

THE PENNSYLVANIA STATE UNIVERSITY  
SCHREYER HONORS COLLEGE

SCHOOL OF MUSIC

I HAVE MY MUSIC DEGREE...NOW WHAT?: CAREER CHOICES BEYOND  
MUSIC EDUCATION AND PERFORMANCE

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A thesis  
submitted in partial fulfillment  
of the requirements  
for a baccalaureate degree  
in Music  
with honors in Music

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## **ABSTRACT**

The Pennsylvania State University's School of Music offers four degree programs for its students: Bachelor of Music in Performance or Composition (BM), Bachelor of Music Education (BME), Bachelor of Arts in Music (BA), and Bachelor of Musical Arts (BMA). All translate into well-defined career paths except for the Bachelor of Arts in Music (BA) degree. In the common occurrence that students find themselves not suited or unable to land a job in their chosen field, they should be aware of other employment options within the field of music.

My thesis provides a curriculum for a class for the Penn State School of Music that would introduce music majors to careers outside of music education and performance. Less visible paths such as music therapy, arts management, and instrument wholesale and repair are just some examples of the careers that will be explored. The finished thesis includes a syllabus and fifteen lesson plans complete with reference material that would be made available on Angel (Penn State's Course Management System).

This course would not only introduce students to other professions but also convey the information that they need to know in order to make themselves more marketable within those professions. While this curriculum and course was only designed to fulfill the purpose of this thesis, I hope to demonstrate the potential benefits of implementing such a course at the School of Music at Penn State or any other similar institution.

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## ACKNOWLEDGMENTS

This thesis would not have been possible without the love and support of many people. The list may be long, but each and every person has made an invaluable impact on my ever-evolving outlook on life and my philosophy of music.

I would first like to thank my parents, who encouraged me to pursue my passion for music in college even when I had no idea what I wanted to do with it (not that that's changed, but I'll figure it out). I would also like to thank my sister, whose work ethic and self-motivation I strive to emulate in all of my endeavors. To everyone I have met in my years of music-making: thank you. You are the reason I am pursuing this project – so that others can have the opportunities and memories that I have experienced.

My deepest gratitude goes to the professors who acted as my life coaches during my four years here at the School of Music: Dr. Eric McKee, Dr. Steve Hopkins, and Dr. Tim Deighton. Thank you for supporting my every whim as my life directions took drastic turns week to week.

I would also like to thank Dr. Eric McKee, Dr. Robert Gardner, and Dr. Charles Youmans for their advice and support throughout the creative process of this project and for putting me into contact with those who helped to guide and further my interests. I must express my appreciation to Ms. Amanda Maple, Ms. Katie Harrill, Mrs. Tara Nadel, Mr. Jim Lenaway, Mr. Barry Kernfeld, Mr. Paul Barsom, and Mr. Bob Klotz. Thank you for your availability and your willingness to help me in my pursuit to increase awareness of your individual passions.

## INTRODUCTION

The Pennsylvania State University's School of Music offers four degree programs for its students: the Bachelor of Music in Performance or Composition (BM), the Bachelor of Music Education (BME), the Bachelor of Arts in Music (BA), and the Bachelor of Musical Arts (BMA). All prepare students for well-defined career paths except for the Bachelor of Arts in Music (BA) degree. Students pursuing the BA, like myself, often find it frustrating to not be aware of employment options that may be available after graduation. Students in the other degree programs who find themselves not suited for, or unable to land a job in their chosen field could also benefit from being made aware of other employment options within the field of music. Furthermore, students in the performance degree might find that they cannot support themselves on a performance career alone or might be set back in case of injury. Versatility is an important part of anyone's educational skill set.

My thesis provides a curriculum for a class for the Penn State School of Music that would introduce music majors to careers outside of music education and performance. Less visible paths such as music therapy, arts management, music retail, and business in the recording music industry are just some examples of the careers that will be presented as viable options for students interested in pursuing a career in music. I have compiled this information into the structure of a course in a fifteen-week semester, although it could be adapted to allow dissemination in other settings. The most likely end result would be to upload the information to the Penn State School of Music website to provide students easy access to other career options. Many other colleges have similar resources available for their students online. Other

possible routes of dissemination include the mandatory freshman seminar or a lecture series given at the weekly Friday common hour (of which music majors are required to attend forty in order to graduate).

A preliminary component of my research was the design and implementation of a survey in which I asked freshman music majors (during Spring 2010) to relate their past involvement with music, what they hope to do in the future, and what other careers they would like to learn about. The careers I chose to include in the class curriculum were partly based on their responses. This survey and its results are explained in detail in Chapter One.

Chapter Two outlines the curriculum itself and includes a syllabus, fifteen lesson plans, assignments, and reference material that would be made available on Angel (Penn State's Course Management System). The class would meet one day a week for fifty minutes and be worth one credit. Short writing assignments would be administered to assess students' performance. Since the class will often include discussion and guest lectures, class attendance and participation will also be factors contributing to the student's overall grade.

The fifteen class meetings are divided into different categories of jobs. Each lesson plan includes a list of external resources such as books, trade-related publications, and websites relevant to the career. Some lessons will benefit from internal Penn State resources, such as course recommendations and guest lectures from various Penn State instructors, as well as professionals within the field. For each music discipline, I identified an expert in the field to interview in order to better direct the class curriculum. In some cases, especially when the expert resided in central

Pennsylvania, I requested that they be a guest speaker. For example, the second class meeting would be directed by Penn State's Music Librarian, Amanda Maple, who would introduce students to the career of music librarianship and review how to use the resources available in the Penn State University Libraries.

This course would not only introduce students to other professions but also convey the information that they need to know in order to make themselves more marketable within those professions. While this curriculum and course was only designed to fulfill the purpose of this thesis, I also hope to demonstrate the potential benefits of implementing such a course at the School of Music at Penn State or any other similar institution.



## CHAPTER ONE - SURVEY

The main purpose of this thesis was to develop curriculum for a proposed class that would introduce music majors to careers beyond music education and performance. In order to gather preliminary information from which to better direct my thesis, I had to first explore what students are currently aware of other than the previously mentioned, more visible careers. Therefore, I decided that it would be beneficial to design and implement a survey to freshman music majors. The purpose of the survey was to investigate 1) the musical backgrounds of current music students interested in pursuing a career in music, and 2) their knowledge of music professions outside of music performance and music education.

The questionnaire consisted of sixteen questions designed to collect information on students' musical backgrounds, current degree programs, and future plans. This preliminary research on students' involvement with music thus far helped gauge their awareness of other careers.

The questionnaire that the freshman music majors answered on SurveyMonkey.com is included in Appendix A.

Once I had devised the questions for my study, entitled "Surveying the Musical Backgrounds and Futures of Entry-Level Music Majors," I submitted the online application to the Office for Research Protections through PRAMS, Penn State's electronic submission system. Assigned IRB# 33038, the study was determined exempt from the International Review Board's (IRB) review as it qualified under Category 2: Research involving the use of survey procedures.

When permission was granted a few weeks later, I designed the survey through an online site: SurveyMonkey.com. I then sent an e-mail explaining my project with a link to the survey to the School of Music Administrative Support Assistant, who forwarded it to all forty-six freshman enrolled in music degree programs at the Penn State School of Music. After the initial email inviting students to participate in the study, two more reminder emails were sent a week apart. By the end of the time allotted for students to take the survey, forty-four students of forty-six started it, while only thirty-eight completed all sixteen questions. The students' participation was both confidential and voluntary. The following is the first e-mail that was sent out to the students:

Freshman Music Majors,

For those of you who do not already know me, my name is Elizabeth Nicastro. I am working on my Honors Thesis and need your help in order to gather some data. In my thesis I am designing a class for the Penn State School of Music curriculum that would introduce students to careers other than education and performance. I would appreciate it if you would take 10 minutes in order to complete the following survey through SurveyMonkey.com. The survey will ask you questions about your musical backgrounds, your current degree program, and what you want to do. Thank you in advance.

The target population was the freshman class of music majors, chosen for their unique perspective as new participants in college-level music programs. I asked students

what types of ensembles their high schools had, their participation in extra-curricular musical organizations, and how often they attended musical performances outside of the ones they played in themselves.

Of the forty-four students who participated in the survey, twenty-six were on track for a degree in Music Education (BME), thirteen for a degree in Performance (BMA), four for a Bachelor of Arts degree (BA), and one student was studying Composition (BM).

Two students who took the survey believed that their major would change during the course of their time in college, while nine were unsure and thirty-three said no. I asked students if their parents had any background in music, believing that those who did probably had more awareness of other options. Two-thirds of the participants' parents were not musical and did not work in the arts, but the ones who did were mostly involved in or directed church choirs. Many students responded that they already had experience recording music, conducting, and composing and arranging music and would like to further develop these skills.

Table 1 shows participants' answers to the question "What do you see yourself doing with your baccalaureate music degree?" Students could choose more than one options, and the most commonly stated answers were teaching, performing, conducting, and composing/arranging music. These professions correlate well with the degree programs offered at Penn State. There is also specific interest in careers such as music therapy and arts management. Six students chose the "Unsure" option. An introductory class to different career options would help these students decide what they would like to do in their careers.

Activity	Number	Percentage
Teaching in a Public or Private School	25	65.80%
Performing as a Profession	19	50.00%
Conducting	14	36.80%
Composing and/or Arranging Music	13	34.20%
Music Therapy	6	15.80%
Unsure	6	15.80%
Other	5	13.20%
Recording Industry	2	5.30%
Personal Manager for an Artist	1	2.60%

**Table 1: Student-Proposed Futures**

The last question – to me, the most important – was designed to test student awareness of other career options outside of performance and education. Music therapy and arts management were two of the most commonly mentioned. Some students admitted that they were not aware of other career paths. “I am not so sure about what other options there are for me,” one wrote. This class is tailored to the interests of the students and stresses the importance of awareness of the multitude of available music professions.

## **CHAPTER TWO – SYLLABUS AND LESSON PLANS**

**The Pennsylvania State University  
University Park  
School of Music - Spring 2012**

**Music 498A: I Have My Music Degree...Now What?: Career Choices Beyond  
Music Education and Performance (1 credit)**

Instructor	Elizabeth Nicastro <a href="mailto:egn5005@psu.edu">egn5005@psu.edu</a>
Course Time:	Th 11:15–12:05
Course Location:	100 Music Building 1
Required Materials:	All required printed materials will be posted on Angel or handed out in class.

### **Course Description**

This class is designed to introduce a variety of topics related to various career options in the music field beyond music education and performance. This course would not only introduce students to other professions but also convey the information that they need to know in order to make themselves more marketable within those professions. Many of the careers will be presented or supplemented by presentations given by professionals in the field.

### **Course Objectives**

Upon completion of this course students will be able to:

- Identify viable career alternatives in the field of music;
- Understand the general job responsibilities of various careers;
- Understand the employment opportunities of various careers;
- Understand the educational requirements of various careers.

### **Grading Scale**

A = 95 to 100; A- = 90 to 94.9; B+ = 87.9 to 89.9; B = 83.33 to 87.8; B- = 80 to 83.32; C+ = 75 to 79.9; C = 70 to 74.9; D = 60 to 69.9 and F = 59.9 and below.

Class attendance and participation	15%
Online Discussion	15%
Observation Paper	15%
Assignments	25%
Dream Job Project	30%

### **Online Discussion**

You will be required to participate in a course discussion through Angel. You will have the opportunity provide your response to prepared questions, guest presentations, or to a colleague's observations. At least five meaningful, thought-provoking posts must be made by the end of the semester in order to satisfy this requirement.

### **Observation Paper**

Guest speakers Jim Lenaway of Robert M. Sides and Katie Harrill, MT-BC of Wesley Spectrum Services have been generous enough to offer students the chance to observe them at work in order to get a better idea of their respective careers. Depending on your interest, you will either observe technicians at the instrument repair shop or Katie Harrill as she works with her students in a music therapy session. You will submit a 1-2 page paper about your experience due by the last class of the semester.

### **Dream Job Project**

Over the course of a semester you will find a job posting online or elsewhere that you believe is the perfect (music) job for you. You will print it out and tailor a cover letter and resume to fit the job description. Each student will present his/her "Dream Job" in a 5-10 minute presentation during Finals Week.

### **Academic Integrity**

Academic integrity is the pursuit of scholarly activity in an open, honest and responsible manner. Academic integrity is a basic guiding principle for all academic activity at The Pennsylvania State University, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University's Code of Conduct states that all students should act with personal integrity, respect other students' dignity, rights and property, and help create

and maintain an environment in which all can succeed through the fruits of their efforts.

Academic integrity includes a commitment not to engage in or tolerate acts of falsification, misrepresentation or deception. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others.

When academic dishonesty is suspected the instructor will meet to discuss the situation with the student and give the student an opportunity to respond. At that time, the student will be told what the allegation is and what the college procedure is for handling such cases.

### **Note to Students with Disabilities**

Penn State welcomes students with disabilities into the University's educational programs. If you have a disability-related need for modifications or reasonable accommodations in this course, contact the Office for Disability Services, ODS, located at 116 Boucke Building at 1-814-863-1807(V/TTY). For further information regarding ODS please visit their web site at [www.equity.psu.edu/ods](http://www.equity.psu.edu/ods). Instructors should be notified as early in the semester as possible regarding the need for modification or reasonable accommodations. Since many students have disabilities not readily noticeable, this announcement or statement encourages students to identify their needs early in the semester so timely adaptations can be made.

### **Course schedule at a glance**

Week	Topic	Guest Speaker	Assignment Due
Week 1	Cover Letter and Resume		
Week 2	Music Library Science	Ms. Amanda Maple	
Week 3	Music Journalism		
Week 4	Music Therapy		Song Review
Week 5	Music Therapy	Ms. Katie Harrill, MT-BC	
Week 6	Performance-Related Injuries	Ms. Gretchen Seaver Lee	
Week 7	Arts Management		
Week 8	Arts Management	Mrs. Tara Nadel	Interview Report
Week 9	Wholesale and Repair	Mr. Jim Lenaway	
Week 10	Songwriting	Mr. Paul Barsom	
Week 11	Songwriting	Mr. Paul Barsom	Song
Week 12	Record Engineering	Mr. Bob Klotz	
Week 13	Copyright/Publishing		
Week 14	Entertainment Law/Music Industry		
Week 15	Film and Videogame Music		Observation Paper/Online Discussion
FINALS	Student Presentations		Dream Job



## Music 498A

# I Have My Music Degree...Now What?: Career Choices Beyond Music Education and Performance

### Selected Bibliography

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Smiraglia, Richard. *The Nature of "a Work": Implications for the Organization of Knowledge*. Lanham, MD: Scarecrow Press, 2001.

Spellman, Peter. *The Musician's Internet*. Boston: Berklee Press, 2002.

Stewart, Christopher. *The Academic Library Building in the Digital Age: A Study of Construction, Planning, and Design of New Library Space*. Chicago: Association of College and Research Libraries, 2010. Print

Stiernberg, John. *Succeeding in Music: A Business Handbook for Performers, Songwriters, Agents, Managers & Promoters*. San Francisco: Backbeat Books, 2001. Print.

Thompson, Waddy. *The Complete Idiot's Guide to Grant Writing*. 2<sup>nd</sup> ed. New York: Alpha Books, 2007.

# **Music 498A**

## **I Have My Music Degree...Now What?: Career Choices Beyond Music Education and Performance**

### **Selected Internet Resources**

American Music Therapy Association (AMTA)

[www.musictherapy.org](http://www.musictherapy.org)

American Society of Composers, Authors, and Publishers (ASCAP)

[www.ascap.com](http://www.ascap.com)

Association of Independent Music Publishers

[www.aimp.org](http://www.aimp.org)

Audio Engineering Society (AES)

[www.aes.org](http://www.aes.org)

Billboard

[www.billboard.com](http://www.billboard.com)

Broadcast Music International (BMI)

[www.bmi.org](http://www.bmi.org)

Church Music Publishers Association

[www.cmpamusic.org/html/main.isx](http://www.cmpamusic.org/html/main.isx)

Copyright Alliance

[www.copyrightalliance.org](http://www.copyrightalliance.org)

Copyright Society

[www.csusa.org](http://www.csusa.org)

Harry Fox Agency, Inc

[www.harryfox.com](http://www.harryfox.com)

International Confederation of Music Publishers

[www.icmp-ciem.org](http://www.icmp-ciem.org)

League of American Orchestras

[www.americanorchestras.org](http://www.americanorchestras.org)

Major Orchestra Librarians' Association

<http://mola-inc.org>

Music and Entertainment Industry Educators Association (MEIEA)  
[www.meiea.org](http://www.meiea.org)

Music Critics Association of North America  
[www.mcana.org](http://www.mcana.org)

Music Library Association  
<http://www.musiclibraryassoc.org/default.aspx>

Music Publishers' Association of the United States  
[www.mpa.org](http://www.mpa.org)

Nashville Songwriters Association International  
[www.nashvillesongwriters.com](http://www.nashvillesongwriters.com)

National Academy of Recording Arts and Sciences (NARAS)  
[www.grammy.com](http://www.grammy.com)

National Association for Music Education (MENC)  
[www.menc.org](http://www.menc.org)

National Association of Music Merchants (NAMM)  
[www.namm.org](http://www.namm.org)

National Association of Professional Band Instrument Repair Technicians  
(NAPBIRT)  
<http://www.napbirt.org/mc/page.do;jsessionid=1F99453B796D74F96B8B6607DAC98F32.mc0?sitePageId=52481>

National Association of School Music Dealers (NASMD)  
<http://www.nasmd.com/index.shtml>

National Endowment for the Arts (NEA)  
[www.nea.gov](http://www.nea.gov)

National Music Publishers' Association  
[www.nmpa.org](http://www.nmpa.org)

Opera America  
[www.operaamerica.org](http://www.operaamerica.org)

SESAC, Inc  
[www.sesac.com](http://www.sesac.com)

Society of Motion Picture and Television Engineers (SMPTE)  
[www.smpte.org](http://www.smpte.org)

Songwriters Guild

[www.songwritersguild.com](http://www.songwritersguild.com)

Songwriters' Hall of Fame

[www.songwritershalloffame.com](http://www.songwritershalloffame.com)

Objectives: At the end of the session, students will be able to:

1. Write a cover letter promoting themselves and stating their interest in a certain job.
2. Write a resume summarizing experiences and skills relevant to a field of work.

Introduction:

- Icebreaker
  - o Have everyone in the class introduce themselves by name, major, and year.
- Pass out the Job of Your Dreams worksheet and give students 5-10 minutes to fill it out.
- While students fill out the worksheet, pass out the course syllabus.
  - o Read through the course description and explain the grading policy and the assignments.
  - o Make sure to describe the Dream Job project in detail.
- Answer any questions that may arise.

Cover Letter:

- Your cover letter and resume are the first – and most important step – of landing your dream job.
  - o It is imperative that you do not have any grammar or spelling mistakes in either your cover letter or resume – just one slip could cost you the interview!
- A cover letter is a letter of introduction that accompanies your resume. The letter gives you a chance to expand upon your suitability for the desired position.
  - o <http://www.pongoresume.com/articles/39/cover-letter-gateway.cfm>
    - Stress the importance of the cover letter.
- Parts of a cover letter (refer back to Penn State Career Services website, which is <http://studentaffairs.psu.edu/career/students/resumes.shtml>):
  - o Header
  - o Opening Paragraph/Introduction
  - o Middle Section/Body
  - o Closing Paragraph/Closing

- Recommend that students utilize the resources available at Career Services
- Real world bad examples - don't do these!
  - o <http://www.hrworld.com/features/cover-letter-train-wrecks-030308/>
- Model your cover letter after the job description – take key words and phrases to incorporate into your letter.

Resume:

- A resume is a summary of your experiences and skills relevant to the field of work you are entering.
  - o Along with your education and work experiences, you should highlight your extracurricular, volunteer, and leadership activities.
- You should tailor separate resumes to fit different career fields that you may be researching.
- Parts of a Resume (refer back to Penn State Career Services website):
  - o Heading
  - o Objective Statement
  - o Education
  - o Experience
  - o Activities
  - o Skills
  - o References
- What is the difference between a resume and a CV?
  - o A CV, or curriculum vitae, is much longer and typically required for collegiate, graduate, or other professional programs. Resumes are required for work in the private sector or public schools.
  - o CVs may include:
    - Publications
    - Description of thesis and/or dissertation, or other papers written
    - Academic or professional presentations
    - Professional and association memberships
    - Research, laboratory experience, and related skills
- Go through this website to show good and bad examples of the different sections on a resume.
  - o <http://www.pongoresume.com/articles/56/good-and-bad-resumes-br-want-to-see-the-difference-.cfm>

Resources Available:

- Penn State Career Services in the Bank of America Career Services Center
  - o (814) 865-2377
  - o <http://studentaffairs.psu.edu/career/students/resumes.shtml>

Reference Items Available on Angel:

- <http://www.pongoresume.com/articles/39/cover-letter-gateway.cfm>
- <http://www.hrworld.com/features/cover-letter-train-wrecks-030308/>
- <http://www.pongoresume.com/articles/56/good-and-bad-resumes-br-want-to-see-the-difference-.cfm>



**Finish the following sentences to help pinpoint your interests and identify the job of your dreams.**

In my free time I enjoy

In my free time I enjoy going

My hobbies are

When I volunteer the types of projects I do are

My skills are

My best personality traits include

My current job is

Prior types of jobs have been

The subjects I liked best in school were

If I didn't have to worry about any obstacles, the three jobs I would want would be

The steps I can take to get one of those jobs are

Adapted from Field, Shelly. *Career Opportunities in the Music Industry*. 6<sup>th</sup> ed. New York: Ferguson, 2010.

**MUSIC 498A: I Have My Music Degree...Now What?: Career Choices Beyond  
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Spring 2012**

**Dream Job Assignment  
Presentations: Finals Week**

**Purpose:**

The purpose of this assignment is to encourage you to complete individual research on the career path you want to follow and to learn to prepare professional documents to help you secure your dream job.

**Assignment:**

Over the course of a semester you will find a job posting online or elsewhere that you believe is the perfect (music) job for you. You will print it out and tailor a cover letter and resume to fit the job description\*. Your cover letter and resume should be no longer than one page each.

Each student will present his/her "Dream Job" in a 5-10 minute presentation during Finals Week. The presentation should incorporate multimedia (PowerPoint, YouTube, pictures, music, etc.). Your assignment will be evaluated using the rubric on the next page. Use the rubric as a guide and/or checklist to help you complete the assignment successfully.

Your cover letter should fit the outline of the following:

- Header
- Intro
- Body
- Closing

Your resume should fit the outline of the following:

- Heading
- Objective Statement
- Education
- Work Experience
- Activities
- Skills

\*Remember to use key words and phrases from the job description itself in your cover letter and resume.

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**Dream Job Evaluation Rubric**

score	category	+ √ or -
	<b>Presentation (20 points maximum)</b>	
	Use of multimedia	
	Eye contact	
	Energy level	
	Overall creativity	
	<b>Cover Letter (40 point maximum)</b>	
	Professional appearance (word-processed)	
	Appropriate length (maximum one page)	
	Well organized	
	Utilizes proper spelling and grammar	
	Written in narrative style that has logical flow and is easy to follow	
	<b>Resume (40 points maximum)</b>	
	Professional appearance (word-processed)	
	Appropriate length (maximum one page)	
	Correct Headings	
	Utilizes proper spelling and grammar	
	Uniform font and margins	
	<b>Overall Score (100 point maximum)</b>	

Comments:

**Music 498A: I Have My Music Degree...Now What?: Career Choices Beyond  
Music Education and Performance  
Spring 2012**

**Observation Paper Assignment  
Due Date: Last Class of the Semester**

**Purpose:**

The purpose of this assignment is to allow you to go more in-depth in a music-related field of study. Guest speakers Jim Lenaway of Robert M. Sides and Katie Harrill, MT-BC of Wesley Spectrum Services have been generous enough to offer students the chance to observe them at work in order to get a better idea of their respective careers. Depending on your interest, you will either observe technicians at the instrument repair shop or Katie Harrill as she works with her students in a music therapy session.

**Assignment:**

You will turn in a summary at least two pages long of your experience answering the following questions: why you chose your venue, why it interests you, what you learned that was not covered in the class, and if it is a career that you are interested in pursuing. You must turn in this assignment by the last class meeting. Your paper will be evaluated using the rubric below. Use the rubric as a guide and/or checklist to help you complete the assignment successfully. You will be evaluated on the thoughtfulness of your analysis, and on your ability to communicate your ideas in your writing.

**Contacts:**

Jim Lenaway  
Robert M. Sides Family Music Center  
201 Mulberry Street  
Williamsport, PA 17701  
(570) 326-2094

Katie Harrill, MT-BC  
Wesley Spectrum Services, Autism Services  
5499 William Flynn Highway  
Gibsonia, PA 15044  
(412) 706-2547

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**Observation Paper Evaluation Rubric**

score	category	+ √ or -
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<b>Content, Grammar, Organization (100 point maximum)</b>		
	Document includes appropriate responses to the questions outlined in the assignment	
	Professional appearance (word-processed)	
	Appropriate length (at least two pages)	
	Utilizes proper spelling and grammar	
	Well organized	
	Written in narrative style that has logical flow and is easy to follow	

<b>Overall Score (100 point maximum)</b>		
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Comments

Objectives: At the end of the session, students will be able to:

1. Identify music librarianship as a career alternative for college music majors.
2. Understand the general job responsibilities of music librarians.
3. Understand the employment opportunities for music librarians.
4. Understand the educational requirements to become a music librarian.

Introduction:

- What is a music librarian?
  - o A music librarian is a professional librarian who specializes in music collections and services within libraries, archives, museums, and other institutions.

Lecture:

- What does a music librarian do?
  - o Build music collections for your library:
    - Use your knowledge of music and your understanding of your library's user communities and mission to decide what music to purchase or otherwise acquire for the library.
    - Work with all types of music documents, including sheet music, sound recordings, video recordings, books, magazines, computer files.
    - Direct the preservation and conservation of these music documents: protect them from deterioration and repair them as needed.
  - o Design and maintain databases
    - The library catalog and other databases are discovery tools that help library users identify and find the music and other documents they need.
    - Music librarians write the catalog's descriptions of music and help design new databases so users can find what they need in the library.
  - o Hire, train, and supervise employees who help to provide services and manage the collections.
  - o Design and manage the library facility:
    - Audio and video equipment, computers, peripherals
    - Service desk
    - Shelves that hold and display the documents
    - Furniture

- What are the employment opportunities for music librarians?
  - o Types of libraries and institutions
    - Academic
    - Public
    - Conservatory
    - Orchestra
  
- What are the educational requirements and other qualifications for music librarians?
  - o Degrees
  - o Experience

Resources Available:

- Connor, Elizabeth, ed. *An Introduction to Staff Development in Academic Libraries*. New York: Routledge, 2009.
- Lasocki, David. "Reference." *Notes* 56/3 (Mar 2000): 605-610;  
<http://www.jstor.org/stable/899644>
- Maple, Amanda, and Jean Morrow. *Guide to Writing Collection Development Policies for Music*. Lanham, MD: Scarecrow Press; Music Library Association, 2001.
- Smiraglia, Richard. *The Nature of "a Work": Implications for the Organization of Knowledge*. Lanham, MD: Scarecrow press, 2001.
- Stewart, Christopher. *The Academic Library Building in the Digital Age: A Study of Construction, Planning, and Design of New Library Space*. Chicago: Association of College and Research Libraries, 2010.

Reference Items Available on Angel:

- Music Library Association
  - o <http://www.musiclibraryassoc.org/default.aspx>
  
- Major Orchestra Librarians' Association
  - o <http://mola-inc.org/>

Objectives: At the end of the session, students will be able to:

1. Identify music journalism as a career alternative for college music majors.
2. Understand the general job responsibilities of music journalists.
3. Understand the employment opportunities for music journalists.
4. Understand the educational requirements to become a music journalist.

Introduction:

- We are going to start today with a debate: should music journalists consider themselves musicians first or journalists first?
  - o Is it better to present a story that is interesting and can draw in the reader OR to be able to convey informed, meaningful criticism by means of a formal musical education?

Lecture:

- Ask the class what type of writing music journalists do:
  - o Write on board the key words students bring up in their answers.  
Add to list the following:
    - Records
    - Concerts
    - Shows
    - In-depth interviews with musicians
    - The music business (i.e., trends in the industry)
- A majority of the writing is done prior to the event with background research, and the review is done after the journalist attends the event.
- Ask the class where music journalists work:
  - o Write on board the key words students bring up in their answers.  
Add to list from the following:
    - Newspapers (daily, weekly, bi-weekly, etc)
    - Magazines
    - Radio Stations
    - TV Stations
    - Online blogs
- At a small paper or magazine, music journalists may juggle many responsibilities and general music knowledge about is valuable. As they gain positions in larger and better-known periodicals, however, jobs become more focused and journalists specialize in covering a specific genre: classical, rock, jazz, etc.



- An important quality for music journalists to have is objectivity – if he/she does not like a group he/she is reviewing, the reader must not be able to tell.

#### Newspapers:

- Newspaper staff normally has about three jobs connected with music criticism: editor, music critic, and stringer.
  - o The editor, usually specifically for arts and or culture, supervises the critics who do the reviews.
  - o The music critic is a salaried employee of the paper who writes about musical events.
  - o A stringer, a freelance writer, is called in when two or more important events overlap or when the event to be covered is out of the comfort zone of the regular music critic.
- There are three categories of newspaper criticism:
  - o Nightly performance reviews;
  - o Sunday pieces, which are usually longer and may preview events coming up or feature anniversaries or award shows;
  - o Record reviews,

#### Blogs/Twitter:

- Ask if students follow or write any music blogs
- Share some major music blogs (online component):
  - o NPR
    - <http://www.npr.org/music/blogs/>
  - o The Washington Post
    - <http://voices.washingtonpost.com/clicktrack/>
    - [http://voices.washingtonpost.com/the-classical-beat/2009/03/about\\_this\\_blog.html](http://voices.washingtonpost.com/the-classical-beat/2009/03/about_this_blog.html)
    - Read the “About this blog” aloud.
  - o Jeremy Denk, a professional musician’s blog
    - <http://jeremydenk.net/blog/>
- Ask students why they think music blogs have become so popular.
- Is it possible to write a legitimate review of a record in 140 characters?
  - o Ask the class: How interested would you be in reading music reviews in this format?
    - Music journalist Christopher Weingarten (a freelancer who has written for [rollingstone.com](http://www.rollingstone.com) and [Village Voice](http://www.villagevoice.com)) has undertaken a project where he will review 1,000 new albums on his Twitter account - @1000TimesYes.

- Watch Christopher Weingarten's speech at a Twitter conferences about where music journalism is today.
  - o <http://blip.tv/file/2250992> (10 minutes)
- Ask class their thoughts on Weingarten's claims on the video.

Assignment for Next Week:

- Hand out assignment sheet and rubric for Song Review Assignment.

Resources Available:

- Billboard
- Radio & Records
- Variety
- Rolling Stone
- The Music Trades
- Gramophone
- Musical Merchandise Review
- International Musician
- Grammy Pulse
- ASCAP Playback
- Musician
- DownBeat
- Jazziz
- Spin

Reference Items Available on Angel:

- The Music Critics Association of North America
  - o [www.mcana.org](http://www.mcana.org)
    - This organization sponsors workshops and seminars

**MUSIC 498A: I Have My Music Degree...Now What?: Career Choices Beyond  
Music Education and Performance  
Spring 2012**

**Song Review Assignment  
Due Date: Next Week**

**Purpose:**

The purpose of this assignment is to give you experience writing about music from an objective, rather than subjective, standpoint.

**Assignment:**

Your assignment is to write a review of a song that you dislike, making sure to be AS OBJECTIVE AS POSSIBLE!

Listen to the song repeatedly in order to form an overall opinion on the music; write as if you are describing the music to someone who has never heard the song before. Place the band in context by comparing it to other bands and discuss how it may be similar or different to them. Be as critical as possible. Do not simply state that you dislike the song – tell us in specific terms why.

The completed review, to be turned in next week, should be one to two pages in length. Your paper will be evaluated using the rubric below. Use the rubric as a guide and/or checklist to help you complete the assignment successfully. You will be evaluated on the thoughtfulness of your analysis, and on your ability to communicate your ideas in your writing.

**MUSIC 498A: I Have My Music Degree...Now What?: Career Choices Beyond  
Music Education and Performance  
Spring 2012**

**Song Review Evaluation Rubric**

score	category	+ √ or -
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	<b>Presentation (50 points maximum)</b>	
	Professional appearance (word-processed)	
	Appropriate length (one to two pages)	
	Well organized	
	Utilizes proper spelling and grammar	
	Comparison to other music	
	Use of persuasive argument	

	<b>Overall Score (50 point maximum)</b>	
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Comments:

Objectives: At the end of the session, students will be able to:

1. Identify music therapy as a career alternative for college music majors.
2. Understand the general job responsibilities of music therapists.
3. Understand the employment opportunities for music therapists.
4. Understand the educational requirements to become a music therapist.

Introduction:

- Ask the class what they think music therapy is/what it helps do/why it is used:
  - o Write on board the key words students bring up in their answers. Add to list the following (if not already included):
    - Manage stress
    - Alleviate pain
    - Express feelings
    - Enhance memory
    - Improve communication
    - Promote physical rehabilitation
  - o Share American Music Therapy Association (AMTA) definition:
    - *“An established healthcare profession that uses music to address physical, emotional, cognitive, and social needs of individuals of all ages. Music therapy improves the quality of life for persons who are well and meets the needs of children and adults with disabilities or illnesses.”*
- Open PowerPoint slides to show the different places music therapists work, introducing:
  - o Hospitals and Hospices
  - o Schools
  - o Prisons
  - o Community Centers
  - o Private practices
  - o Universities
  - o Drug/Alcohol Program
  - o Nursing Home
  - o Private Companies (i.e., Intel)
- Ask what types of clients music therapists treat
  - o Write student suggestions on the board, and end by adding to list the following (if not already included):
    - Anxiety and Stress

- Autism
  - Learning Disabilities
  - Sleep Disorders
  - Substance Abuse
  - Trauma
  - Dementia
  - Chronic and Acute Pain
  - Communication Disorders
- Ask students to share if:
    - They know of someone who has received music therapy care
    - They know a music therapist

Lecture:

- Steps to become a music therapist
- General Overview:
  - Students have to go to an AMTA-certified school (the reference list of 70+ schools is available on Angel).
  - Upon completion of the degree, students apply for certification by passing a nationally standardized exam given by the Certification Board for Music Therapists (CBMT).
  - Every state has a different set of guidelines on how you can practice, so make sure that is something you take into consideration.
- For Bachelor's Degrees in Music Therapy, the course load will consist of three major parts (write on board):
  - Music (classes in Theory, History, Composition, Conducting, focus on Functional Piano, Guitar, and Voice);
  - Music Therapy (Foundations, Methods and Materials, Practicum, Research, Internships);
  - General Education Studies (same as Penn State – English, Math, Psychology, etc).
- For students who complete undergraduate degrees in other subjects, there are “equivalency programs,” which require the student to take core music therapy courses at the undergraduate level and to make up any deficiencies in other areas such as psychology, anatomy, etc.
  - Colleges and universities that offer a master's in music therapy usually require 30 semester hours or credit hours beyond the undergraduate or equivalency program in courses in music therapy, music, and supportive areas. A thesis or final project and the certification exam are also required.
  - Some schools do offer a doctoral program in music therapy – these are marked on the AMTA list on Angel.

### Music Therapy Sessions:

- Every music therapy session involves music somehow. The main ways of incorporating music is by:
  - Improvising music
    - The client improvises music as responses to feelings, events or situations.
      - This method helps those with problems verbally expressing feelings. Drawing, dance, stories, and poetry are other avenues of expression that can be explored.
  - Re-creating music
    - The client sings or plays along to a precomposed piece.
      - This is especially effective for clients with Alzheimer's. Singing or playing songs from their past result in sensory stimulation and help retain memory
  - Composing
    - The therapist aids the client in writing notes or lyrics to create some kind of musical product.
      - This technique helps clients who lack in communication and interpersonal skills.
  - Listening
    - The client listens to live or prerecorded music and discusses his/her reaction to it.
      - This method helps those with stress or anxiety. This therapy is most helpful when paired with meditation, relaxing, or drawing.

### Assignment for Next Week:

- Next week's guest speaker, Ms. Kathleen Harrill, will guide the class in a music therapy session after her presentation. I've passed out the lyrics to the chorus of Tracy Chapman's "Fast Car." As you can see, some of the words have been blanked out. Go home, listen to the song, and write in your own lyrics – whatever you want. Next week Ms. Harrill will show us how in her sessions she reorchestrates preexisting songs to help her clients better express themselves.

### Resources Available:

- Observe therapists at work
- List of Journals and Publications
  - Journal of Music Therapy

- Music Therapy Perspectives
- Music Therapy Matters
- Music Therapy eNews
  
- iTunes podcasts
  - The Music Therapy Show with Jan Harris
  - Music Therapy Round Table
  - Music Therapy

Reference Items Available on Angel:

- American Music Therapists of America (AMTA)
  - [www.musictherapy.org](http://www.musictherapy.org)
    - List of schools that offer degrees in music therapy



Objectives: At the end of the session, students will be able to:

1. Identify music therapy as a career alternative for college music majors.
2. Understand the general job responsibilities of music therapists.
3. Understand the employment opportunities for music therapists.
4. Understand the educational requirements to become a music therapist.

Introduce Guest Speaker:

- Today's guest speaker is Ms. Kathleen Harrill. Ms. Harrill is going to present for half an hour, then for the rest of class time she will guide us in a music therapy session.
  - o Bio:
    - Kathleen Harrill is a music therapist, program supervisor, clinician, educator, researcher, music lover and eternal learner. During her undergraduate studies at Allegheny College in Meadville, she studied and earned degrees with Highest Honors in both Music and Psychology. During her senior project, she conducted research and studied the influence of background music on reading comprehension in school age children. She then attended Duquesne University, where she completed an equivalency program in music therapy. After satisfying all the necessary requirements, including coursework, clinical training and an intense internship, she became Board Certified as a Music Therapist. Kathleen's commitment, devotion, and passion for the therapeutic force of music and music therapy as a profession motivates her to serve children.

While employed through Wesley Spectrum Services, Autism Service Line, Kathleen worked to develop a Music Therapy Program which has recently expanded to become a comprehensive Creative Arts Program for children with autism and/or other developmental disabilities. Kathleen also assumes a role as an educator/therapist for students who attend the Wesley Academy (a private academic school with a special education component). In accordance with her organization's mission, her primary goal has been to provide transformational support for children and families as they strive to become more independent, responsible and caring members of the community. While being assertive and advocating for clients, Kathleen is also involved in networking and representing the organizations and profession of music therapy. In addition to serving as the Program Supervisor and music therapist, Kathleen supervises practicum students/interns from Duquesne

University, Slippery Rock, Seton Hill and Pratt Institute. She has also accepted responsibilities for serving as a Clinical Training Director and Intern Supervisor for students who need to complete an internship in Music Therapy as well as Dance/Movement Therapy. She continues to advocate for music therapy by initiating additional programming, designing and leading training events and expanding services to greater numbers of individuals. In addition to her employment-related leadership experiences, Kathleen also directs fund raising and community event opportunities. She also co-authored a chapter to a book on creative arts therapies. The chapter is titled “Structuring Music Therapy Sessions for Individuals with Autism Spectrum Disorders”.

- Guest Speaker Presentation/Question and Answer
  
- Guide Therapy Sessions
  
- Reference Items Available on Angel:
  - o [http://www.ccthomas.com/details.cfm?P\\_ISBN13=9780398078911](http://www.ccthomas.com/details.cfm?P_ISBN13=9780398078911)
  
- Contact Information:  
Katie Harrill, MT-BC  
Creative Arts Program Supervisor/Music Therapist  
Wesley Spectrum Services, Autism Services  
5499 William Flynn Highway  
Gibsonia, PA 15044  
Program Phone: (412) 706-2547

Objectives: At the end of the session, students will be able to:

1. Identify the danger signs of injuries starting to develop.
2. Understand the dangers of detrimental practicing habits.
3. Understand the importance of developing a healthy playing technique.

Introduce Guest Speaker:

- Today's guest speaker is Ms. Gretchen Seaver Lee, who will share her experiences suffering from a performance-related injury.
  - o Bio:
    - Gretchen Seaver Lee's involvement in music started at the age of five, and her passion carried her from the New English Conservatory Prep Division Program to a performance degree at Penn State University. Since graduation, she teaches at the State College Suzuki Program and plays in several orchestras.

In 2010, she developed a ganglion cyst between the carpal bones of her right wrist and suffered from tendonitis as a result of the structural change. Not much is known about ganglion cysts, they can be from overuse or from trauma. Doctors believed that the tendonitis was because the cyst affected the way she used her muscles around the wrist bones. Finally improved after trying many remedies, including acupuncture, cortisone shots, icing, and Alexander Technique, Ms. Seaver Lee takes a personal interest in discussing performance-related injuries.

- Topics to be Discussed May Include:
  - o Recognizing danger signs, how injuries develop
  - o Encouraging the development of a playing technique that is sustainable in the long term
  - o Developing tools to avoid and alleviate injury
  - o Increasing the comfort of playing your instrument
  - o Managing stress
  - o Alexander technique
- Guest Speaker Presentation/Question and Answer

- Resources Available
  - Paull, Barbara, and Christine Harrison. *The Athletic Musician*. Lanham: Scarecrow Press, 1997.
  - Horvath, Janet. *Playing (Less) Hurt: An Injury Prevention Guide for Musicians*. Milwaukee: Hal Leonard Books, 2010. Print.
  
- Reference Items Available on Angel
  - <http://www.playinglesshurt.com/>
  
- Contact Information:  
Gretchen Seaver Lee  
Certified Suzuki Instructor, Violin and Viola  
<http://www.suzukistatecollege.org/contact>

Objectives: At the end of the session, students will be able to:

1. Identify arts management as a career alternative for college music majors.
2. Understand the general job responsibilities of arts managers.
3. Understand the employment opportunities for arts managers.
4. Understand the educational requirements to become an arts manager.

Introduction:

- Orchestras and opera companies rarely make a profit, and depend upon donations, ticket sales, and other forms of outside funding to make up their losses.

Orchestras:

- The driving organizational force in the world of American orchestras is the League of American Orchestras:
  - o Focuses on information exchange and data gathering, giving an annual report on current financial trends.
  - o Produces the bimonthly *Symphony Magazine*, separate quarterly newsletters for conductors, youth orchestras, and the League volunteer council; printed guides on aspects of orchestral management.
  - o Organizes an annual national conference and seminars and workshops on management, conducting, new music, fund raising, marketing.
  - o The League's orchestra management fellowship program is a twelve-month paid period of training and internship.
- There are approximately 1500 orchestras in the US and Canada, of these, over 900 are members of the League.
- These 900 orchestras are classified into five categories based on the money made and talent level (e.g., youth or university/conservatory).
- Larger orchestras each have a series of "subscription" concerts, which is what makes up a concert season. The length of each season and number of different programs depends on the following factors: local audience, budget, and availability of musicians.
  - o These concerts usually feature soloists.
  - o A common added feature to the main subscription series is a group of pop concerts – a reduced orchestra plays popular music from operettas and film scores directed by the assistant or guest director.

### Orchestra Repertoire:

- The conductor is considered to be the public face of the orchestra. As the head of the creative and business decisions for the orchestra, he designs each program.
  - o A single program should reference different historical periods and maybe even feature a soloist. Standards should be included, but not too many familiar works.
  - o Other limitations may include the budget, music rentals, and what ancillary musicians are needed, like choirs, for example.

### Opera Companies:

- The operatic equivalent to the League is Opera America, an organization that fosters association among opera companies and opera workshops.
- Opera America shares information on repertory, translations, performances, musical materials, scenery, costumes, props, company statistics, academic opera departments, and annual statistics and career assistance.
- There are five major companies – Ask class if they know, then share:
  - o Metropolitan Opera Company
  - o NYC Operica Company
  - o Lyric Opera of Chicago
  - o San Francisco Opera Company
  - o Seattle Opera Company
- The total number of opera companies exceeds 550. Like orchestras, these are divided into categories: major, regional, civic, or college.

### Opera Repertoire:

- In deciding the repertoire for a concert season, executives have to take into consideration the same factors as an orchestra – balance, standards, etc. For operas, balance also means the inclusion of operas from several different languages.
- Unlike with an orchestra, a lesser-known work by a standard composer is still likely to attract crowds, especially with big names in title roles.
- Operas have extremely high production costs.

### Management:

- The management of these companies has two components: a general manager and a board of directors:
  - o The board of directors is made up of volunteers; the members are normally business executives instead of musicians. Some are chosen for their expertise in certain areas, such as financial management, while others are donors to the organization.

- The general manager oversees all aspects of the operation by coordinating the communication between the different departments. General managers serve as a liaison between the board and the organization, keeping each side up to date.

Funding:

- Most major symphony orchestras and opera companies are “not-for-profit,” meaning they are tax-exempt.
- The government provides funding for the arts through an organization called The National Endowment for the Arts. Established in 1965, the NEA has awarded more than \$4 billion to support the arts in the form of performances, exhibitions, festivals, and artist residencies throughout the country.

For Next Week:

- Next week we will have guest speaker Mrs. Tara Nadel, the Patron Services Manager and Education Director with the Fairfax Symphony Orchestra in Fairfax, Virginia. Mrs. Nadel will explain the functions of the different departments within the administration of a symphony orchestra, including ticketing, marketing, finance, and development.

Assignment For Next Week:

- Hand out assignment sheet and rubric for Arts Management Interview.

Reference Items Available on Angel:

- League of American Orchestras
  - <http://www.americanorchestras.org/>
  - Publications
    - Symphony Magazine
    - Quarterly newsletters for conductors, youth orchestras, and the League volunteer council
- Opera America
  - <http://www.operaamerica.org/content/pubs/index.aspx>
  - Publications
    - Opera America Magazine
    - The Year In Review
    - The Perspectives Series
    - North American Opera Journal
- National Endowment for the Arts (NEA)
  - <http://www.nea.gov/>

- Publications
  - The NEA has publications concerning Annual Reports, Arts Education, Folk & Traditional Arts, Museums, Music, Opera, and Theater, to name a few.
- Free podcasts are released each Thursday featuring one-on-one interviews with everyone from leading arts experts to authors and more.
- DeVos Institute of Arts Management Program
  - <http://artsmanagerfba.artsmanager.org/common/Pages/Welcome.aspx>



**Music 498A: I Have My Music Degree...Now What?: Career Choices Beyond  
Music Education and Performance  
Spring 2012**

**Arts Management Interview Assignment  
Due Date: Next Class**

**Purpose:**

The purpose of this assignment is to allow you to personally investigate the roles and responsibilities of someone in the administration of a performing arts organization.

**Assignment:**

You will devise a set of questions that you will use in order to conduct your interview. Focus on inquiring about how your contact personally contributed to organizing a previous or upcoming event. This assignment can be turned in either as a transcribed interview or a written report and must be at least two pages long. If you need an extension in order for your contact to get back to you with answers, evidence of initial correspondence made needs to be shown. Your paper will be evaluated using the rubric below. Use the rubric as a guide and/or checklist to help you complete the assignment successfully. You will be evaluated on the thoughtfulness of your analysis, and on your ability to communicate your ideas in your writing.

**Music 498A: I Have My Music Degree...Now What?: Career Choices Beyond  
Music Education and Performance**

**Arts Management Interview Evaluation Rubric**

score	category	+ √ or -
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<b>Content, Grammar, Organization (100 point maximum)</b>		
	Document includes set of questions asked in the interview	
	Professional appearance (word-processed)	
	Appropriate length (minimum two pages)	
	Utilizes proper spelling and grammar	
	Well organized	
	Written in narrative style that has logical flow and is easy to follow	

<b>Overall Score (100 point maximum)</b>		
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Comments

Objectives: At the end of the session, students will be able to:

1. Identify arts management as a career alternative for college music majors.
2. Understand the general job responsibilities of arts managers.
3. Understand the employment opportunities for arts managers.
4. Understand the educational requirements to become an arts manager.

Introduce Guest Speaker:

- Today's guest speaker is Ms. Tara Nadel, who will discuss the intricacies of being in the administration of a performing arts organization.
  - o Bio:
    - Tara Nadel serves as the Patron Services Manager and Education Director for the Fairfax Symphony Orchestra. Born and raised in the Twin Cities of Minnesota, she graduated in May 2006 from the College of Arts and Sciences at American University with a Master's degree in Arts Management. In completing this degree, her thesis project gave her insight and experience in the field of arts marketing – *Testing Guerrilla Marketing: A Plan for the 2005-2006 Season at the Music Center at Strathmore*. While attending the University, Tara served as the Box Office Manager for the Harold and Sylvia Greenberg Theatre in Washington, D.C. Prior to her studies at American, she graduated from The Peabody Conservatory of the Johns Hopkins University in Baltimore, MD, with a Bachelor's degree in flute performance where she also served as the first Summer Conference Manager for the Conservatory.
- Topics to be Discussed May Include:
  - o Overview: What is a Nonprofit Organization/Introduction to Arts Management
  - o Financial Management in the Arts
  - o Arts Marketing: Tradition and Nontraditional, Social Media
  - o Fund Raising Management for the Arts
  - o Patron Development
  - o Community Engagement and Outreach: Arts Education
  - o Arts Advocacy
- Guest Speaker Presentation/Question and Answer

- Contact Information:  
Tara Nadel  
Patron Services Manager/Education Director  
Fairfax Symphony Orchestra  
3905 Railroad Avenue, Suite 202N, Fairfax, VA 22030  
703-563-1990  
[www.fairfaxsymphony.org](http://www.fairfaxsymphony.org)

Objectives: At the end of the session, students will be able to:

1. Identify music wholesale and/or the repairing of musical instruments as a career alternative for college music majors.
2. Understand the general job responsibilities of music wholesalers and repair technicians.
3. Understand the employment opportunities for music wholesalers and repair technicians.
4. Understand the educational requirements to become a music wholesaler or repair technician.

Introduce Guest Speaker:

- Today's guest speaker is Mr. Jim Lenaway. Mr. Lenaway will present for forty minutes, giving students time to complete a mid-semester evaluation on the course (in Appendix B) during the last ten minutes of class.
  - o Bio:
    - Jim Lenaway earned a B.A. (Theory Emphasis) from Penn State University in 1995. During that time, Mr. Lenaway performed with University Choir, Siné Nominé, Glee Club, Marching Blue Band, Percussion Ensemble, Pep Band (now POTL), and "Gospel Choir" (now Essence of Joy). Travel performances covered the Mid-Atlantic, MENC in New York, and the Fiesta Bowl in Arizona. He was also active in arranging, editing, and publishing for some of these groups and PSU instructors, and tutored students in music theory as well.

During high school, college, and post-college, he worked off and on for RadioShack, and has since been employed with Robert M. Sides Family Music Center, the largest music retailer in Central and Northeast PA. He helped open the State College store in 2001, and served as Educational Representative ("Road Rep"). In 2006, Mr. Lenaway moved to Senior Sales Associate, taking care of sales in all departments and handling some basic managerial duties.

Married to Kim Lenaway, band director at Park Forest Middle School, and former grad assistant with the University of Nebraska Marching Band, the two are active in Autism awareness and musical activities for autistic kids.

- Topics to be Discussed May Include:
  - History of Mass-produced Instruments
    - Like cars, the general opinion about instruments is “they don’t make ‘em like they used to.” This topic covers some of the facts and myths surrounding this philosophy. Why are some better now or in the past?
  - Trends In Music Retail
    - Needs and opinions seem to change constantly. Retailers MUST keep up with what’s happening.
  - China – They Are For Real
    - Up until around the year 2000, we could say “Don’t buy any instruments made in China. They’re terrible.” Now, we cannot say this anymore. Every major manufacturer has instruments made in China, and their quality has increased tremendously in the last decade.
  - Facts and Myths About Repairs
    - Dad may be able to fix your car, but not your trumpet. We discuss common mistakes that families do that must be done by a professional, and why we still need good repair technicians.
  - Services Beyond the Basics
    - The best music retailers are more than just a store to buy instruments and accessories. Learn how we provide additional services, not only to make more money, but to better serve the music community, and produce more music appreciation.
  - How Technology Has Simultaneously Improved and Damaged the Performing Industry
    - A new song can be written, recorded, and distributed worldwide within 24 hours, all from your dorm room. At the same time, live musicians are being replaced with incredibly good-sounding background tracks. How does this affect everyday musicians?
  - Whether You Like It Or Not, You Have To Be On Facebook
    - We discuss how social media is quickly becoming the primary way people get their initial information or inspiration about anything. Whether you are a performer, teacher, composer, or retailer, a minimal web presence is critical.
- Guest Speaker Presentation/Question and Answer

- Disseminate mid-semester evaluation to students. Be sure to collect all papers as students leave the class.
  
- Resources Available:
  - Music and Sound Retailer (available both in print and podcast)
  - School Music Dealer
  - Music Trades
  
- Reference Items Available on Angel:
  - National Association of Music Merchants (NAMM)
    - <http://www.namm.org/>
  - National Association for Music Education (MENC)
    - <http://www.menc.org/>
  - Pennsylvania Music Educators' Association (PMEA, or your state-MEA)
    - <http://www.pmea.net/>
  - National Association of Professional Band Instrument Repair Technicians (NAPBIRT)
    - <http://www.napbirt.org/mc/page.do;jsessionid=1F99453B796D74F96B8B6607DAC98F32.mc0?sitePageId=52481>
  - National Association of School Music Dealers (NASMD)
    - <http://www.nasmd.com/index.shtml>
  
- Contact Information:
 

Jim Lenaway  
 Robert M. Sides Family Music Center  
 1801 North Atherton Street  
 State College, PA 16803  
 (814) 861-688

Objectives: At the end of the session, students will be able to:

1. Identify songwriting as a career alternative for college music majors.
2. Understand the general job responsibilities of songwriters.
3. Understand the employment opportunities for songwriters.
4. Understand the educational requirements to become a songwriter.

Introduce Guest Speaker:

- Today's guest speaker is Mr. Paul Barsom, who will introduce the topic of songwriting. Mr. Barsom will speak for forty minutes and the last ten will be dedicated to introducing the assignment for next week.
  - o Bio:
    - Paul Barsom's works are performed throughout the United States and abroad. He holds degrees from the University of Arizona and the Eastman School of Music. His composition teachers include Joseph Schwantner, Christopher Rouse, Warren Benson, John Corigliano, Jacob Druckman, Robert Morris, Robert Muczynski, and Samuel Adler. His composition output is varied, including orchestral, choral, and chamber music. He is the recipient of awards, grants, and fellowships from such organizations as Meet the Composer, American Society of Composers, Authors, and Publishers, Pennsylvania Council on the Arts, National Association of Composers USA, American Music Center, Alea III, and the Eastman School of Music. He teaches composition and electronic music at Penn State and his interests include all genres of popular and world music, which figure prominently in his composition and teaching. His works are published by Ringing Change Music and Lyceum Press. Recent works include *Seventy Thousand Assyrians*, commissioned by the Penn State Symphonic Wind Ensemble for the centennial of bands at Penn State in the year 2000; *The Children of Jericho*, commissioned by John Marcellus and the Eastman Trombone Choir and winner of the 1997 Ostrander Prize from Ithaca College; and *Arctica*, first in a series of works for electric guitar and other instruments.
- Topics to be Discussed May Include:
  - o Lyrics
    - How, What



- Form
    - Parts (Introduction, Verse, Refrain, Bridge, Coda, etc), How it interacts with the other topics
  - Arrangement
    - Sounds, Orchestration
  - Recording
    - Capturing/Creating sound, Mixing
  - Affect
    - Mood, how it interacts with the other topics
  - Style
    - How it is determined
- Guest Speaker Presentation/Question and Answer
  - Assignment for Next Week:
    - Hand out assignment sheet and rubric for Songwriting Assignment.
  - Songwriting Trade Organizations
    - Nashville Songwriters Association International
      - [www.nashvillesongwriters.com](http://www.nashvillesongwriters.com)
    - Songwriters Guild
      - [www.songwritersguild.com](http://www.songwritersguild.com)
    - Songwriters' Hall of Fame
      - [www.songwritershalloffame.com](http://www.songwritershalloffame.com)
  - Contact Information:
 

Paul Barsom  
 Associate Professor of Music Composition  
 Chair, Music Technology Committee  
 214B Music Building I  
 School of Music  
 Pennsylvania State University

**Music 498A: I Have My Music Degree...Now What?: Career Choices Beyond  
Music Education and Performance  
Spring 2012**

**Songwriting Assignment  
Due Date: Next Class**

**Purpose:**

The purpose of this assignment is to better familiarize yourselves with the songwriting process and to receive coaching from a professional songwriter.

**Assignment:**

Following Mr. Barsom's lecture on the intricacies of songwriting, you will divide into four groups to start writing songs of your own. At least three stanzas (consisting of a combination of an intro or verse or refrain) of a song with outlined chord progressions is required for next class period. Each group will be expected to send their lyrics to Mr. Barsom by Monday of next week in order for him to reply to you with feedback for next Thursday's workshop class. Mr. Barsom will be back next week to work with each group for the first half hour. The last twenty minutes of the class will be devoted to performances. Your song may be accompanied on piano, guitar, or any combination of instruments that you bring. Your group's song will be evaluated using the rubric below. Use the rubric as a guide and/or checklist to help you complete the assignment successfully.

**Follow-Up**

After your group has performed your song next Thursday, be prepared to discuss your group's vision for the song. If you had more time, more technology, more resources, what would you do? Would you perform the song yourselves or do you have a specific performer in mind?

**Music 498A: I Have My Music Degree...Now What?: Career Choices Beyond  
Music Education and Performance**

**Songwriting Evaluation Rubric**

score	category	+ √ or -
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	<b>Completion (50 point maximum)</b>	
	Song lyrics were sent to Paul Barsom by Monday	
	Song includes at least three stanzas	
	Song includes chord progressions	
	Students clearly considered the mood and affect that the song would produce	
	Students are able to convey a clear vision for the song	

	<b>Overall Score (50 point maximum)</b>	
--	---	--

Comments

Objectives: At the end of the session, students will be able to:

1. Identify songwriting as a career alternative for college music majors.
2. Understand the general job responsibilities of songwriters.
3. Understand the employment opportunities for songwriters.
4. Understand the educational requirements to become a songwriter.

Materials That Will Be Made Available to the Students:

- Computer
- Projector
- Sound System
- Piano

Workshop:

- Today Mr. Paul Barsom will hold a songwriting workshop, working amongst the different writing groups in the class.
- Each group will be in a different corner of the classroom. For the first half hour, Mr. Barsom will move from group to group, spending at least ten minutes working with each of the groups on their songs.

Performances:

- The last ten to fifteen minutes of class will be dedicated to student performances.
- After each group performs, they will discuss their vision for the song.
  - o If they had more time, more technology, more resources, what would they do?
  - o Would they perform the song themselves or do they have a specific performer in mind?

Objectives: At the end of the session, students will be able to:

1. Identify recording engineer as a career alternative for college music majors.
2. Understand the general job responsibilities of recording engineers.
3. Understand the employment opportunities for recording engineers.
4. Understand the educational requirements to become a recording engineer.

Introduce Guest Speaker:

- Today's guest speaker is Mr. Bob Klotz, Penn State School of Music's own Information Technology Consultant.

- o Bio:

- Bob Klotz began studying guitar in 1965 at the age of seven. Interested in trying to copy the sounds of electric guitars on pop and rock recordings of the 60s, the seed was planted for understanding how music was recorded and studio effects were created. The combination of acoustic and electric instruments and the merging of various musical styles was fascinating to him.

Mr. Klotz continued to study guitar through the 70s, but at his father's insistence, pursued a degree in electrical engineering rather than music. He graduated from Lafayette College in 1980 with a BS in Electrical Engineering.

Upon graduation, he purchased his first 4-track analog tape recorder, synthesizer, drum machine, and microphone with the goal of recording his own compositions. In the mid-80s, Mr. Klotz began to explore the early stages of personal computers for creating and recording music, involving MIDI, digital sampling, and digital synthesis.

In 1993, after a thirteen-year career in electronics and having amassed enough equipment in his personal studio, he decided to leave the electronics business and work as a free-lance recording engineer.

In 2008, he began work as an IT Consultant for the Penn State University, where much of his work contributes to the development of music technology in the School of Music. He continues to work as a free-lance recording engineer and still plays guitar.

- Topics to be Discussed May Include:
  - o Maintaining your identity as a musician in a recording engineer role.
  - o Understanding your tools and how to apply them in any situation.
  - o Using your tools creatively and not as a replacement for talent or proficiency.
  - o Keeping an open mind regarding musical styles.
  - o Balancing the technical and creative sides of recording music.
  - o Always remembering it is not about the equipment, it is about the music.
  - o Using your experience as a musician in your engineering role to help musicians in difficult recording scenarios.
  - o Maintaining “old-school” production techniques and values while using state of the art equipment.
  
- Guest Speaker Presentation/Question and Answer
  
- Reference Items Available on Angel:
  - o The Audio Engineering Society (AES)
    - [www.aes.org](http://www.aes.org)
  
  - o The National Academy of Recording Arts and Sciences (NARAS)
    - [www.grammy.com](http://www.grammy.com)
  
  - o Society of Motion Picture and Television Engineers (SMPTE)
    - [www.smpte.org](http://www.smpte.org)
  
- Contact Information:

Bob Klotz  
Information Technology Consultant  
School of Music  
Pennsylvania State University

Objectives: At the end of the session, students will be able to:

1. Identify copyright or music publishing as a career alternative for college music majors.
2. Understand the general job responsibilities of copyrighters or music publishers.
3. Understand the employment opportunities for copyrighters or music publishers.
4. Understand the educational requirements to become copyrighters or music publishers.

Copyrights:

- What is a copyright?
  - o A copyright is a property right, comprised of a set of legally enforceable privileges, granted for a limited term by law to creators of artistic works such as songs and recordings. Of these exclusive rights, the most important to musicians are the exclusive right to make and sell copies of the creation and the exclusive right to publicly perform it.
  - o There is a public policy in the U.S. Constitution that states that the law should promote the creation of artistic works.
- There are two prerequisites to a song being protected by copyright:
  - o The song must be original to the author;
  - o The song must be in the form of a tangible medium, meaning that it has to be on paper or a CD.
- Every recorded song contains two copyrights:
  - o Musical composition
    - The notes and lyrics of the song
  - o Sound recording
    - The recording artist's version of the song
- Song titles are not copyrightable.
- Not all songs are protected by copyright. When a song's copyright terms have lapsed, it falls into "public domain" and it can be used in any way.
- How to obtain a copyright
  - o Copyright registration forms can be downloaded from the Copyright Office website, listed on the Angel site.
  - o Copyright registration forms can also be obtained by writing to the Library of Congress. The address is on the Angel site.

- The forms, plus a lead sheet and a recording of the work if the work is not already published are required to register a copyright.
- Copyright protection begins on the date of creation and lasts for the lifetime of the author plus seventy years.
- Copyrights can be licensed and transferred.
  - A license is when you give permission to someone to exploit your copyright without transferring ownership. You still own the song.
  - You can also transfer your copyright to a label or publisher in return for their promise to pay you royalties.

#### Music Sampling:

- Music sampling is not a new practice; composers have “borrowed” from each other for centuries.
  - Can you name some examples of classical composers who have borrowed from each other or themselves?
- Girl Talk’s album “Feed the Animals” uses more than 300 samples, which he claims are covered by the copyright law’s “fair use” principle
  - Play clip of Girl Talk’s “Bounce That” and ask students if they can identify some of the songs.
- The defense of fair use permits reasonable unauthorized copying from a copyrighted work, when the copying does not substantially impair present or potential value of the original work.

#### Music Publishing:

- Music publishing is the presenting of music for sale to the public, both in print and in sound. It can be categorized into three areas:
  - Standard music publishing
    - Classical and serious contemporary music
  - Educational music publishing
    - Music instruction books and school music
  - Standard music publishing
    - New songs and standard popular songs of the past
- The sale of printed music profits the publisher and provides a royalty for the writer(s), as does the sale of a CD or MP3 file.
- The publisher signs new artists and songwriters, obtains copyrights, and then “sells” these song rights to record companies, film and television studios, and advertisers. The publisher negotiates and issues licenses for songs and ensures that royalties are paid.



- Another important function of a music publisher is to pursue lawsuits under the copyright law if an broadcaster, club, or group publicly performs a song without first obtaining a license.
- There are three major performance rights organizations:
  - o American Society of Composers, Authors and Publishers (ASCAP)
  - o Broadcast Music, Inc (BMI)
  - o Society of European Stage Authors and Composers (SESAC)
- As the dissemination of music changes along with newer technology, there have been many important new laws passed. Important Cases:
  - o Digital Performance Right in Sound Recordings Act (DPRSRA)
    - Passed in 1995, Congress amended a previous Act
    - Provides the owners of copyrights in sound recordings and the artists that perform on them the right to be paid public performance royalties for the streaming of sound recordings via satellite and cable.
  - o Digital Millennium Copyright Act (DMCA)
    - In 1998, Congress gave owners of sound recordings featured artists, and nonfeatured artists the rights to be paid royalties for webcasts and other Internet transmissions.

Assignment for Next Week:

- The Music Business Journal (MBJ) is a student-run publication out of the Berklee College of Music. The MJB can be followed on FaceBook and Twitter. To prepare for next week's class on entertainment law and the contemporary and future trends in the music industry, please read the article that will be posted on the Angel site, entitled "The Music Industry in 2011." Come to class ready to discuss.
  - o [http://www.thembj.org/article.php?article\\_id=290](http://www.thembj.org/article.php?article_id=290)

Reference Items Available on Angel:

- To obtain copyright forms
  - o Copyright Office website
    - [www.copyright.gov](http://www.copyright.gov)
  - o Library of Congress
    - Library of Congress, Washington, DC 20559
    - (202) 707-3000
- Trade Publication:
  - o Billboard
    - [www.billboard.com](http://www.billboard.com)

- Music Publishing Trade Organizations:
  - Music and Entertainment Industry Educators Association (MEAIEA)
    - [www.meiea.org](http://www.meiea.org)
  - Association of Independent Music Publishers
    - [www.aimp.org](http://www.aimp.org)
  - Music Publishers' Association of the United States
    - [www.mpa.org](http://www.mpa.org)
  - International Confederation of Music Publishers
    - [www.icmp-ciem.org](http://www.icmp-ciem.org)
  - National Music Publishers' Association
    - [www.nmpa.org](http://www.nmpa.org)
  - Church Music Publishers Association
    - <http://www.cmpamusic.org/html/main.isx>
  
- Performing Rights Organizations:
  - American Society of Composers, Authors, and Publishers (ASCAP)
    - [www.ascap.com](http://www.ascap.com)
  - Broadcast Music, Inc (BMI)
    - [www.bmi.com](http://www.bmi.com)
  - Society for European Stage Authors and Composers (SESAC)
    - [www.sesac.com](http://www.sesac.com)
  
- Music Licensing:
  - The Harry Fox Agency
    - [www.harryfox.com](http://www.harryfox.com)
  
- General Copyright:
  - The Copyright Society
    - [www.csusa.org](http://www.csusa.org)
  - Copyright Alliance
    - [www.copyrightalliance.org](http://www.copyrightalliance.org)

Entertainment Law and Trends in the Music Industry Lesson Plan  
Week 13

Objectives: At the end of the session, students will be able to:

1. Identify entertainment law as a career alternative for college music majors.
2. Understand the general job responsibilities of entertainment lawyers.
3. Understand the employment opportunities for entertainment lawyers.
4. Understand the educational requirements to become an entertainment lawyer.
5. Understand the effects of digital media on traditional business models.

Introduction:

- Entertainment law is not a separate legal discipline. Instead, entertainment lawyers are lawyers who specialize in the legal and business aspects of the music business. Many law programs have classes specifically geared toward law in the media and entertainment business.
- Who can entertainment lawyers help?
  - o Songwriters
  - o Recording artist
  - o Record companies
  - o Music publishers
  - o Record producers
  - o Personal managers
  - o Music investors
- Entertainment lawyers do not find deals for their clients; they structure, negotiate, and document deals to benefit their client.
- An entertainment lawyer may also provide general career advice.

Entertainment Law Programs:

- Because Los Angeles is home to a thriving music and film industry, the University of California – Los Angeles School of Law has a specific Entertainment and Media Law and Policy Program for upper-division J.D. and graduate LL.M. candidates.
  - o J.D., or “Juris Doctor” is the professional graduate law degree.
  - o LL.M, or “Master of Law” is completed concurrently with or after the J.D.
- Visit the Program website
  - o <http://law.ucla.edu/academic-programs-and-courses/specializations/entertainment-law/Pages/default.aspx>
- Read through the Program introduction.

- Emphasize the Program offerings:
  - o Advanced Specialization courses
  - o Part-Time School-Year Externships
  - o Summer Internships
  - o Entertainment Law Review
- Scroll through the J.D. curriculum
  - o <http://law.ucla.edu/centers-programs/entertainment-law/Pages/2010-11-jd-curriculum.aspx>
- New York University Law has a student-run organization that focuses on entertainment and fine arts law, the Intellectual Property and Entertainment Law Society.
  - o <https://files.nyu.edu/atc289/public/IPELS/IPELS.htm>

### Music Industry

- Entertainment lawyers have to be well aware of changes in the music industry and how changes in digital media are affecting legal issues in publishing, film, music and software.
- The Berklee College of Music has an online course that you can take called “The Future of Music and the Business of Music.” You can find more information on by following the link, which is posted on Angel.
- South by Southwest is a series of film, interactive, and music festivals that takes place every year in Austin, Texas. Each of the three different components runs separately and provides numerous avenues for exposure to key industry professionals, while informative panel discussions address the future of the music industry.
  - o <http://sxsw.com/home>

### Class Discussion:

- As mentioned last week, the Music Business Journal, run out of the Berklee College of Music, is a good resource for the latest news and trends in the music industry.
- Ask the class for examples on how digital media is affecting traditional business models based upon their homework and other experiences. Examples may include:
  - o Digital music distribution has drastically changed the business model of record companies.
  - o The decline in DVD sales is due to the increases of streamed and downloadable content.
  - o Some video games are available for direct download online.
  - o It is difficult to track the consumption of music in general because of music streaming services, piracy, and online marketing.

Reference Items Available on Angel:

- University of California – Los Angeles Law Program
  - o <http://law.ucla.edu/academic-programs-and-courses/specializations/entertainment-law/Pages/default.aspx>
  - o <http://theentertainmentlawreview.com/>
  
- South by Southwest
  - o <http://sxsw.com/home>
  
- The Future of Music and the Music Business Course at Berklee
  - o [http://www.berkleemusic.com/school/course?course\\_item\\_id=3019215&usca\\_p=t&offer\\_code=1846](http://www.berkleemusic.com/school/course?course_item_id=3019215&usca_p=t&offer_code=1846)

Objectives: At the end of the session, students will be able to:

1. Identify the career alternatives available in the film and videogame industry.
2. Understand how the job description for composers has changed.
3. Understand how job descriptions may change in the future.

Introduction:

- Ask the class their perceptions of the role of music in film.
- Discuss how the music can interact with other elements of the soundtrack, such as sound effects and dialogue, and the visual elements as well to create a highly motivated aural experience.
- Many different people are involved in the behind-the-scenes process for developing music for the silver screen.
  - o Music in movies requires film music editors, film music scorers, music supervisors, programmers, orchestrators, and contractors.
- Ask the class to name film composers.
- Write the following names on the board:
  - o Howard Shore
  - o Bill Conti
  - o Danny Elfman
- Ask the class what these three film composers have in common.
  - o If no one can answer correctly, state that they have all scored for videogames.

Lecture:

- In 2010, there were approximately 45,000 total employees in the U.S. video game industry, with an average salary of close to \$80,000. The Bureau of Labor Statistics predicts that employment for computer software engineers will grow by nearly a third in the next decade.
- Because of these statistics, more than 200 institutions are now offering courses or degrees in video games.
- Berklee College of Music has summer programs geared toward video game music – links to these courses are on the Angel website.
- With the advent of more powerful computers came the ability for there to be more than bleeps and bloops accompanying video games.
  - o John Wall composed music for the 1993 video game *Myst*, which is one of the first video games with a complex soundtrack.
  - o One of the best-known video game composers is Nobuo Uematsu, who composed the soundtrack to *Final Fantasy*.

- Video game composer Tommy Tallarico has gone so far as to claim that were Beethoven alive today, he would be composing for video games. Ask the class: Do you agree?
- Ask the class: What, if any, differences are there between film and video game music?
- Both have been introduced to the concert hall.
  - o In 2003, John Williams composer John Williams joined National Symphony Orchestra conductor Leonard Slatkin at the Kennedy Center in Washington, D.C., to open a multi-concert series "Soundtracks: Music and Film."
  - o In 2004, Nobuo Uematsu collaborated with the Los Angeles Philharmonic for a single performance of the Final Fantasy soundtrack. The show sold out in three days.
- Watch the following video and ask students if they would go see a video game concert.
  - o <http://www.youtube.com/watch?v=kc5Qfirt53Lg&feature=related>
- Break into small discussion groups to address the following: Do you think that a program of video game music is worthwhile for a symphony hall? Are these types of concerts good for the music business?
  - o John Wall and Tommy Tallarico created Video Games Live in 2005, an event that showcases an orchestra and choir with synchronized lighting and video.
  - o Play! A video game symphony is a symphony and choir founded in 2006 that tours performing music from hugely popular video games.

Reference Items Available on Angel:

- "The Evolution of Video Game Music"
  - o <http://www.npr.org/templates/story/story.php?storyId=89565567>
- The Video Game Composer Institute
  - o <http://www.berklee.edu/summer/videogames2/program-like.php>
- Video Game Sound and Music Workshop
  - o <http://www.berklee.edu/summer/videogames/program-like.php>
- <http://www.tallarico.com/index.php?s=home>
- <http://www.jackwall.net/>

Student Presentations Lesson Plan  
Finals Week

Objectives: At the end of the session, students will be able to:

1. Successfully conduct a professional presentation.
2. Discuss with peers other possibilities of careers that may have not been presented in class.

Materials That Will Be Made Available to the Students:

- Computer
- Projector
- Sound System

Presentations

- Today, students will present their semester-long multi-media project: "Dream Job." Each student will take 5-10 minutes to explain the job they chose, why, and the steps they would take to get there.
- Students will turn in their cover letters and resumes.



### CHAPTER THREE – DISCUSSION

This thesis is not the culmination of my research, but rather the beginning of a lifelong interest in the ways in which music has found and will continue to find itself at the forefront of numerous careers. The face of the music industry is always changing, and with the advent of streaming and downloading music it will be exciting to see what new viable careers will arise in the future.

I came to Penn State because the Bachelor of Arts degree was the right fit for me – I knew when I entered into the degree program that I did not want to perform or teach. I used my general education requirements and summer internship opportunities to explore other options. Other bachelor of arts majors that I talked to had no idea what they were going to do with their degree, and even many music education majors admitted that they were in their degree program for some element of job security in case they could not make it as performers. Students who go through a four-year music program, whatever it is, may find themselves inadequately suited for or unable to find a job in that specific discipline. A survey class introducing music majors to other career options could provide students more flexibility in positioning themselves within a shifting job market, and might introduce them to a career for which they are better suited. An integral part of being a “good” musician is being knowledgeable about the trends of the music industry and the impact of the most recent technology on music, and these points could be emphasized in an introductory survey course.

The idea for this thesis came from my own frustration of not knowing my career choices. The focus of this class is to increase student awareness of the multitude of jobs that are available in the field of music. As musicians, from an early

age the two most well known music careers are the two most visible, for we interact with music educators in schools and in private lessons, and we watch and listen to musicians perform. In too many cases, music students grow up believing that these are the only two viable career paths in music. Most college and university music programs offer music degrees that prepare students for these careers, while the presence of other degree programs (i.e., recording, music industry, arts management) vary from school to school.

In a questionnaire distributed through SurveyMonkey.com, I asked freshman music majors in the class of 2013 questions about their involvement in music in order to gauge their awareness of music careers. I anticipated that, despite the fact that all of them had played in ensembles in their high school curriculum and most of them had participated in an after school activity involving music, very few would have an extensive knowledge of careers outside of music education and performance.

Therefore, I was not surprised to read comments from students who admitted that they were not aware of other career paths. "I am not so sure about what other options there are for me," one wrote. Along the same lines, a student admitted having "limited knowledge of other music careers other than music education and performance."

Another applauded the proposed class, writing "I think that an introductory class to the various careers in music would be interesting. Even though I have been involved with music all my life, I still don't have a very wide view of the possibilities of careers in music."

Tailored to the interests of the students, many of the careers that I chose to focus on in this class were those that they said they had heard of. For example, music therapy was mentioned by over half of the students as a career path that they would like to learn more about, so I made sure to incorporate a guest speaker along with a lecture about this topic. In addition, the music therapist that I contacted was gracious enough to offer to have students observe her where she works, providing another great opportunity for students. Another topic mentioned was dealing with performance-related injuries. I had not considered this topic previously, so I decided to dedicate a class to this topic as well. Each class meeting focuses on one or two different categories of jobs, from music library science to arts management. In many cases, experts in the field agreed to come in as guest speakers. I ended up with more classes dedicated to guest speakers than I had anticipated, but I believe that with the format of the class, it is more constructive for students to interact directly with professionals in the field.

From the original structure of a class, I plan to mold and shape the information to fit other forms of dissemination. I plan to apply to speak at music conferences, such as the College Music Society (CMS) and the Pennsylvania Music Educators' Association (PMEA). One of my guest lecturers suggested that a similar course as an outreach program for high school students could be equally beneficial. Besides the students being unaware, some parents may discourage their children from pursuing a music as a career because they also do not know about the many career options available to musicians. The most likely end result for this project will be providing this information on the Penn State School of Music website.

The Penn State School of Music does not have ready-made resources available for students who want to explore options outside of music education and performance. This thesis serves as a first step to fill this educational gap by introducing students to other viable careers in the field of music. One student lamented, “I have found just in one year that it is very difficult to broaden my knowledge of these subjects on an academic level with the sheer scheduling demands of a music education degree, so they have been for the most part tossed aside this year.” One class that introduces so many different topics would certainly be a valuable addition to a student’s education. From this one class, whole new programs for fields such as arts management or music therapy could emerge, thereby potentially attracting more students to the Penn State School of Music. While this curriculum and course was only designed to fulfill the purpose of this thesis, I also hope that I have highlighted the potential benefits of implementing such a course at the School of Music at Penn State or any other similar institution.

## APPENDIX A

Title: Surveying the Musical Backgrounds and Futures of Freshman Music Majors

Principal Investigator: Elizabeth Nicastro

IRB#33038

1. What is your major(s)?  
 BA  
 BMA  
 BME  
 Composition  
 Other, please specify
2. Do you think that you will change your major during your time in college?
3. What is your primary instrument?
4. What other instruments can you play at a proficient level?
5. What high school did you go to? What town/state is it in?
6. Were you a member of Tri-M?
7. What types of ensembles did your high school have? Checkmark all that apply  
 Band  
 Orchestra  
 Choir  
 Guitar ensemble  
 Other, please specify
8. How often did you attend musical performances outside of the ones you played in yourself?  
 1-3 times a month  
 4-6 times a month  
 7 or more times a month
9. Did you ever perform or play in the pit of a musical?
10. Are your parents musical and/or do they work in the arts? If yes, please describe
11. Have you done anything in the music industry outside of performing?  
 Recorded music  
 Management (advertising or organizing an event, fundraising)  
 Volunteering  
 Composed or arranged music (outside of classroom assignments)

- Conducted a group
12. Have you been a part of educational musical experiences outside of high school? (i.e. Governor's School, a summer music program)
13. What ensembles outside of school have you participated in
- Chamber ensemble
  - Marching band
  - Other, please specify
14. What do you see yourself doing with your baccalaureate music degree?
- Teaching in a public or private school
  - Personal manager for an artist
  - Recording industry
  - Music therapy
  - Composing and/or arranging music
  - Conducting
  - Performing as a profession
  - Other (please elaborate)
  - Unsure
15. Do you plan on pursuing a graduate degree in some area of music? If yes, please name the type of program you are interested in (i.e. theory, musicology).
16. Please take a few minutes to write about your knowledge of other music careers other than music education and performance and indicate what careers you would like to learn more about.

## APPENDIX B

Elizabeth Nicastro  
Mid-Semester Evaluation

**Please provide comments on the following questions:**

1. Do you feel comfortable approaching the instructor with questions or comments?
2. Does the class stimulate your interest in reading about this subject outside of class?
3. Are the supporting materials in the course relevant and contribute to your learning?
4. How do you feel about the pace of the lectures?
5. How do you feel about the amount of class time dedicated to guest speakers?
6. Are the guest speakers' presentations helpful?
7. Which aspect of the course is most helpful to you?
8. Which aspect of the course is least helpful to you?
9. What suggestions do you have for improving the course?

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**EDUCATION**

**The Pennsylvania State University**, University Park, PA      Expected May 2011  
Bachelor of Arts in Music, Spanish Minor  
Schreyer Honors Scholar and Dean's List  
**Universidad Complutense de Madrid**, Madrid, Spain      Fall 2010

**THESIS TITLE**

I Have My Music Degree...Now What?: Career Choices Beyond Music Education and Performance

**THESIS SUPERVISOR**

Eric J. McKee, Associate Professor of Music

**WORK EXPERIENCE**

**Seasonal Associate**

*Phase One Consulting Group, Alexandria, VA*      *May – Aug, Dec 2010*

- Supported the Enterprise Architecture team at Pension Benefits Guaranty Corporation in writing and editing Segment Architecture blueprints
- Designed the layout of and uploaded information to the company intranet (SharePoint)
- Set up employee laptops, decrypted and wiped information from old employee laptops
- Compiled information about the company and created a packet for all new hires

**PR & Publications Intern**

*Baltimore Symphony Orchestra, Baltimore, MD*      *June – Aug 2009*

- Researched and wrote press releases
- Composed and proofread articles for the symphony's magazine and e-newsletter
- Pitched calendar events to local media
- Organized and created press clips and press packets

**Artistic Operations Intern**

*Fairfax Symphony Orchestra, Fairfax, VA*      *May – Aug 2009*

- Planned and oversaw the annual golf tournament fundraiser
- Managed the distribution of marketing materials across the county
- Attended and evaluated summer quartet concerts
- Identified target audiences for upcoming concert season (“guerilla marketing”)

**Artistic Operations Intern**

*Fairfax Symphony Orchestra, Fairfax, VA*      *June – Aug 2008*

- Edited letters that were mailed to subscribers
- Assisted with ticket sales
- Created databases of music teachers and students in the count

## **PROFESSIONAL MEMBERSHIPS**

- Student Protégé of the Mentoring With Honors Program (2009 – present)
- Vice President of the Penn State Chapter of the American Viola Society (2009 – 2010)
- Treasurer of the Penn State Chapter of the American String Teachers' Association (2009 – 2010)
- Penn State IFC/Panhellenic Dance Marathon Operations Committee Member (2007 – 2008)

## **ACCOMPLISHMENTS**

- Phi Beta Kappa, Lambda Chapter
- Pi Kappa Lambda Music Honor Society, Zeta Iota Chapter
- William M. Forrest Chamber Music Scholarship Recipient

## **LANGUAGE PROFICIENCY**

- Spanish: reading, writing, and speaking (intermediate)