___ Spells Yel - low. The second measure has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The lyrics are: Y - E - L - L - O - W___ Spells Yel - low. Chords F, C, and F are indicated above the staff.

Such A Hap - py Fel - low Y - E - L - L - O - W___ Spells Yel - low

4

Green (Tune = Row, Row, Row Your Boat)

Musical notation for 'Green' in 4/4 time, key of G major. The melody consists of quarter notes and eighth notes. Chords are indicated above the staff: C, G7, and C. The lyrics are: G - R - E - E - N G - R - E - E - N I Know How To Spell Green, G - R - E - E - N!

Blue

5

(Tune = Farmer In The Dell)

Musical notation for 'Blue' in 4/4 time, key of D major. The melody features triplets and a final dotted quarter note. Chords are indicated above the staff: D, A, D, A7, D/A, A7, and D. The lyrics are: B - L - U - E Spells Blue B - L - U - E Spells Blue. Hi Ho Did You Know That B - L - U - E Spells Blue.

6

Purple

(Tune = Camptown Races)

D A D A D

P-U-R__ P-L-E Pur-ple, Pur-ple, P-U-R__ P-L E, Pur-ple Is What That Spells.

OFFICE OF PROFESSIONAL EDUCATION FIELD EXPERIENCE - MARYWOOD UNIVERSITY

LESSON PLAN

NAME: Marty Ort

GRADE/CLASS: K - 6

DATE: November 7, 2005

SUBJECT: Music

TOPIC: Native American Music

SUPERVISING TEACHER'S SIGNATURE

This lesson plan utilized CD Number 1 in the portfolio.

OBJECTIVES & PSSA STD. #	PROCEDURES	MATERIALS EQUIPMENT	EVALUATION
<p>1. The student will be able to demonstrate the difference between high and low pitch.</p> <p>2. The student will be able to analyze and describe the various vocal textures and timbres in native American music.</p> <p>3. The student will be able to acknowledge shouts, yells, and specific percussive rhythms as important native American musical characteristics.</p>	<p>1. The teacher will demonstrate high and low pitch.</p> <p>2. The students will echo the high and low pitches the teacher demonstrates.</p> <p>3. The teacher will play a piece of Native American music.</p> <p>4. The students will engage in a discussion with the teacher about what they heard.</p> <p>5. The teacher will play the song again, asking the students to point out how the different parts work together.</p> <p>6. The teacher will then play the Indian Pow Wow piece (Slow War Dance).</p>	<p>CD Player</p> <p>CD (Track Listing)</p> <p>1. Cherokee Morning Song</p> <p>2. Slow War Dance</p>	<p>1. Can the students differentiate between high and low pitch?</p> <p>2. Can the students point out the different vocal timbres?</p> <p>3. Do the students point out the various shouts and percussive rhythms in the pieces?</p> <p>4. How authentic is the re enactment done by the students?</p>

7. The students (with teacher guidance) will identify the various vocal characteristics and instruments used in the piece.

8. The students will mimic the recording based upon what they have heard and discussed, being as authentic as possible.

OFFICE OF PROFESSIONAL EDUCATION FIELD EXPERIENCE - MARYWOOD UNIVERSITY

LESSON PLAN

NAME: Marty Ort

GRADE/CLASS: 1 – 3

DATE: November 25, 2005

SUBJECT: Music

TOPIC: Singing A Song

SUPERVISING TEACHER'S SIGNATURE

OBJECTIVES & PSSA STD. #	PROCEDURES	MATERIALS EQUIPMENT	EVALUATION
The student will be able to sing the song "Down by the Bay" using correct rhythm and pitch.	<ol style="list-style-type: none">1. The teacher will give various rhymes to the students.2. The student will give prompts to get the students to rhyme on their own.3. The teacher will use procedure two (2) to teach the back end of the song.4. Using echoes, the teacher will teach the lyrics of the song to the students.5. Using echoes, the teacher will teach the melody to the students.	<ol style="list-style-type: none">1. Black Board2. Writing Implement3. Piano or other accompaniment source	<ol style="list-style-type: none">1. Do the students sing on pitch?2. Can the students create rhymes?3. Do the students use the correct rhythms?

6. Using the earlier rhymes and new material learned, the students will sing the complete song, accompanied by the teacher.

**OFFICE OF PROFESSIONAL EDUCATION FIELD EXPERIENCE - MARYWOOD UNIVERSITY
LESSON PLAN**

NAME: Marty Ort

GRADE/CLASS: 4 - 6

DATE: September 26, 2005

SUBJECT: Music

TOPIC: Musical Instruments

SUPERVISING TEACHER'S SIGNATURE

(This Lesson Plan Utilized CD 2
In The Portfolio)

OBJECTIVES & PSSA STD. #	PROCEDURES	MATERIALS EQUIPMENT	EVALUATION
<p>The students will be able to use deductive reasoning and critical thinking to figure out the instrument held on the card.</p> <p>This lesson can be used as a spring board for MENC music standard number 2, Children will be able to perform on instruments, alone and with others, a varied repertoire of music.</p>	<ol style="list-style-type: none"> 1. The teacher will select a student to come up and pick out an instrument card. 2. The teacher will then explain that the students have 20 questions to guess what the instrument is. 3. The teacher will have each student ask a question, going around the room until either 20 questions expire, or the instrument is guessed. 4. If the instrument is guessed, the student who guessed it correctly will place the card on a chart under the correct instrument family. 	<ol style="list-style-type: none"> 1. Index Cards with Instrument names written on them. 2. CD Number 2 	<p>Do the students figure out the instruments?</p> <p>Are all of the students' questions logical?</p> <p>Can the students pick out the solo instrument when it presents itself in the aural examples?</p> <p>Are the "student teachers" able to answer all of the yes / no questions as asked by the other students, or do they constantly seek the assistance of the teacher?</p>

5. The teacher will then play an example of the instrument on the card, either solo or out of various orchestral repertoire. The students will identify the instrument from the card when it appears in the song.

6. Once three instruments have been completed, the students will have the opportunity to be the teacher.

CD Number 2 Track Listing For What Instrument Am I Lesson Plan
(This is the track listing for the CD that accompanies this lesson)

1. Alto Saxophone – Dave Brubeck – Take 5
2. Trumpet – Concerto in Eb Major 2nd Movement
3. Snare Drum – Snare Solo from Drum line
4. Trombone – Frank Rosolino - Somewhere Over The Rainbow
5. Bari Sax – The Shadow of your Smile
6. Tuba – Canadian Brass – Pennsylvania Polka
7. Violin – John Williams – Theme From Schindler’s List
8. Clarinet – Acker Bilk – Stranger on the Shore
9. Flute – Bolling Suite Movt. 1 – Baroque and Blue
10. Piano – Chopin – Nocturne in Eb Major
11. Pipe Organ – Bach – Toccata and Fugue in D Minor
12. French Horn – Beethoven – Sonata for Piano and Horn in F (Excerpt)
13. Oboe – Handel – Oboe Concerto G Minor Movt. 2
14. Marimba – Steve Reich – Nagoya Marimbas
15. Piccolo – Vivaldi – Movt.1 From Sonata for Piccolo and Orchestra in C
16. Cello – Rachmaninoff – Andante
17. Accordion – Myron Floren – Accordion Polka

OFFICE OF PROFESSIONAL EDUCATION FIELD EXPERIENCE - MARYWOOD UNIVERSITY

LESSON PLAN

NAME: Marty Ort

GRADE/CLASS: 4 – 6

DATE: November 25, 2005

SUBJECT: Music

TOPIC: Instrument Families

SUPERVISING TEACHER'S SIGNATURE

(This Lesson Plan Uses CD
Number 3 In The Portfolio)

OBJECTIVES & PSSA STD. #	PROCEDURES	MATERIALS EQUIPMENT	EVALUATION
<p>The student will be able to identify the various instruments and families of the symphonic orchestra.</p> <p>The student will also be able to explain why the conductor is vital to the orchestra's success.</p> <p>The student will also be able to analyze a symphonic work for orchestra.</p>	<ol style="list-style-type: none">1. The teacher will discuss the different families of instruments.2. The teacher will play examples of the various instrumentation of the orchestra, and the students will identify the instruments heard.3. The student who is correct in naming the instrument will place it in the correct family.4. The student will then place the instrument placeholder onto the pin the instrument on the orchestra board.	<ol style="list-style-type: none">1. Pin the tail board2. Instrument Tails3. CD Player and CD	<ol style="list-style-type: none">1. Do the students place the instrument on the board in the correct place?2. Can the students identify the instruments aurally?3. Can the students aurally recognize different sections of the symphonic work?4. Can the students aurally recognize problems with the music without a conductor?

5. Once all instruments are placed, the teacher will get the students through deductive reasoning to find the conductor is missing.

6. The teacher will then show the students what will happen with no conductor, and discuss with the students why the conductor is important.

7. The teacher will play a symphonic work, and the students will discuss the various instrument families heard, and the students will analyze the form of the piece.

Reflective Essays

1. *Why do I Want to be a Music Teacher?*

I want to be a music teacher because I love music and I love teaching. I have always been a musical person (going back to when I would improvise drums with pots and pans when I was two years old), and I have always been able to teach people how to do different things, whether it be something musical or something otherwise. I feel that I have enough of a presence when in front of people that I can easily show people how to do something without being afraid of them, or without making anyone feel as though I am above them. A teacher needs to be that way. Lastly I want to be a music teacher because I believe that every person deserves a quality music education throughout their time in school, as a music educator it becomes my responsibility that each child have a good musical sense, even if they never become a true musician. Knowing that makes me want to do the best I possibly can for those children, and that is why I want to teach music.

2. *Your Favorite Teacher and Least Favorite Teacher*

Through my time in schooling my favorite teachers all exemplified the same qualities; they knew their material well, they were able to convey it to me in a way I understood it, and they all did all they could to help each student further his own personal goals - whether they were musical, athletic - or otherwise. These teachers (and there were more than one) pushed me as far as I could go, and then asked for more to help me prove to myself I was capable of doing more than I would settle for. On the other hand, my least favorite teachers (and sadly, there were more than one of them as well) had no clue what they were doing. They didn't know what they were teaching and they simply read from the book. Even then they didn't get things just right. They never helped you at all, and when it came time for a swift kick in the pants to get kick started, they weren't interested in the slightest. In order to be a good educator, you need to be interested in the students. My favorite teachers were always interested in me, and they helped me to get where I am today.

3. *Music in the Schools.*

Music belongs in every school because we, as adult educators, have a responsibility to our children to give them as much of a cultural background as we can. Music was part of our culture from the very beginning, and it still is today. We need to give our children the chance to analyze and understand music, so when they move on to the next stage of their lives they have the tools they need to function and to succeed. Music belongs in a school because it gives the children another avenue to help foster their creativity. They can compose and improvise melodies, harmonies, and rhythms in music. They cannot do that in History class. Music also gives children an opportunity to channel their emotions and angers from something negative to something positive. Some of the best musical composers are people who have been angered by something. Allowing the children this avenue to release their anger and tension not only makes for smarter children, but a safer school as well.

4. *What is Music Learning?*

In order to learn music, a person has to understand first and foremost that music is a two fold process. Music involves a reading aspect, in that an individual needs to be able to read and comprehend the notes and other symbols that are on the printed page. Music also involves an aural aspect, meaning that once you have interpreted the reading aspect, you must be able to listen to and analyze the aural aspect for correctness and for style. A music teacher needs to understand how children learn music to be better equipped to teach those children. For instance, if a teacher uses methods that the children cannot relate to, then the children will not learn anything from that teacher. However, if the teacher understands how the children learn, and can relate his or her own lesson plans to that style, then the children will learn more than anyone thought possible from that teacher.

5. *Student Teaching.*

In order to be a quality educator after graduation, it is imperative that an opportunity for student teaching be presented. This gives the educator a chance to try out everything that he or she learned throughout her or her schooling, and it also gives the future educator an opportunity to get feedback on what they are doing from educators who have been around the beat a few times. This information and practice is the most important step to becoming a good, sound music educator.

6. *How does your education prepare you to be a music teacher?*

The education one receives prepares a person to be a music educator in many different ways. In order to be an effective instructor, you have to understand not only the music aspects of what you are teaching, but you need a good grasp of the various ways that music affected society, and the different things around the world at various points in history. General education classes that one takes as a college student help the student to garner a deeper understanding of the world around them, and therefore help them to garner a deeper understanding of the way the music affected and affects that world. Music classes are important to a music education, for if no other reason that the fact that you are studying music, and need to be well versed in that craft. It is important to have a well rounded music education to fully understand what you will be teaching. It is also important that one take general Education courses on the various aspects of teaching (i.e. instruction, curriculum planning, social aspects, etc.) so that the teacher will understand the craft of being a teacher. A music educator's job is one of the most difficult, as you must understand the world around you, you need to understand your craft and the methods of teaching it, and you need to understand the various methods of teaching in general, in order to be the most effective instructor one can be.

7. Competition

Competition plays a vital role in music education, especially at the higher levels. In order to be the best possible musician a person can be, the need to have a fire lit underneath them that makes a person continuously want to study their craft and to constantly try to improve themselves. Younger children should not compete as much as young adults and adults should because young children sometimes don't understand why they are doing what they are doing. That doesn't help them any, it just seems like busy work to them, and eventually they tune you out. Young adults and adults, however, understand what they are doing, and know that through the competition, the critiquing, and the performing processes, they will be able to better themselves musically, and as a human being. Being told by someone you are not number one, and losing to someone else may not be the best for self esteem, however they are the best in preparing a person for the world outside, where not everyone wins.

8. Student Diversity and "Special" Learners...

Special learners have a place in every classroom, and the music classroom is no exception. While they may present a challenge to the teacher in including them in a lesson plan successfully, a music educator should have no problem including any individual in the classroom setting. These special learners do impact the job of the music educator, and many will argue they make it impossible to do successfully; however with some extra effort and extra work, including the special learner in a regular classroom can be one of the most rewarding experiences for not only the music educator, but for the student's classmates as well. Including them in not only their own learning process, but the learning process of others is a key way to broaden their knowledge of the subject, and by making them think and see different ways of doing things helps them in ways a regular classroom could never achieve.

9. Management and The Music Teacher

Classroom management is of utmost importance to a music educator, more so than any other subject, because at any given time there are at least twenty different objects in your classroom that, if not handled properly, can become someone's broken arm, or someone else's missing front tooth. A music teacher needs to be in control of his or her classroom 110% of the time, and they need to not only be in control, but they must be calm about it, and must have the student's utmost respect in order to accomplish this. Teachers who students respect have fewer discipline problems, and fewer discipline problems result in fewer headaches for the teacher. Keeping students on task at all times, patrolling what each student does with an instrument, and keeping their full attention at all times (preventing the students from horsing around) are vitally important to a music educators success.

10. Observation Highlights and Lowlights

One of the best observation stories I have to share came from my first field experience placement. The teacher (who was a drummer and will remain nameless) had a drum class of about twenty students coming into his room. Now he did not have twenty snare drums, but he had come up with a plan to get around that. The room was full of half moon desks, and the students sat in those desks and drummed on the desktop. While that's ok to do, the students were sitting down, and they were being taught to hold the stick like they hold crank, not like they are holding a key. The man obviously had no clue what he was doing, as evidenced by his telling myself to teacher instrumental lessons, while he left the room. On the other hand, one of the best observations I have made came from another elementary school, where the students were able to move around to different drum beats. When things got unruly though, the children knew when "Mr. Drum" made a certain noise; they were to stop dead in their tracks. It worked every single time like a charm. The children were able to study rhythms by moving their bodies around, and at the same time the teacher was in complete and total control. What was better, the students had no idea the teacher was in control, as "Mr. Drum" was giving the orders.

