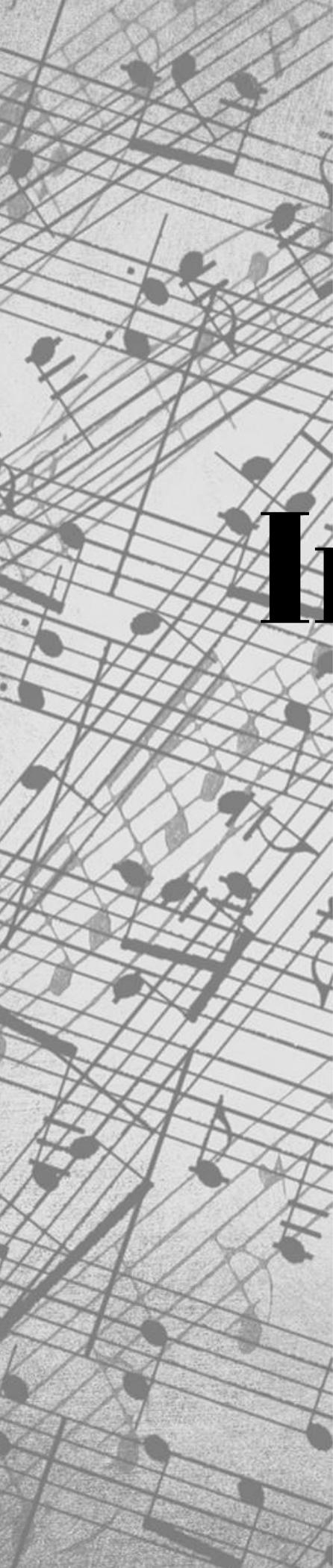


STUDENT TEACHER

WORKBOOK

BAND EDITION

A vertical strip on the left side of the page features a background of a musical score with various notes, stems, and clefs.

Student Teacher Workbook

Band Edition

Info

Name:

Contact Info:

Semester:

School 1:

Contact Info:

School 2:

Contact Info:

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Preface

Welcome to the *Student Teacher Workbook*, a curriculum-based resource to guide you through the student teaching process. You have chosen a noble profession, one that makes a difference in the lives of others and helps mold young people into the adults and citizens they will become. Now begins the next step in your journey to becoming a certified music educator.

Student teaching is an exciting experience where you will take all the knowledge you have acquired while in college and learn to apply that knowledge in a classroom setting. This is an opportunity to practice your craft under the guidance of a master teacher who will most likely play a significant role in mentoring you throughout your career. These professional relationships that you will develop serve as role models, resources, advocates, facilitators, collaborators, trouble-shooters, and support for you as you continue to develop your teaching skills. Cooperating teachers will guide you and hold you accountable throughout your student teaching experience.

The classroom environment will be familiar to you, but not in the role of a teacher so it is important that you make the most of this experience in order to best prepare you for your career as a music educator. Knowing a little beforehand can help guide you in the process and facilitate getting what you need to be a successful educator. Your primary responsibility is to the students with whom you will be working and whose safety and well-being as well as their academic achievement should be the guiding factors in your decision making every day; you are a role model for them in all areas, not just music.

While still a student yourself, there is an expectation for you to act as a 'beginning professional educator' at all times; this means in your words and actions as well as your dress and demeanor. Not only will you be representing yourself, but also your university, the music program, their directors, and the school and district in which you are student teaching. Your words and actions speak loudly and reflect back on many individuals and entities. You will be part of a 'teaching team' and need to make yourself indispensable to the other team members.

The *Student Teacher Workbook* is set up to usher you through the process in an organized manner with checklists, forms to help organize note taking during observations, information on what you should be watching for, teaching techniques, reminders, calendar dates and deadlines, daily agendas, and much more.

Designed and assembled by master teachers with over 60 years combined teaching experience and mentoring student teachers, this resource addresses every aspect of student teaching and what you should be doing to ensure that you have all of the tools and resources to succeed. The luxury is that everything is in one place and thoughtfully planned to help you organize your thoughts, keep track of teaching techniques, deadlines, bell schedules, and the like. Once your student teaching is complete, this workbook will serve as a resource for you as you embark on your career as a music educator.

-Alicia DeSoto, Kathy Johnson, & Chris Meredith

“

*The mediocre teacher tells, the good teacher explains, the superior teacher demonstrates.
The great teacher inspires. ~William Arthur Ward*

”

Bell Schedules

Time	Monday	Tuesday	Wednesday	Thursday	Friday

School:

Time	Monday	Tuesday	Wednesday	Thursday	Friday

School:

Rehearsal Schedules

Additional sectionals and other outside of the school day rehearsals

School:

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	<i>School Day</i>					

School:

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	<i>School Day</i>					

Calendar

MONTH: _____

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

MONTH: _____

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

Calendar

MONTH: _____

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

MONTH: _____

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

Calendar

MONTH: _____

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

MONTH: _____

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

Timeline

BEFORE STARTING

- Visit with professors and request written reference letters in preparation for interviews
- Meet with your cooperating teacher, preferably the end of the semester before you student teach
 - Get district ID badge
 - Get student & faculty handbook
 - Get band calendar
 - Sectional schedule
 - Summer band (although you are not required to be there that early, it is a good idea to do it anyway)
 - Non-teaching responsibilities
 - Concerts, contests, etc.
 - Duties
- Criminal Background Check
- Check your social media presence and remove any offensive material (this is the first place a perspective employer will look before requesting an interview)
- Take care of any personal business, car repairs, etc. before student teaching
- Make sure your wardrobe is professional
- Organize your portfolio
- Schedule teaching certificate exam(s)
 - Take practice exams beforehand
 - Additional information and practice exams on the **TMEA** website under College Division
- Take care of graduation requirements
- Order official transcripts
- Begin filling out applications in online teacher job networks
- Write essays
- Begin searching for job openings and continue this throughout the semester

WEEK 1

Orientation, Active Observation, Modeling, Explaining, and Reviewing

- Classroom emergency procedures
- Individual student health/participation restrictions
- Meet administrators, office staff, counselors, colleagues, school resource officer
- Review confidentiality, arrival & departure times, absences, use of school property
- Classroom rules/management
- Record keeping - absences/tardies/discipline referrals, etc.
- Hall passes
- Instructional Resources
 - Technology
 - Use and expectations
 - Get an account
 - Apps, programs, platforms used in instruction and how to use
 - District/school/band websites
 - State Curriculum Standards
 - Generally found at your State Board of Education website
 - Instructional material and district curriculum
 - Lesson plans
- Classroom

- Culture
- Management
- Learning environment
 - Differentiation
 - Instructional decision-making process
 - Assessment
 - IEP, behavior plans, 504 accommodations
 - Begin learning the students' names
- Method of grading
- Use your Student Teaching Workbook as you observe classes
 - Use the prompts to take notes during rehearsals/classes
 - Be sure to keep track of questions as you go so as not to forget them by the end of the day

WEEK 2

Team Teaching

- Move around the room during class; don't sit down
 - Assist with posture, hand position, fingerings, and embouchure
- Continue to take notes and to refine the vocabulary you will be using when you teach
- You may be asked to pull out individuals or sections to refine some skills
 - Take advantage of this time to use some of the new vocabulary and to learn student names
 - Your cooperating teacher should tell you his/her expectations, so make sure that is a priority when you work with these students and don't get sidetracked into your own agenda
- If you notice someone or a section struggling with a concept and you feel comfortable working with them; ask your cooperating teacher if you may take them out of the rehearsal for a few minutes to help them
 - When speaking to your cooperating teacher, just remember not to interrupt the flow of a rehearsal if at all possible
- Your cooperating teacher may feel comfortable enough with your skills to allow you to conduct a warm-up or some other activity with the class.
 - He/she will let you know in advance, but in case he/she doesn't, have a lesson plan prepared that you can use should you be asked to fill in at the last minute
 - If you are prepared for the unexpected, the students will always benefit

WEEKS 3 & 4

Co-Plan and teach 1-2 classes

- Your cooperating teacher should be having you 'review' concepts learned from the previous day
 - Your cooperating teacher will sit down with you to plan out your portion of the class
 - If you have been keeping up with your note taking in your *Student Teacher Workbook*, you will know the lesson and be familiar with the teaching style, vocabulary, and terms used by your cooperating teacher
 - Be sure to use these terms and vocabulary to maintain continuity
 - At some point you will be able to use your own 'teaching voice' but at this point you are still getting your feet wet (so to speak)
 - Each day you may be able to add in more teaching time
 - There may be new concepts your cooperating teacher teaches in one class that you can teach in the next class, be prepared to do this as you feel comfortable
 - You will gradually work up to reviewing and teaching a full class period
- Regarding full band rehearsals:
 - This tends to take student teachers a bit longer to feel comfortable teaching
 - Consider starting with just one warm-up concept

- Model your cooperating teacher using the notes you have taken in your *Student Teacher Workbook*
- Continue with this concept daily until you feel comfortable and then add another concept that your cooperating teacher recommends
- One of the most difficult things student teachers experience is how to listen to an ensemble. It's pretty clear when you are dealing with one section, but when they are all combined your ears may not yet be trained on what to listen for
 - Use your *Prioritized Listening List* from your *Student Teacher Workbook* to guide you
 - At first, just work on listening for the first 5 concepts
 - As you perfect these concepts, it will be easier for you to hear the rest of them
 - As you observe your cooperating teacher, practice using your *Prioritized Listening List* so you are more prepared when it is your turn to be on the podium
- Take a look at the documents *Securing a Job Interview*, *Preparing for a Job Interview*, and *Potential Interview Questions* in your *Student Teacher Workbook*
 - You should be taking steps to secure a teaching position when you have finished student teaching
 - These documents will guide you through the process and help you to become proficient in taking an interview
 - Begin working on your question notecards as recommended in *Preparing for a Job Interview*
 - Begin searching for open positions and filling out applications as recommended in *Preparing for a Job Interview* and *Securing a Job Interview*

WEEKS 5 & 6

Independently plan and teach 2-3 classes

- By now, you and your cooperating teacher are sitting down together and planning full class periods for you to teach
 - Student teachers tend to feel more comfortable teaching their primary instrument first and then branching out from there
- When teaching the full ensembles, you should be moving on from just doing warm-up skills to adding technical skills
 - Be judicious with your time during full band rehearsals and don't get bogged down on a concept that will take more than 5-10 minutes to achieve
 - Remember, everything is a process in developing skills in music, so plan accordingly
- At this point you may be able to begin working on repertoire with the performing ensemble
 - Not only will you need to work on your lesson plan, you will also need to study your score
 - Even the simplest piece of music needs to be studied
 - Prioritize like parts and mark them with numbers or different colored highlighters
 - Evaluate unison lines and determine where potential problems might occur. This is what you will put in your lesson plan!
 - The better you know your score (not just who has the melody) the more productive your rehearsals will be.

WEEKS 7-14

Full responsibility

- At this point you should have full responsibility for teaching all classes
 - This means everything from planning, discipline, record keeping, and execution of the plan
 - You will need to make decisions and judgement calls on more than just what and how to teach

- You will be responsible for the well-being of every student under your care in your classroom
- This is also a good time to start using your interview question note cards to practice job interviewing. Ask as many people as you can to practice with you
 - Cooperating teachers
 - Fine Arts Director
 - Principal
 - Roommates
 - Friends
 - Family

WEEKS 10-12

In addition to your teaching responsibilities, you have the added task of finding a job! The *Student Teacher Workbook* takes you through everything that you need to do to secure an interview, prepare for the interview, and take the interview. Follow these guidelines and you will feel very confident as you search for the job that is the best fit for you.

WEEKS 13 & 14

- Pre-observation conference
- Final evaluation by cooperating teacher
- Post observation conference with cooperating teacher
- Get reference from cooperating teacher

GRADUATION

- Apply for Teaching Certificate
- Continue taking interviews

COMPREHENSIVE CHECKLIST

- Turn in necessary forms to university supervisor (possibly weekly) | Due: _____
- Register for graduation | Due: _____
- Order cap and gown | Due: _____
- Register for state certification exams | Due: _____
- Apply for teacher certificate | Due: _____
- Set up observation dates with cooperating teacher and university supervisor | Due: _____
- Register & attend job fairs | Due: _____
- Finalize resume (see page 70) | Due: _____
- Secure resume references | Due: _____
- Acquire transcripts | Due: _____
- Apply for jobs | Due: _____
- Prepare for interviews (see page 60) | Due: _____

Instrumentation

Fill in these grids to help with photocopying and part assignments, as well as analyzing vertical program instrumentation. Organize split parts within the cells using slashes, for example: Trumpet 8 (2/3/3).

Middle School

	Beginners	Band 1	Band 2	Band 3	School Total	Jazz Band
Piccolo						
Flute						
Oboe						
Bassoon						
Clarinet						
Bass Clarinet						
Alto Sax						
Tenor Sax						
Bari Sax						
Trumpet						
French Horn						
Trombone						
Bass Trombone						
Euphonium						
Tuba						
Percussion						
Total						

High School

	Band 1	Band 2	Band 3	Band 4	School Total	Jazz Band
Piccolo						
Flute						
Oboe						
Bassoon						
Clarinet						
Bass Clarinet						
Alto Sax						
Tenor Sax						
Bari Sax						
Trumpet						
French Horn						
Trombone						
Bass Trombone						
Euphonium						
Tuba						
Percussion						
Total						

Total band students by grade level:

5th: _____ 6th: _____ 7th: _____ 8th: _____ 9th: _____ 10th: _____ 11th: _____ 12th: _____

Seating Charts

Use these pages to draw the seating charts for all the classes that you work with. Make sure to indicate where all the instrument sections are located, as well as split parts (for example 1st, 2nd, 3rd clarinets) and star the principal player locations. Specify how many students are in each section and in each row. You will want to reference these charts in the future. Talk to your cooperating teachers about what considerations went into creating this arrangement.

Seating Charts

CLASS: _____

DATE: _____

START TIME: _____ END TIME: _____

OBSERVATION #1: Gathering Information

Classroom Procedures:

1. What are the expectations when the students enter the room? Ex. No talking, etc.

2. Where do the students store their backpacks and personal items?

3. How long does the teacher give the students to get to their seats?

4. What are the consequences for a student not being in his seat on time?

5. Is there 'bell work' for the students to do prior to the tardy bell? If so, what?

6. What are the expectations during the rehearsal, ex. rehearsal etiquette?

7. What is the pacing like in the class?

8. How does the teacher keep the students on task?

9. List the order of the rehearsal and what is done during that time, ex. warm-up, technique, music, etc.

10. Is the teacher moving around the room? _____

11. What is the band set-up like? Does it seem to work for the situation?

12. After observing the class, what seems to be the director's teaching priority with the class?

Key Phrases/Word Bank:

List key phrases/vocabulary used by the teacher to which the students respond. If the word or phrase covers a larger concept, what is the concept and phrase? You will want to use these phrases when you teach the class, as it is what the students understand and are used to.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

CLASS: _____

DATE: _____

START TIME: _____

END TIME: _____

WORD/PHRASE BANK

WARM-UP/DAILY DRILL

SKILL

MUSIC

DISCIPLINE

ASSESSMENT

ACTION ITEMS

QUESTIONS FOR DISCUSSION

TECHNOLOGY

NEW THINGS LEARNED

Notes:

Prioritized Listening

Make a prioritized list of the things you should listen for in a beginner class/full band rehearsal. This is to be used to guide you while teaching the classes. Think of it as a checklist that you use to make an ensemble sound better. Don't ask an ensemble to 'do it again' without giving them something to change. Collaborate with your cooperating teachers to construct this list.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____

Instrument Specifics: Flute

Write down helpful things you see and hear while student teaching. Use your cooperating teachers and the private lesson teachers as resources. Please reference the Musical Mastery Teacher's Editions as well.

RECOMMENDED BRANDS/MODELS

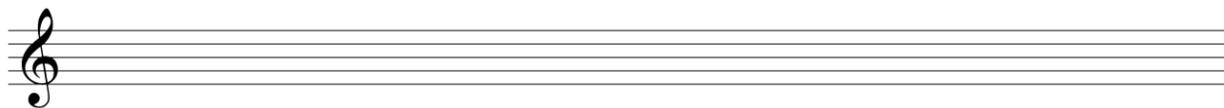
Beginner:

Intermediate:

Advanced:

HOW TO IMPROVE TONE

COMMON TUNING ISSUES AND HOW TO ADJUST

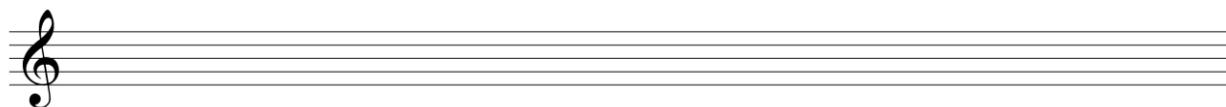


COMMENTS ON EMOUCHURE

COMMENTS ON ARTICULATIONS

HAND POSITION/POSTURE MISTAKES TO WATCH FOR

ALTERNATE FINGERINGS TO ADJUST TUNING OR TECHNIQUE



REPAIR/MAINTENANCE TIPS

OTHER

Instrument Specifics: Oboe

Write down helpful things you see and hear while student teaching. Use your cooperating teachers and the private lesson teachers as resources. Please reference the Musical Mastery Teacher's Editions as well.

RECOMMENDED BRANDS/MODELS

Beginner:

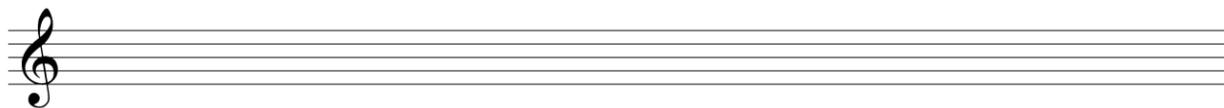
Intermediate:

Advanced:

BUYING REEDS & ADJUSTING REEDS

HOW TO IMPROVE TONE

COMMON TUNING ISSUES AND HOW TO ADJUST

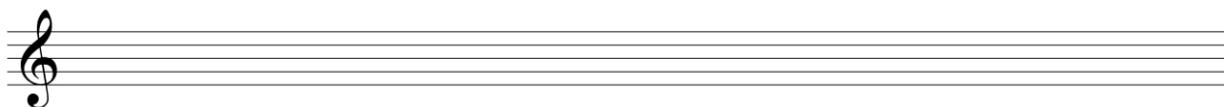


COMMENTS ON EMOUCHURE

COMMENTS ON ARTICULATIONS

HAND POSITION/POSTURE MISTAKES TO WATCH FOR

ALTERNATE FINGERINGS TO ADJUST TUNING OR TECHNIQUE



REPAIR/MAINTENANCE TIPS

OTHER

Instrument Specifics: Bassoon

Write down helpful things you see and hear while student teaching. Use your cooperating teachers and the private lesson teachers as resources. Please reference the Musical Mastery Teacher's Editions as well.

RECOMMENDED BRANDS/MODELS

Beginner:

Intermediate:

Advanced:

BUYING REEDS & ADJUSTING REEDS

HOW TO IMPROVE TONE

COMMON TUNING ISSUES AND HOW TO ADJUST



COMMENTS ON EMBOUCHURE

COMMENTS ON ARTICULATIONS

HAND POSITION/POSTURE MISTAKES TO WATCH FOR

ALTERNATE FINGERINGS TO ADJUST TUNING OR TECHNIQUE



REPAIR/MAINTENANCE TIPS

OTHER

Instrument Specifics: Clarinet

Write down helpful things you see and hear while student teaching. Use your cooperating teachers and the private lesson teachers as resources. Please reference the Musical Mastery Teacher's Editions as well.

RECOMMENDED INSTRUMENT BRANDS/MODELS, REEDS, MOUTHPIECES, LIGATURES

Beginner:

Intermediate:

Advanced:

HOW TO IMPROVE TONE

COMMON TUNING ISSUES AND HOW TO ADJUST

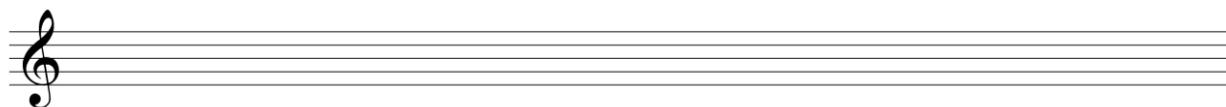


COMMENTS ON EMBOUCHURE

COMMENTS ON ARTICULATIONS

HAND POSITION/POSTURE MISTAKES TO WATCH FOR

ALTERNATE FINGERINGS TO ADJUST TUNING OR TECHNIQUE



REPAIR/MAINTENANCE TIPS

OTHER

Instrument Specifics: Saxophone

Write down helpful things you see and hear while student teaching. Use your cooperating teachers and the private lesson teachers as resources. Please reference the Musical Mastery Teacher's Editions as well.

RECOMMENDED INSTRUMENT BRANDS/MODELS, REEDS, MOUTHPIECES, LIGATURES

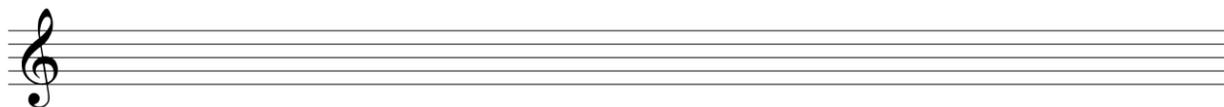
Beginner:

Intermediate:

Advanced:

HOW TO IMPROVE TONE

COMMON TUNING ISSUES AND HOW TO ADJUST

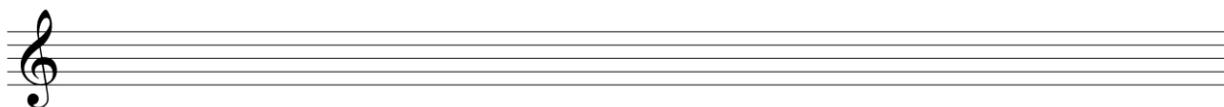


COMMENTS ON EMBOUCHURE

COMMENTS ON ARTICULATIONS

HAND POSITION/POSTURE MISTAKES TO WATCH FOR

ALTERNATE FINGERINGS TO ADJUST TUNING OR TECHNIQUE



REPAIR/MAINTENANCE TIPS

OTHER

Instrument Specifics: Trumpet

Write down helpful things you see and hear while student teaching. Use your cooperating teachers and the private lesson teachers as resources. Please reference the Musical Mastery Teacher's Editions as well.

RECOMMENDED INSTRUMENT BRANDS/MODELS, MOUTHPIECES

Beginner:

Intermediate:

Advanced:

HOW TO IMPROVE TONE

COMMON TUNING ISSUES AND HOW TO ADJUST

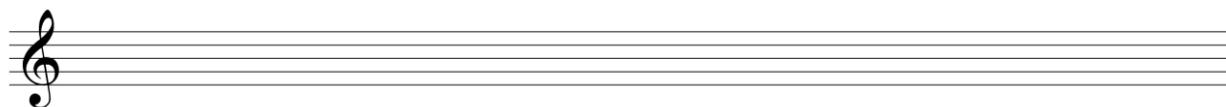


COMMENTS ON EMBOUCHURE

COMMENTS ON ARTICULATIONS

HAND POSITION/POSTURE MISTAKES TO WATCH FOR

ALTERNATE FINGERINGS TO ADJUST TUNING OR TECHNIQUE



REPAIR/MAINTENANCE TIPS

OTHER

Instrument Specifics: French Horn

Write down helpful things you see and hear while student teaching. Use your cooperating teachers and the private lesson teachers as resources. Please reference the Musical Mastery Teacher's Editions as well.

RECOMMENDED INSTRUMENT BRANDS/MODELS, MOUTHPIECES

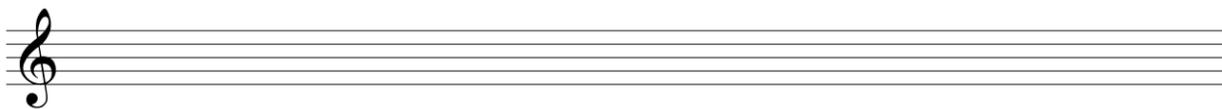
Beginner:

Intermediate:

Advanced:

HOW TO IMPROVE TONE

COMMON TUNING ISSUES AND HOW TO ADJUST

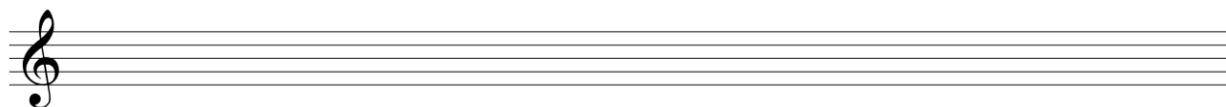


COMMENTS ON EMBOUCHURE

COMMENTS ON ARTICULATIONS

HAND POSITION/POSTURE MISTAKES TO WATCH FOR

ALTERNATE FINGERINGS TO ADJUST TUNING OR TECHNIQUE



REPAIR/MAINTENANCE TIPS

OTHER

Instrument Specifics: Trombone

Write down helpful things you see and hear while student teaching. Use your cooperating teachers and the private lesson teachers as resources. Please reference the Musical Mastery Teacher's Editions as well.

RECOMMENDED INSTRUMENT BRANDS/MODELS, MOUTHPIECES

Beginner:

Intermediate:

Advanced:

HOW TO IMPROVE TONE

COMMON TUNING ISSUES AND HOW TO ADJUST

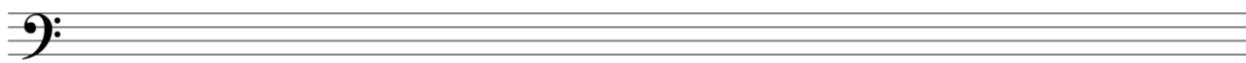


COMMENTS ON EMBOUCHURE

COMMENTS ON ARTICULATIONS

HAND POSITION/POSTURE MISTAKES TO WATCH FOR

ALTERNATE FINGERINGS TO ADJUST TUNING OR TECHNIQUE



REPAIR/MAINTENANCE TIPS

OTHER

Instrument Specifics: Euphonium

Write down helpful things you see and hear while student teaching. Use your cooperating teachers and the private lesson teachers as resources. Please reference the Musical Mastery Teacher's Editions as well.

RECOMMENDED INSTRUMENT BRANDS/MODELS, MOUTHPIECES

Beginner:

Intermediate:

Advanced:

HOW TO IMPROVE TONE

COMMON TUNING ISSUES AND HOW TO ADJUST

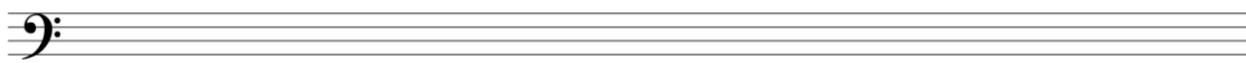


COMMENTS ON EMBOUCHURE

COMMENTS ON ARTICULATIONS

HAND POSITION/POSTURE MISTAKES TO WATCH FOR

ALTERNATE FINGERINGS TO ADJUST TUNING OR TECHNIQUE



REPAIR/MAINTENANCE TIPS

OTHER

Instrument Specifics: Tuba

Write down helpful things you see and hear while student teaching. Use your cooperating teachers and the private lesson teachers as resources. Please reference the Musical Mastery Teacher's Editions as well.

RECOMMENDED INSTRUMENT BRANDS/MODELS, MOUTHPIECES

Beginner:

Intermediate:

Advanced:

HOW TO IMPROVE TONE

COMMON TUNING ISSUES AND HOW TO ADJUST



COMMENTS ON EMBOUCHURE

COMMENTS ON ARTICULATIONS

HAND POSITION/POSTURE MISTAKES TO WATCH FOR

ALTERNATE FINGERINGS TO ADJUST TUNING OR TECHNIQUE



REPAIR/MAINTENANCE TIPS

OTHER

Instrument Specifics: Percussion

Write down helpful things you see and hear while student teaching. Use your cooperating teachers and the private lesson teachers as resources. Please reference the Musical Mastery Teacher's Editions as well.

RECOMMENDED STICKS AND MALLETS

Snare:

Keyboards:

Timpani:

SNARE TECHNIQUE

MALLET TECHNIQUE

TIMPANI TECHNIQUE AND TUNING

ACCESSORY TECHNIQUE (CYMBALS, TAMBOURINE, GONG, CHIMES, TRIANGLE, ETC)

HAND POSITION/POSTURE MISTAKES TO WATCH FOR

REPAIR/MAINTENANCE TIPS

OTHER

Preparing for a Job Interview

Interviewing for a job is somewhat of an art form and preparation is a huge part of a successful interview. As musicians, you already know to 'rehearse the way you perform' and this is easily adapted to having a great job interview. You must also keep in mind that just because you have a great interview it doesn't mean you've got the job, but you will certainly have a greater chance of success. You may be the best candidate for a job, but if you can't express yourself clearly, in an organized manner, and in complete sentences, you will be overlooked. Once you have completed your application process and know of specific jobs in which you may be interested, it is time to take the next steps in the process.

RESEARCH

When preparing for an interview, you will want to know as much about the school district, the specific school, and the music program as possible. A great place to start is the district, school, and music programs websites. For each job you are interested in, find out as much information as you can and memorize it.

- District population, attendance zones, and demographics
- District philosophy, accolades (not just in music), the superintendent's message (usually a letter from the superintendent on the website), superintendent bio
- The district's mission statement (usually on the website)
- The school's philosophy (directly related to the district philosophy), accolades (not just music), the principal's message (usually a letter from the principal on the school's website), principals bio
- The school's mission statement (usually on the website)
- Find the website for the music program and find their mission statement, accolades, the director bio's
- State mandated test results/district report card (from the state)
- AP and EOC exam scores

RESUME

In preparing your resume you may want to do it yourself or hire a professional resume writer to make sure you are making the best impression you can. The resume should be visually pleasing and easy to read at a glance. Many applicants include a head shot on the cover page, which is helpful to the interviewer in remembering you if there is a large pool of applicants. Anything that you list in your resume is open for discussion in an interview. So, if you want the interviewer to ask about things that make you more marketable, make sure that information is in your resume. Plan on making 20-30 copies of your resume and be sure to use good quality paper. Most likely you will have little to no teaching experience, but in addition to your personal information, education, and references, you should include the following:

- A small head shot on the first page
- A short statement on your 'professional objective'
- Any public or private school teaching experience
- Any private teaching you have done
- Any substitute teaching you have done (highly recommended during the interim between school and job)
- Any tech positions within your field (marching band, concert band sectionals, masterclasses, etc.)
- In a separate category, any professional development you may have attended outside of the university or college. Include the title and be prepared to talk about it in an interview. In a sense, this is part of your 'experience' and for a first-year teacher this is something the interviewer will take into consideration when hiring.

- If you received any academic or performance-oriented awards while in college, these are ok, but don't put your high school awards in your professional resume
- Any professional organizations of which you are a member
- Any service organizations of which you are a member
- Any professional publications in which you have written an article

If you have additional information that will not fit nicely into your resume, put together a notebook that you can show your interviewer during the interview. This might include any documents that you may have prepared and used to teach student leadership, masterclasses, any system that you may have developed and use, etc. This just shows the interviewer your organizational skills and how you think.

PREPARATION

Your preparation is directly related to your success so begin with the end in mind and anticipate the questions that you may be asked in an interview and make notecards with the question on one side and the exact answer and how you want to say it on the other side. You will memorize your responses to the questions and these notecards will be used in practicing/rehearsing your interview skills. Going through the process of thinking through and writing down the answers will help you speak more fluidly when the question is asked in an interview.

One of the first things you will be asked is to tell the interviewer a little about yourself. This is open ended and is a great opportunity for you to prompt questions by what you say. Think about this carefully and compose your answer to give them the sense of who you are, your teaching skills, your work ethic, and your character as well as planting the seed for future questions. Write this down on a notecard so you can speak smoothly and without hesitation. This will also show your confidence; but remember, there is a fine line between confidence and arrogance!

Think about what makes you unique, what you bring to the table, and what makes you indispensable to the job/program that you are seeking and write it on one of the notecards. Take the information you gathered about the district, school, and music program and make notecards for each. You will have a stack of notecards with general questions that you expect to be asked, what you bring to the table, and a separate stack for each district/school/program.

PRACTICE

Once all the preparation is complete, you are ready to begin practicing your interview skills. As with conducting or working on posture/hand position, this should be done initially in front of a mirror. Practice speaking your answers and take note of your facial expressions and whether or not you look away when answering a question. Are you animated when you speak or are you expressionless? Remember, your interviewer is taking note of your personality as well as the answers to your questions. They will want to hire someone for their students who is engaging as well as knowledgeable.

Once you are confident with your answers, have a friend, relative, or your cooperating teacher ask you the questions from the notecards in a mock interview setting. Oftentimes one of the principals or the fine arts director from the school where you are student teaching will agree to do a mock interview (with their questions, not yours!). Take every opportunity to practice the interview in as many different settings as possible until you are speaking with confidence and guiding the interviewer to ask the questions you want him or her to know the answers to. There are also applications that you can use to practice interviews.

Many districts offer job fairs in the spring; plan to attend as many as you can. This is an opportunity to practice those interview skills and some districts treat this as an introductory interview to screen applicants. These are usually on Saturdays and should easily fit into your student teaching schedule. In addition, there are job fairs at professional music conferences. Many teachers get their first jobs at one of these job fairs.

PLAN

Give some thought to your future professional goals; where do you see your future self? Do you have aspirations to go into administration, go to graduate school, get a conducting degree, etc. This is, once again, thinking with the end in mind. If you don't know where you want to end up, you will flounder in trying to get there. This is also a good question for an interviewer to ask; put it on a notecard!

VISUALIZE

Looking for a job after graduation is a long process and can be nerve racking at times. It is important to stay positive and to learn from each interview. You may end up tweaking some of the answers to your questions or even adding more questions for future interviews. Remember, just because one interview may not have gone as you had planned, it isn't the end of the world. It does take practice to feel comfortable going in and successfully marketing yourself to someone.

THE INTERVIEW

When going on an interview, make sure to dress and speak like the professional you are to become; you only get one chance to make a first impression. Professional attire is conservative, clean, and comfortable. You don't want to sit through an interview uncomfortable because your clothing is too hot, cold, or tight. Ladies avoid short skirts, sleeveless garments, and showing décolletage. Gentlemen, a suit or a collared shirt, tie, and suit jacket is appropriate. Consider wearing a tie in the school colors of the interviewing school so the administration can unconsciously picture you as part of their team, or appreciate your attention to detail. Casual attire would not make a very good impression on a prospective employer; show up prepared and make the best impression you can.

Be sure to bring several copies of your resume, not just one, and don't ask to have it back after the interview because 'it is the only one you have'. Yes, this has happened, and that applicant did not make a good impression. If you have supplemental material in a notebook, bring it along but wait until an appropriate time to show it should it arise.

Even the best made plans can get sidetracked, so plan to arrive at the interview site 30 minutes early. This will give you some wiggle room in case of traffic or car trouble. You don't have to go into the building that early, but you can sit in your car and mentally and emotionally prepare yourself for the interview. Should you be asked a question that takes you off guard, it is ok to take time to think about it. You might say something like, that is a good question that I hadn't thought about, and this will give you some time to answer. Don't feel like you must provide an answer, especially if it is just filling space and really doesn't answer the question.

Just a note so that you aren't disappointed or let down; your interviewer will most likely tell you what a great interview you had and that they will be in touch. They usually say this to everyone, so don't sit by the phone waiting for their call and dismiss any other opportunities that you might discover. Keep networking and interviewing; your goal is to get several offers, not just one!

You have done the work and carefully prepared for your interview. You are dressed professionally and are confident with your content area. Greet your interviewer with a handshake, make eye contact, smile, and show how you are the best candidate for the job!

INTERVIEW FOLLOW UP

Following up after the interview shows your prospective employer that you are seriously interested in working with them. This will help to keep you in the forefront of their mind and set you apart from other applicants. A good way to do this is to send a thank you note to everyone who was present at the interview. Make sure that you use proper titles, correct names and spelling and that you send to the accurate addresses. Include a comment you may have made during the interview that you felt was memorable and impressive so they can put a face to a name.

Potential Interview Questions

There are an unlimited number of questions that can be asked in an interview, but there are some that should never be asked. *Questions from the following categories may violate your rights:*

- Age
 - Are you over the age of 18? Not, how old are you?
- National origin
 - Are you authorized to work in the US? Not, are you a US citizen?
- Birthplace
- Race
- Color
- Religion
- Disability
 - Are you comfortable lifting heavy objects? Are you able to perform the essential job functions? Not how much do you weigh, or do you have any disabilities, recent illnesses, or operations?
- Sexual orientation
- Marital/family status
 - Can you relocate if necessary? Are you willing to travel as part of the job? Can you work overtime if necessary? Not, are you married, how many kids do you have, who do you live with?
- Have you ever been convicted of _____? Not, have you ever been arrested?

Don't jump to the assumption that a potential employer is prying or suggesting discrimination, many times they are simply trying to assess if you are a good fit for their particular situation. You can freely discuss any of these topics if you think it relevant without being prompted by the interviewer. There are also acceptable ways of getting this information in an interview. This is worth researching if it is a concern of yours.

POTENTIAL GENERAL QUESTIONS

1. Tell us a little about yourself.
 - This is not a thesis on your childhood to present. They just want to know your experience as it relates to the job and what you bring to the table.
2. Why do you want to work in this district?
 - Here is where your research on the district comes in handy.
 - What do you know about the district and the school?
3. What do you see as your greatest strength? Your weakness?
 - This relates to teaching.
 - When talking about your weaknesses, put a positive spin on it, like how you have worked to overcome it.
 - What are your strategies to deal with your weaknesses?
4. How would you establish yourself with the parents of your students? The community?
 - This is all about communication
5. What does 'aligned instruction' mean to you? What would it look like in this situation?
6. What do you see as the biggest difference in teaching middle school and high school students?
7. How would you establish yourself as part of the campus team?
 - Administration, faculty, & staff
8. Describe your organizational skills in terms of record keeping and finance?

- There are usually district policies in regard to this, try to know them
9. What can you do to help with ADA (average daily attendance)?
 10. How can the fine arts help with state standardized test scores?
 11. Be prepared to answer questions regarding the State Standards, Lesson plans, Scope and Sequence, Curriculum, and anything designed to enhance student learning.
 12. How do you characterize your teaching style?
 13. What do you consider the strongest asset a teacher should possess?
 14. Do you feel the grades you earned in college reflect your ability to be a good educator? Why?
 15. What does success mean to you?
 16. What are your future plans for self-improvement?
 17. What conditions would exist when you consider yourself to have 'arrived' in your profession?
 18. Describe the kind of person you think could best supervise your work?
 19. Is it important that your students like you? Why?
 20. What do you enjoy the most about teaching? The least?
 21. How do you react to praise? How freely do you give praise?
 22. How do you think you should be evaluated at the end of your first year?
 23. What do you hope to be doing 5 years from now? 10? 15?
 24. What do you think can be done to improve communication among counselors, teachers, parents, administrators, and music supervisors?
 25. Do you have any questions?

POTENTIAL SITUATIONAL QUESTIONS

1. Share an example of how you helped mentor someone. What improvements did you see in the person's knowledge and skills?
2. Describe an experience in which you identified the educational needs of your students and successfully developed a way to teach/train them?
3. Can you relate a particularly rewarding teaching experience you may have had?
4. Provide an example of a time when you successfully organized a diverse group of people to accomplish a task.
5. Share an experience you had in dealing with a difficult person or an unpleasant or stressful situation and how you handled the situation.
6. What type of technology have you used in the classroom specific to music? How did this help your students?
7. If a parent came to you and complained that you were not meeting the needs of their child, how would you respond?

POTENTIAL CLASSROOM MANAGEMENT QUESTIONS

1. What is your philosophy on discipline?
2. What are your expectations when it comes to classroom management?
 - Usually there are campus/district guidelines on this, it's good to know them before the interview
3. How would you go about communicating your classroom management expectations?
4. What specific rules do you insist your students follow in the classroom?
5. How do you motivate students?

POTENTIAL CONTENT AREA QUESTIONS

1. Why did you decide to become a band director?
2. What are the primary purposes of music education?
3. What do you see as the role of band (choir, orchestra) in the framework of the school? Of the community?
4. What kind of role would you like the parents of your students to play in your band program?
5. What do you see as the role of contests in band?

6. What would a typical rehearsal look like in your classroom? How do you structure your rehearsal, time spent on each activity?
 - Full band, beginners, etc.
 - From the moment they enter the room
 - Procedures through instruction through packing up
 - What kind of environment do you maintain in a full band rehearsal? Beginners?
 - Are you bothered by extraneous movement?
 - Do you allow talking?
 - Do you allow students to sit and do nothing?
 - How do you go about maintaining the environment?
 - Relates back to procedures and discipline
7. What is the percentage of verbal instruction vs. playing time in your rehearsals?
8. How much time do you take for announcements?
9. Describe your warm-up/daily drill for a full ensemble. Beginners?
 - Specific drills for specific outcomes
10. How do you teach a band to play in tune?
 - Describe basic tuning tendencies for flute, clarinet, oboe, bassoon, saxophone, brass instruments
 - Describe embouchures for the same instruments
 - How would you go about teaching embouchure for these instruments?
11. What counting system do you use? Why?
 - If you are applying for an assistant position, you might defer to what the head director uses
12. What beginner band method do you prefer? Why?
13. Why is it important to learn scales?
14. Do you believe in doing sectionals with your students? Why?
 - How would you go about setting these up?
 - This is checking to see if you take into consideration the other activities the students are involved in and if you are a team player when it comes to sharing students.
 - How would you use your sectional time?
 - What time demands would you make on your students outside of the school day?
15. Describe how you would go about teaching students to sight-read
 - How much SR should a band do throughout the year?
16. How do you feel about marching band? What is the role of marching band in the school?
 - Concert band?
 - Jazz band?
17. What are your procedures for assessment?
 - Formative (informal)
 - Summative (formal)
18. Do you believe in having a private lesson program? How would you go about setting one up?
 - What is the purpose of having private lessons if you are doing your job in the classroom?
19. How would you integrate cross curricular instruction in your classroom?
 - Math, history, science, etc.
20. In band, what can you do in the classroom to differentiate instruction?
21. If you were developing curriculum for band, where would you place the most emphasis? Why?
22. What steps would you follow to recruit students for band?

DO YOU HAVE ANY QUESTIONS?

This is typically asked at the end of an interview. Questions you ask should pertain to district policy, site-based policy, and specific questions regarding the band program. You can ask intelligent questions through the research you did from the district, school, and band websites. You can ask what their timeline is on filling the position and if it is ok if you call them. Now is not the time to be asking questions about salary; you do that when you have been offered the job.

Leading Questions

1. What criteria is used when selecting literature for large performing ensembles?
2. What criteria is used when selecting literature for individual performers?
3. What criteria is used when selecting literature for chamber music ensembles?
4. What 'band sound' do you have in your mind's ear?
 - a. What are the elements of that band sound?
 - b. What makes that band sound desirable to you?
 - c. How do you go about achieving that band sound with your ensemble?
5. Are you communicating with your students productively?
 - a. Are they aware of your goals?
 - b. Did you share your rehearsal goals with the students? Long term goals?
 - c. Are you partners in the learning process?
6. What elements need to be present in every rehearsal (try to think of at least 6)?
7. How can you use one rehearsal to prepare for the next rehearsal?
 - a. Recording, videotaping, etc.
8. What percentage of talking to playing should be present in a band rehearsal?
9. What pedagogy for each instrument is crucial to know when running a rehearsal?
10. How much detail do you perceive when observing a rehearsal?
 - a. Do an exercise and make a list of everything you observe during one rehearsal, then go over it with your cooperating teacher to see how you did.
11. Do you have a specific expectation of what you want the results to be regarding discipline, rehearsal etiquette, individual and ensemble sounds, etc.
12. How good are you at detecting errors in embouchure, posture, tone quality, rhythm, and notes?
 - a. What can you do to improve this skill?
 - b. How can you structure your teaching to anticipate possible problems before they happen?
13. What are the steps in the recruiting process?
 - a. Who will be in band?
14. What curriculum will you use?
 - a. What will you teach?
 - b. In what order will it be taught?
 - c. Why are you teaching each concept in a particular order?
15. Non-teaching questions.
 - a. How do you manage budget?
 - b. How do you set up the yearly calendar?
 - i. When should this be done?
 - ii. What should be included?
 - c. How and when do you do bus requests?
 - d. How do you set up a private lesson program?
 - e. When and how should you set up sectionals for your students?

- f. How do you organize instrument repairs so that all school owned instruments are always in working order?
 - g. How do you organize instrument inventory and inventory record keeping?
 - h. How do you go about planning a band trip?
 - i. What elements need to be taken into consideration?
 1. Cost
 2. Scheduling around the school calendar
 3. Transportation
 4. Supervision
 5. Etc.
16. Watch for multiple ways of teaching the same concept by the various cooperating teachers you have and list them.
17. What will be your 'teaching voice'?
- a. How do you relate to your students?
 - b. What is your classroom personality like?
 - c. What is your 'discipline voice' like?
 - d. Are you fair in dealing with all students?
 - e. How will you maintain a professional distance from your students without building a wall between you and your students?
18. How important is it to be a good leader?
- a. What is your leadership style?
 - b. What do you see as your best leadership traits?
 - c. What leadership traits do you need to work on?
19. How important are professional ethics and integrity?

Resources

Here are some excellent books related to teaching band.

Biba, Gregory. *Band Instrument "Quick Fix" Repair Solutions*. Chicago: GIA Publications, 2006.

Blanchard, Ken. *The Heart of a Leader: Insights on the Art of Influence*. Naperville, IL: Simple Truths, 2012.

Blanchard, Kenneth H., and Phil Hodges. *The Servant Leader: Transforming Your Heart, Head, Hands, & Habits*. Nashville, TN: J. Countryman, 2003.

Blanchard, Kenneth H., and Spencer Johnson. *The New One Minute Manager*. London: Thorsons, an imprint of HarperCollinsPublishers, 2018.

Boonshaft, Peter Loel. *Teaching Music with Passion: Conducting, Rehearsing, and Inspiring*. Galesville, MD: Meredith Music, 2002.

Boonshaft, Peter Loel. *Teaching Music with Purpose: Conducting, Rehearsing and Inspiring*. Galesville, MD: Meredith Music Publ., 2006.

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Bornstein, Robert G. *Range, Transposition & Tuning: a Guide for over 500 Musical Instruments*. Milwaukee, WI: Hal Leonard, 2015.

Burk, Asa, Alicia DeSoto, Kathy Johnson, Chris Meredith, and Dominic Talanca. *Musical Mastery for Band*. Carrollton, TX: MRNS Music, 2018.

Covey, Stephen R. *The 7 Habits of Highly Effective People*. London: Simon & Schuster, 2005.

Crider, Paula, and Jack Saunders. *Essential Musicianship for Band: Masterwork Studies*. Milwaukee, WI: Hal Leonard Corporation, 2004.

Fisher, Dennis W., Lissa Fleming May, and Erik Johnson. *A Guide to Student Teaching in Band: A Teaching Music through Performance Resource*. Chicago: GIA Publications, 2019.

Gordon, Edwin. *Clarity by Comparison and Relationship: A Bedtime Reader for Music Educators*. Chicago: GIA Publications, 2008.

Jagow, Shelley. *Tuning for Wind Instruments: A Roadmap to Successful Intonation*. Galesville, MD: Meredith Music Publ., 2012.

Kimpton, Paul, and Ann Kaczowski Kimpton. *Grading for Musical Excellence: Making Music an Essential Part of Your Grades*. Chicago: GIA Publications, 2013.

King, Jeff, and Richard Williams. *Foundations for Superior Performance: Warm-Ups & Technique for Band*. San Diego, CA: Neil A. Kjos Music Company, 1998.

Kish, David. *Practicing with Purpose: An Indispensable Resource to Increase Musical Proficiency*. Delray Beach, FL: Meredith Music Publications, 2017.

Lang, Scott. *Scott Lang's Leadership Travel Guide*. Chicago: GIA Publications, 2007.

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- Lautzenheiser, Tim. *The Joy of Inspired Teaching*. Chicago: GIA Publications, Inc., 1993.
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- Lautzenheiser, Tim. *Leadership: Vision, Commitment, Action*. Chicago: Gia Publications, 2006.
- Lisk, Edward. *The Creative Director: Alternative Rehearsal Techniques*. Fort Lauderdale, FL: Meredith Music Publications, 1993.
- Lisk, Edward S. *Creative Director: Beginning and Intermediate Levels*. Galesville, MD: Meredith Music Publications, 2001.
- Meyer, Stephen. *Rehearsing the High School Band*. Delray Beach, FL: Meredith Music Publications, 2016.
- Meyer, Stephen. *Rehearsing the Middle School Band*. Delray Beach, FL: Meredith Music Publications, 2018.
- Newell, David. *The Rehearsal: A Quick Guide to One Music Teachers Most Potent Retention Tool*. San Diego: Kjos Music Press, 2015.
- Peterson, Elizabeth B. *The Music Teachers First Year: Tales of Challenge, Joy and Triumph*. Galesville, MD: Meredith Music, 2011.
- Roberts, Chris. *How to Make First Chair: A Step-by-Step Guide to Achieving Your Goal*. i550 Productions, 2016. Kindle Edition.
- Rush, Scott, Jeff Scott, Emily Wilkinson, and Tim Lautzenheiser. *Habits of a Successful Middle School Band Director*. Chicago: GIA Publications, 2014.
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- Sharp, Timothy W. *Collaboration in the Ensemble Arts: Working and Playing Well with Others*. Chicago: GIA Publications, Inc., 2014.
- Sinek, Simon. *Start with Why: How Great Leaders Inspire Everyone to Take Action*. New York: Portfolio/Penguin, 2011.
- Walsh, David Allen., and Erin Walsh. *Why Do They Act That Way?: a Survival Guide to the Adolescent Brain, for You and Your Teen*. New York: Atria Paperback, 2014.
- Wis, Ramona M. *The Conductor as Leader: Principles of Leadership Applied to Life on the Podium*. Chicago, IL: GIA Publications, 2007.