



#### ATTORNEY, MUSIC BUSINESS

Music law as it is practiced today involves a heavy emphasis on copyright and contract relationships between creative people and users of music in popular and standard areas. Typical of a day's work are the negotiation of a recording artist contract between an artist and recording company; a long-term management or agent agreement; a termination or amendment of a previous agreement; a musical synchronization license from music publisher to motion picture company; and assertion through audit (in conjunction with accountants) of royalty claims of a composer against a music publisher.

When considering the role of lawyers in music careers, it should be noted that the most problems and business opportunities involve the extension of the performer and creator beyond the setting of the concert hall. Most music lawyers express an ignorance of the musician's trade in the writing and performing of music, but those with some music training are obviously a step ahead. Most music lawyers spend little time in court. Litigation is but an extension of negotiation by other means. Music lawyers are a small community of specialists who exist in an environment where negotiated settlements serve client interests better than often costly and delayed litigation.

The small music bar is centered largely in New York City and Beverly Hills. Some music lawyers are in corporate legal departments such as those of record companies, licensing societies (ASCAP, BMI, and SESAC), and publishers, but most are in small firms or individual practices.

#### COMMUNITY ARTS MANAGER

The basic challenge of the community arts manager is to integrate fully the arts into the social and economic fabric of his or her community. In a fiscal environment of competing priorities, the arts program must serve real needs and get a response from a strong constituency or it will not survive long. The manager must identify the various segment of a community, whether business, educational, youth, political, or religious. He or she must determine their needs and interests, and incorporate these values and needs into a viable program. The manager must, therefore, possess some working knowledge of governmental and community processes and be able to translate the benefits and the needs of the arts into concepts that are easily grasped by these community forces.

The job requires skills and knowledge directly related to the arts. A particular position, for instance, may require a broad understanding of music, a knowledge of the operational dynamics of a symphony orchestra, experience with artist and trade unions, and a working knowledge of stage facilities. It depends on the specifics of the job. Whatever the situation,

the manager must respect his or her ultimate goal: to unite artist and audience.

Personnel supervision, marketing and promotion, community organization, fiscal management, and program development are all responsibilities that fall within the scope of this position.

The best preparation someone can seek, if he or she is anticipating a career in this field, is an active involvement in the arts, whether it be on an amateur or professional level, through direct participation, or as a supporter. It is essential to understand the creative process. Having this at one's command, a person can develop the requisite managerial techniques by means of education and experience.

#### COMMUNITY DEVELOPMENT SPECIALIST

As a behavioral science, community development owes its origin to the fields of education and social work. Community development activities include efforts to improve environments, descriptive studies, efforts with political motivation, efforts with religious motivation, and educational processes. Every activity contributes to one of two kinds of betterment: (1) changes in people's local, regional, and national environments through services and amenities; and (2) people becoming open to change and self-reliant, responsible, self-directing decision makers.

Community developers in music work for municipal agencies such as city parks and recreation departments, for local, regional, and state arts councils, for colleges and universities, churches, and other community groups. They plan programs, coordinate efforts of local agencies, organize community performing groups, teach various kinds of music classes, conduct research studies, perform, and make presentations for civic groups.

Music specialists must have good program and staff development skills, including the ability to listen, to inspire confidence, and to be an effective leader. Finally, music developers must have generic teaching skills and a view of music education as simply the teaching and learning of music, for their pupils are likely to be any age and of various abilities.

#### COMPOSER

Composing requires you to develop as wide a range of skills as possible in addition to your compositional training. A composer, like a conductor, should have a broad, eclectic music background: solid performance skill on at least one instrument, thorough training in theory and music history (subjects you may very likely be teaching, at least at the beginning of your career), a practical working knowledge of instrumentation - in short, an undergraduate major in music and as much graduate work in composition as you can afford. A number of institutions offer first-rate doctoral programs in composition. It would be a good idea to investigate the requirements and offerings of such schools.

Most serious composers earn their living doing something else. The great majority teach music at colleges, universities, or conservatories. Some may work at other jobs within the music profession: as performers in orchestras, accompanists, conductors, journalists, Hollywood arrangers, recording engineers, copy editors, or even disc jockeys. Jobs like these support the classical composer. University teaching is preferred by most, perhaps, because it seems to offer the greatest degree of free time for the independent work and because the

university usually rewards and encourages creative work (including scholarly research and scientific discovery) among the faculty.

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#### COMPOSER, EDUCATIONAL

The term "educational composer" is commonly used to describe one who composes performance music and instructional materials for beginning, intermediate, and advanced students. Performance music includes works for all media, including concert bands, orchestras, choirs, jazz bands, marching bands, and various smaller ensembles. Instructional material includes method books that teach instrumental and vocal techniques, sight-reading, solo interpretation, theory, and all other areas of musical learning. Both areas include works for beginning, intermediate, and advanced students.

The role of an educational composer is a varied one. The broader the composer's background the better. Teaching experience provides an understanding of the learning situation. Professional performance heightens the understanding of the performance experience, and composing for various combinations of instruments in all musical styles gives one a broad base of experience from which to draw. Although most composers tend to specialize in a specific area, such as band or orchestra or chorus, the opportunities expand as an individual's area of expertise increases.

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#### CONDUCTOR

The career of a conductor can be associated with a wide spectrum of activities and responsibilities. At the level of the smaller community and metropolitan orchestras, the conductor may have to function as a jack-of-all-trades - raising funds, rehearsing, scheduling, and performing. As the orchestra increases in size, length of season, and budget, the conductor and music director tend to confine their activities to performing, programming, supervising personnel, and working in educational programs.

In addition to his or her performance responsibilities, a conductor also can take on the duties of a music director. A music director is generally engaged by an orchestra's board of directors, in conjunction with a committee of orchestra members. Music directors must concern themselves with every aspect of the orchestra's performance and technique. In addition, they serve as a kind of middleman between the board of directors and the orchestra members. Since nearly all the major symphony orchestras find it financially necessary to perform pops and youth concerts, the music director must either supervise these activities or subcontract them to a capable surrogate.

Preparation for such a career requires a thorough knowledge of music theory and music literature, instrumental practice, and mastery of one or more musical instruments. It has been customary for a prospective conductor to spend years as a coach/pianist on the staff of an opera house, which provides an invaluable and indispensable foundation in accompaniment, flexibility, and control of large forces. To these learning processes must be added a native capacity for leadership, clear gesture and expression, and musical imagination.

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#### CRITIC, MUSIC

Music critics are a unique combination of journalist and musician. Their views are published daily, often providing quotations to be used as publicity for performing artists. They affect

their audience both indirectly and directly—indirectly by determining which artists will survive in the performance media and will therefore be available for the public to choose from, and directly by influencing choices the public makes, its understanding of performances, and its reactions to them.

The preparation of music critics is largely as one might expect. More than two-thirds of the music critics in large US cities majored in music, with performance and then music history identified as the leading areas of specialization. Nearly half of the music critics have earned at least a master's degree. Music criticism is a highly specialized field, one that blends music and expressive writing skills. The glamour of attending concerts and meeting performers is an undeniable benefit. The quick pace, objectivity and late and sometimes long hours may be less appealing, and require a sincere desire and dedication. But it is the first-hand encounters with the sight and sound of the performing art of music that is the ultimate reward.

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#### EDITOR, FILM MUSIC

To put it simply, a film music editor helps a composer put his or her music on a soundtrack. When a motion picture is put together, there are three items on the soundtrack that have to be synchronized with the visual portion (dialogue, sound effects, and music). One person works with the dialogue; another does just the effects; and the music editor takes charge of the music portion. The producer and composer run the film and spot the music (choose where it should appear) throughout the film. The music editor then breaks this down into separate cues and times each cue for the composer, who takes these timing sheets and writes the music. The music editor takes the composer's sketches and gets the necessary information from them to set up the film for orchestra recording. The orchestra records the score, the music is cut into reels, and it is then ready for a final dub.

Most phases of film music editing require some background in music, but there are some editing jobs for which it is not compulsory. For newcomers, there are courses now given in many of our colleges and universities. Potential music editors work up through the ranks, observing along the way and learning many tricks of the trade.

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#### EDITOR, MUSIC

The best advice that can be given to any young person interested in preparing himself or herself for a career in the music publishing industry is to acquire as much knowledge as possible of the various music skills and the various mechanical procedures involved. To obtain the latter he or she should seek employment in a music publishing firm that maintains its own production and printing departments and then observe, ask questions, and remember what is being done and how.

Successful writers in any field, not just music, have always given a great deal of credit to their editors. This makes the job of music editor one of peculiar and lasting satisfaction.

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#### EDITOR, MUSIC MAGAZINE/BOOK

Someone contemplating a career in music journalism should not major in music. You should address yourself to acquiring and polishing useful journalistic skills. "Music" is only the adjective, "journalism" is the noun; so major in journalism, English, humanities, languages, anything that will improve your word-handling abilities.

Most journalist jobs in specialist fields, such as music, can be described as operating a funnel. Almost all of the material handled and printed comes from outside the organization (from freelancers and is put into shape by editors who have become skilled in making silk purses out of sow's ears. Music editors, therefore, must first of all be adept at editing. They must also be inventive and resourceful at finding writers they can edit. If they do this well, if they can trust their sources, they need not even be experts in the material they handle.

Those interested in getting into music journalism should consider language their first business, and music a hobby. Read constantly and read everything. Foreign languages are a must.

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#### ETHNOMUSICOLOGIST

Ethnomusicologists, simply stated, are translators between an audience or population (e.g., mainstream Americans) and foreign music or musics. They provide insights, understandings, and bases for appreciation of this foreign expression. Their translation may take many forms (research, teaching, recordings with informative notes, films about an ethnic tradition, or even arts administration).

The majority of ethnomusicologists are in college and university positions and are thus engaged principally in teaching and research. Ethnomusicologists are also to be found, however, in such diverse areas as international organizations, government arts agencies, the recording industry, and the entertainment industry.

Study in ethnomusicology is generally at the graduate level, with both master's and doctoral degrees available. A few institutions offer an undergraduate concentration in ethnomusicology as well. Training involves field research and a thesis documenting the research, performance study of many music traditions, and mastery of a foreign language.

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#### INSTRUMENT DESIGNER

Although instrument making is called an industry, it is tiny in comparison with most other manufacturing industries. Consequently, the number of jobs in design and engineering is quite limited. Second, its products have nothing to do with convenient living; they are integral parts of a fine art and tightly bound by the traditions of that art.

What does this mean for the music student whose mechanical inclinations, sense of beauty, and need to make a living combine to suggest a career in instrument design? Obviously, there is little opportunity for revolutionaries and mavericks. The closest our industry has come to an Edison, or even a Wankel, was Adolphe Sax, who spent a lifetime creating new types of instruments, only two of which—the saxhorn and saxophone—ever achieved a place in the band or orchestra. Instead, instrument designers are not concerned with the creation of new products, or even new models of old products, but with improvements in the materials and methods of producing them. This is where the most striking recent advances have come, and the people who have made them are for the most part comparable with the industrial engineers, production experts, metallurgists, and machine and tool designers in other modern industries. If this kind of work attracts you, you will find the instrument industry as attractive as any other.

If you count yourself among these, what should your training include? As always, the ability

to play—the more kinds of instruments the better. You won't have to become a virtuoso, but your theoretical knowledge of music should be good enough to understand the problems musicians face and you are keen enough to distinguish between the problems and their solutions.

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#### INSTRUMENT REPAIRPERSON

Before one can repair any instrument, one must know a number of important things about it (the materials of which it is made, its construction, special characteristics, and so on. A good understanding of the way the instrument is played and of its fingerings is also essential. A music repairman must know what specialized and common tools to use and where tools and supplies can be obtained.

One can master such facts and a proficiency in such skills at colleges that offer music instrument technology courses or programs.

Students who enroll in such a program generally pursue a sequence of required courses including Basic Music Instrument Technology, Woodwind Instrument Repair, String and Fretted Instrument Repair, and Brass and Percussion Instrument Repair. Students also should take a course in Music Store management.

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#### INSTRUMENT SALES REPRESENTATIVE

Although it is true that most positions in instrument sales require no music background but only selling ability, there is no denying that those who play music instruments, appreciate music, and possess the skills for production of music products have an advantage. Music instrument sales is one field in which a music background can be put to good use. Instruments used by grade schools, junior high, and senior high schools are sold best by a manufacturer's representative who is intimately acquainted with the school band and orchestra program. You don't have to be a music educator to be a good salesperson, but music education experience and skilled salesmanship are an unbeatable combination. You are, in effect, an educational consultant to the music dealers whom you contact. You can advise the local dealer on the kinds of products the school music teachers want. You can talk to educators about the qualities your product has over competitive lines. Before becoming a sales representative for a manufacturer, retail selling experience is valuable to get the feel of the retail end of the business.

The person in sales at an instrument company either works in the field or at the home office. The field sales representative calls on dealers in a given area (usually several states), makes regular calls on established dealer outlets, and creates new outlets for his or her company. This involves planning, creativity, and hard work. The ability to create new outlets is a most rewarding feeling to a good salesperson. To become a salesperson, besides having a music education, one should have some knowledge of bookkeeping and selling, as both are important. Knowledge of music instrument repair can also be very helpful in selling your products as well as evaluating them in comparison with those of competitors.

The office sales position is similar to the field sales job except that it involves a lot of correspondence and telephone selling. You also must become familiar with office procedures and record keeping and develop a facility to interpret reports and take action.

There are some instances in which a retail salesperson is so good that the store owner, to keep his or her services, will make the salesperson a partner or allow him or her to buy into the business. Salespeople at the store level and the manufacturing level, and also repairpersons, often branch out on their own and start a store or buy an established music store of their own.

#### INSTRUMENTALIST, CLASSICAL MUSIC

Many music students in conservatories and universities are not made sufficiently aware of the practical aspects involved in making a living as a classical instrumentalist. The emphasis is frequently on competing on a soloist level with a view toward a glamorous career. In addition, however, theory, languages, academic subjects, and secondary piano should be required and taught on a high level.

The basic motivation to become a musician should initially be, and forever remain, a compelling love for music. But for that love to last, renew itself, and weather the inevitable ups and downs, it must, as in human relationships, be accompanied by an awareness of the realities involved.

There is often a lack of practice time for the orchestral musician. Frequently it is economically necessary to teach in order to supplement one's income. Working hours are irregular and in no case conform to the traditional nine-to-five schedule. Free time often will occur when most other people are at work. In an orchestra an army-like atmosphere does prevail, especially on tours. The small orchestras are burdened with an ever-increasing amount of bus travel, and larger orchestras do a good deal of jet travel. Both forms of travel are physically tiring and can affect the orchestra's performance standards.

Finally, for those interested in an orchestral career, there should be some basic understanding about the conflict of interests among the parties involved in the running of an orchestra. Management, trustees, volunteers, contributors, occasionally government agencies such as the National Endowment for the Arts and state arts councils, and above all audiences, are participants in creating a successful institution. In spite of the overall agreement on a common goal, a certain amount of conflict is inevitable and understandable. It is a helpful preparation for the music student to combine mastery of his or her instrument with the understanding of other facets of the profession.

#### INSTRUMENTALIST, POP/ROCK/JAZZ

Your background and education are important for a career as a performer of pop, rock, or jazz, but usually not as significant as talent, persistence, showmanship, and a little luck. Emotional maturity is another prerequisite and, of course, music training is definitely helpful. In pop, rock, and jazz the ear is and should be of prime importance; as a singer or instrumentalist, you should be able to execute what you hear. The musician who succeeds is the one who has mastered the technique of satisfying the particular audience he or she is aiming for, while not compromising his or her personal, unique vision and sound. Consequently, it is important that you expand your musical orbit by carefully listening to a wide variety of music, as these influences can provide ideas and inspiration for you.

Publicity, or to be more encompassing, communication, is a complex area of study and one to which a musician could devote much time. You must first create a resume and fact sheet, which can later be the biographical section of your press sheet.

The musician must know the law as it pertains to the entertainment industry. You must understand how to negotiate contracts and record date royalties. If you don't possess a steel-cold aptitude for such endeavors, you must obtain the services of a friend with talents (a sound memory is essential) or be prepared to hire a professional.

To find out about the pop, jazz, or rock music life, talk to those who are a part of it. Follow the band personnel, check out studio opportunities, and keep on top of the folk and world music circuits. Frequent clubs, coffeehouses and other venues where music of a particular interest to you is performed. If your interest lies in music of a spiritual or religious nature, visit various houses of worship in your area to experience different musical styles.

Musical talents, showmanship, communication skills and media savvy will get you far in the popular music field, but equally important to your success will be the ability to be flexible, and maintain a sense of humor, as well as being a reliable person with reliable colleagues and partners. Above all, have patience, and faith.

#### LIBRARIAN, MUSIC

A smoothly operating music library requires the coordination of numerous activities: circulation and retrieval of materials; answering reference questions and helping people locate information or materials; determining needs of library users and acquiring new materials; accepting and sorting gifts; budgeting; personnel management; cataloging and classifying books, scores, and recordings; maintaining the card catalogs; binding scores and parts; maintaining a collection of recordings; and servicing listening equipment. Depending on the size and type of library, these activities may be performed by one person or by a team.

A successful music librarian has a strong background in classical, ethnic, popular, and jazz music. In order to answer the limitless questions of users, the librarian needs to be familiar with research tools such as dictionaries, encyclopedias, indexes, catalogs, and periodicals, as well as with the types of information they contain. Reading knowledge of foreign languages, especially German, is very useful. Facility in, and knowledge of specialized electronic databases is also required.

Professional positions require a master's degree in library science (MLS). Many also require or prefer a second master's degree in music (MM). When considering a school that offers the MLS degree, be certain that it is accredited by the American Library Association (ALA). Check to see if the school offers a major in music librarianship. Practical knowledge and experience can be gained through a program that requires an internship in a music library. Some universities offer courses of study that lead to the two master's degrees. Nonprofessional positions usually do not require outside training but can be equally interesting and rewarding.

#### PERFORMING ARTS ADMINISTRATOR

Arts administrators are trained in one of the art forms: music, dance, drama, or the visual arts. The potential arts manager probably has organized events such as concerts, tours, performances, or guest lectures at one time or another. He or she has performed or worked in productions in school, in the home community, and most likely in a professional setting following undergraduate training. In school, the potential arts manager exhibited leadership ability and liked to work with groups of people to achieve common goals. At the same time,

he or she could articulate well, could write clearly, and did well in mathematics. In addition, this person has come to see that he or she would be happier serving the arts as a manager, using creativity to improve those basic support systems that make it easier for the artist to produce the highest quality art on a regular basis.

Academic training should include music or another art form in depth. The study of economics, accounting statistics, behavioral science, planning, the tax system, corporate affairs, marketing, computers and information systems, law and the arts, and fund raising, will all help impart knowledge useful to one who works in the business of arts administration. Many colleges now offer arts administration degrees/programs. Advisement by properly qualified faculty into courses and practical experiences of value is crucial to the formation of the future arts administrator. A serious student in this field should be willing to invest during the undergraduate years in learning the art, in sharpening writing and analytical skills, and getting as much production or entry level administrative experience as possible. These early years also should be used to get a broad-based education in language, history, literature, science, philosophy, and mathematics.

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#### PUBLISHER, MUSIC

Music publishing involves choosing materials to publish; editing and proofreading music manuscripts; promoting serious performance; and nurturing composers. Everything else is common to any other business with similar marketing and distribution procedures.

Publishing, no matter what the subject matter, is a business, and business know-how comes first. It is, therefore, impossible to identify specific training that would open the way to employment. Certainly anyone wishing to enter the field should be literate, with a broad knowledge of music and the arts, as well as competence in all the fields of business, including accounting and some law. The ability to communicate, both in writing and verbally, is as vital in business as in education and may be the key to success within any organization.

For the person who is truly convinced that music publishing is the one way to spend a life, I would suggest a thorough study of the different companies. One of the best ways to get to know the publishers is at the exhibits of an MENC national or divisional meeting. There you may meet the publishers' representatives, study the publications, and make some contacts. A personal approach is an excellent "extra" in addition to your resume or letter.

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#### RECORDING ENGINEER

**WANTED:** Audio Engineer, great travel opportunities, work with big name stars and artists, making records, films, live concerts, etc. Excellent money, fame, and excitement!

Have you seen this ad in trade magazines? Probably not. More likely, you might have seen an ad like this:

**TECHNICIAN WANTED:** Must know basic electronics, tape machine maintenance, studio setups, remote recording experience. Must have knowledge of state-of-the-art equipment. Must be responsible for inventory control, assisting in scheduling, entertaining clients, etc. Hours from 8 a.m. to 2 a.m., seven days a week. Christmas off (if nothing is booked). Starting pay minimum wage.

This ad is more typical of the work involved, the long hours, the frustrating hard work, and

the anxiety and pressure to accomplish the job. If you are still interested, let's see how you can achieve this goal.

Many short-term schools are available to people desiring training in the audio field. In addition to a college degree, an engineer should have a good personality. Being able to smile when the going gets tough is highly desirable. Do you get along well with people? Can you apply psychology to accomplish a task? Positive responses to these questions are a must in this field. As you work with one composition over and over, will you be able to remain patient? Can you stay calm when all goes wrong technically and musically? These problems will occur!

Job opportunities are available in the major markets such as New York, Hollywood, Nashville, Miami, Chicago, Dallas, and many other lesser known locations where some excellent studios are located. Besides the recording field, jobs are also available in sound reinforcement (concert tours), hotels, night clubs, the film industry, television, and radio. Pay scales vary according to the location and job, beginning at minimum wage and escalating to private terms worked out between artists and the engineer himself or herself.

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#### RECREATION ARTS COORDINATOR

With the field of recreation virtually untapped, people with arts, music, and theater degrees have a place to go. Although the generalist still may coordinate recreation programs in some areas of the country, the tide may be turning in favor of specialization in arts administration. A department often works directly with community arts groups, acting as a catalyst for their efforts. Among the community groups or activities that a department of recreation can help sponsor are children's puppet theaters, county-wide dance companies, county-wide arts shows, local symphony orchestras, community theaters, and local music groups.

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#### RETAIL MUSIC SALES

A prospective employee for a retail music store should have sufficient music experience or training to be conversant with the majority of the standard repertoire and expert in one of its facets. This is especially true in those stores where one can expect to handle requests for many different instruments, vocal music, textbooks, and study scores. Areas of specific interest such as instrumental or vocal ensembles do not, as a rule, require such a wide range of knowledge.

Anyone considering a career in instrument sales should be acquainted with a wide range of instruments, a knowledge of how each instrument works, its component parts and necessary accessories, and should be able to demonstrate the instrument for a customer.

The store or department manager must possess in abundance the same qualities as a retail clerk and have a solid grounding in how the business works. He or she must be able to control inventory and, at the same time, have on hand items that he or she knows will be in demand. The most advantageous sources of supply, both economically and in regard to delivery time, always must be considered. One of the manager's most important duties is to train new employees and to oversee the total operation. Ideally, he or she would be the final source of reference in the store. Various publishers' and manufacturers' policies must be well known to him or her since the manager will have to deal with them constantly.

#### SACRED MUSIC MUSICIAN

Religious musicians view their work as a music ministry to members of the congregation and the community they serve. Behind this premise is the conviction that the use and expression of music in church liturgy is more a matter of congregational celebration and less a matter of specialized groups performing for an audience. The church musician, therefore, should be well prepared with an appreciation for the life and mission of the religion he or she serves. Administrative ability, interest and skill in working with people (usually volunteers and amateurs), as well as knowledge about the field of religious music (including traditional and contemporary literature and forms of expression), are important.

The musician is responsible for administering the congregation's music program in consultation with clergy or appropriate committees. He or she is responsible for developing and maintaining a music program that is in keeping with the spiritual and educational needs, desires, and resources of the congregation and that provides music for designated worship services and related activities. Sometimes an organist and a choir director are employed to serve in a team arrangement; under such circumstances the choir director usually assumes the major part of administrative responsibilities for the music program. The choir director may wish to delegate the conducting of one or more choirs of a multiple choir program, as well as other duties, to the organist and qualified laity of the congregation. Typical responsibilities may include conducting, choral and instrumental ensembles, playing the organ or piano, teaching voice, supervising the maintenance of musical instruments, preparing and controlling the music budget, attending regular staff meetings, and serving as an arts resource person to the congregation and the community.

Those considering a career in this field would be well advised to survey the profession by interviewing full-time religious musicians and by obtaining additional information from several colleges and universities that offer church music degree programs.

For the person seeking life/work opportunities combining a unique and rewarding involvement with people and music, a career in religious music is certainly a worthy avenue to explore.

#### SYNTHESIST

An electronic music synthesist creates, modifies, and controls sound electronically. Although he or she generally uses a keyboard to do this, a synthesist may adapt and use almost any acoustical instrument to control a synthesizer. With some additional training, virtually any musician can, in effect, become an electronic music synthesist, opening up career opportunities in education, performance, composition, production, software design, and electronic hardware design.

Opportunities in education include work as a director of an electronic music studio or lab in a college or high school. The role includes teaching, preparing the course of study, set up, and maintenance of the studio or lab. Candidates should have appropriate college degrees or certificates for teaching in addition to specialized training in electronic music synthesis, acoustics, recording techniques, and composition. A knowledge of electronics is helpful but not necessarily required.

Synthesists, frequently called keyboardists, are visible in pop, jazz, and rock groups. They are in great demand, especially in the area of jingles, TV and radio commercials, and movie

soundtracks.

A product specialist in electronic music is employed by a manufacturer of synthesizers or other electronic music equipment. The job may vary from situation to situation, but generally the duties include representing the manufacturer as a clinician at trade shows, music dealer clinics, and music education conferences; contributing to the design of new instruments, giving feedback to engineers from a musician's point of view; and assisting the marketing director with public relations work for performers who use the manufacturer's products.

The background for this type of work usually calls for enough musical skill to present an effective demonstration of a product, a fairly extensive technical understanding of synthesizer design, and some business or marketing skills. One advantage of this type of work is the opportunity to be directly involved with new developments in technology.

#### SUPERVISOR/ADMINISTRATOR, MUSIC

The job of music supervisor/administrator encompasses a vast number of tasks that will vary daily and that usually are unpredictable. There are as many descriptions of this job as there are people trying to fill the position. For example, in a district of twelve elementary schools, the tasks of the music administrator would be quite different from those in a district of 60 or more schools that have grades K-12. Another variable is the title used to describe the music administrator's position. Some of the most common are director of music education, supervisor, coordinator, curriculum specialist, and music consultant.

Required qualifications for every school music administrator are experience as a music teacher, in-depth study in music education including a graduate degree related to music and not just to education; experience as a conductor of both choral and instrumental ensembles; and a willingness to learn. Some less obvious but still necessary qualifications include the ability to adjust to change and the ability to work with people at all levels of the education spectrum (that is, students, teachers, administrators, parents, professional musicians, and others). The music administrator should be tolerant, warm, understanding, responsive, and helpful to his constituents. Although some of the foregoing qualities and qualifications are rather intangible, they are important. Anyone working in a position related to teaching must be able to work with and get along with people.

#### TEACHER, COLLEGE/UNIVERSITY MUSIC

The role of a music teacher in the college or university is highly diversified. Within a department or a school of music there are teachers of performance, theory, composition, history, and education. In some institutions you will find further specialization in areas of church music, music therapy, commercial music, and other allied fields.

The typical music teaching assignment in higher education, for both music majors and non-majors, is one in which the faculty member is responsible for helping each student make independent judgments about all types of music. When working with music majors the task is that of assisting each student in becoming, to some degree, a performer, theorist, composer, historian, and teacher. Faculty members in small departments frequently are responsible for developing more of these roles in their students than the specialist in the large school of music. Fortunately, many schools, whether small or large, now are recognizing the need to avoid fragmenting the areas of music and are selecting their most comprehensive musicians

to teach a basic musicianship class to all music majors.

In searching for suitable faculty for teaching music in higher education, an administrator looks for an individual with competencies as both a musician and a teacher. The usual formal education requirements are the doctoral degree or its equivalent. Some of the most prestigious universities have given adjunct or full professorships to outstanding performers who have gained national recognition but do not have graduate degrees. Even though colleges and universities are wisely becoming more concerned with what their faculty can do, rather than what degrees they hold, the music administrator still seems to believe that advanced degrees are essential employment requirements for music faculty.

Colleges and universities provide an outlet for musicians to perform in all sorts of media from the jazz ensemble to the a cappella choir. They provide opportunities for the composer to compose and the researcher to conduct research. But most of all, they provide an opportunity for artists and scholars to interact with students in a way that allows everyone to grow.

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#### TEACHER, ELEMENTARY/SECONDARY MUSIC

If you love working with children and are musically gifted, you cannot find a more rewarding, enjoyable profession than teaching. A teacher's day is often long, starting quite early in the morning and often ending in the evening, especially if there are concerts or rehearsals to attend. But the satisfaction one can get from helping students learn and understand the beauty and power of music can carry a teacher through the toughest schedule. Most music education programs expose teachers in training to a variety of music skills, not just in the area they may prefer or specialize in. Teaching at the elementary and secondary levels requires that a teacher be flexible and multi-competent in instruments as well as vocal techniques, as teachers are often required to teach vocal and instrumental music at this level. Teachers also need to understand the development of children, and so are introduced to child development courses during college training.

Superintendents in charge of personnel at schools look for the following characteristics in a certified teacher of music: a pleasant, humanistic person who likes children, a well-rounded individual who will fit in with the staff, capabilities in more than one area of music, as well as some background with a different discipline; knowledge in many or all of the new theories and methodologies of music education; and the ability to play many instruments related to the position. (A general music teacher, for example, should have expertise in piano, guitar, the recorder family, and all other simple classroom instruments.) Certification varies from state to state, so check with your own institution or the certification department at the state level.

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#### TEACHER, PUBLIC SCHOOL MUSIC

One may be a general classroom music teacher in an elementary school, a high school orchestra director, or perform a combination of musical duties at a variety of grade levels. But despite the wide spectrum of specialties, all public school music teachers must be prepared educationally in the same manner, must compete in the same relative job market, and enjoy the same advantages and disadvantages of the career.

General music courses are offered at the elementary, junior high, and high school levels, as are vocal and instrumental instruction and ensembles. In general, the larger the school

system, the more teachers they employ, and the more specialized each position becomes. Conversely, the smaller the school system, the fewer music teachers employed, and the more generalized the positions.

**General classroom music teachers** are responsible for guiding the initial formation of a student's concept of music. These educators expose students to various musical styles, instruments, and ensembles, and to concepts such as rhythm, pitch, timbre, and so on. They also help to recruit students for future ensemble membership.

**Vocal music teachers** work with individuals or groups of students, developing skills and techniques related to vocal performance. **Instrumental music teachers** work with students, either individually or in groups, teaching beginning, intermediate, and advanced technique classes, small ensembles, and band or orchestra rehearsal. These vocal and instrumental teachers work at the elementary level, the middle school level, and the high school level.

Frequently, teachers are asked to teach a combination of grade levels and musical areas. Any combination is possible, but some are more prevalent than others, such as grade 5-12 instrumental teacher, grade K-6 vocal and general music teacher, and high school band and chorus director. Because of the increasing frequency of these combinations, a well-rounded music education preparation is necessary.

**Education:** If a student is interested in teaching music, the sooner they start participating in music activities and programs the better. Ideally, a student would begin participation in music programs at the elementary level, high school at the latest. The student who may be considering a career teaching music should be as active in school music programs as possible. Exposure to school music programs at various stages in one's development will provide a great foundation for any student preparing to continue his or her music training in college.

The formal college music education program should provide the future teacher with the basic skills necessary to enter into and complete a successful first year of teaching. A well-rounded curriculum should incorporate all phases of the career, such as general music, vocal music, instrumental music, methods courses, ensemble performance, and so on. As much supervised practical experience should be acquired as is possible during this training experience.

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#### TEACHER, STUDIO/PRIVATE

For those who love children and enjoy dealing with them on a personal level, private teaching offers great rewards. To be an independent music teacher, one needs to specialize in his or her major instrument. For the piano teacher, the suggested degree would be the bachelor of music in piano or piano pedagogy. The piano pedagogy degree offers the educational background, the opportunity to observe an experienced teacher working with classes, and the practical experience of actually teaching groups of children under supervision. This training proves invaluable when one opens his or her own studio.

One of the most difficult aspects of independent teaching is building up enough students to have a secure income. If you are in a locale where you are well known, it is much easier. If you are in a new community, you must make yourself known through music teachers' organizations, music clubs, and performances for civic clubs, arts councils, public schools, professional ads in newspapers, and religious institutions.

In effect, you are a small business in which you establish your own studio policies, set your own fees, set up your own studio, which generally can be in your own home, devise your own schedule based on the number of hours you wish to teach, and determine your own vacation schedule. Sometimes teachers are limited in the number of students they have time to teach, since they can teach students only after school hours.

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#### THERAPIST, MUSIC

A music therapist uses music in the therapy of human disabilities. Music therapists are most likely to be located in settings that normally employ other members of the helping professions such as physicians, clinical psychologists, social workers, and rehabilitation specialists. In these settings music therapists work either as team members or individually to assist their clientele to become healed, rehabilitated, or specially educated. Most music therapists do their work in hospitals, training centers for the developmentally disabled, rehabilitation centers, and (to a lesser extent) public and private elementary and secondary school settings.

The purpose of the music therapy session is to help the client improve through the use of expressive experiences of performing, composing, listening, and moving to music. In order to plan and direct such activities, the music therapist must be a competent musician as well as one who understands the fundamental tenets of clinical procedure.

Music therapists must be educated in a degree-granting college or university that has been officially approved by the National Association of Schools of Music (NASM). As part of that education, the student is required to successfully complete a clinical experience (or internship) in an approved clinical setting. The music therapist conducts or directs prescribed music activities designed to assist patients or students to achieve definite therapeutic goals. Music therapists frequently work directly with physicians and other members of medical teams.

The university curriculum approved by the NASM requires basic course work in music therapy, psychology, sociology, general education, electives, and music. Graduates of NASM-approved baccalaureate programs should be able to demonstrate proficiency in some traditional area of music performance as well as in the use of social or informal instruments. They should have the ability to accompany music groups on the piano. They must be able to sing, arrange music, and direct vocal and instrumental ensembles. In addition to these and other music skills, music therapists must be able to report music behavior in clinical terms. They must be able to translate medical, psychological, or educational prescriptions for any group or individual into musical experiences.

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#### VIDEO MUSIC CAREERS

There is no single route for a young student who has his or her eye on this music business, but it seems that an ideal background would incorporate college-level study in several areas: music business (copyright law, promotion, marketing, production), television production, graphic arts, visual design, and communications. A working knowledge of computer programming also would be an asset in today's technological careers.

Students also would do well to try to avail themselves of positions such as voluntary radio internships. Many radio stations offer this opportunity to interested individuals. There is no

monetary compensation and the hours are often long, but "paying dues" is the name of the game. And the experience will be invaluable. A recommendation from a guidance counselor or civic leader may be of help in gaining an internship position.

Admittedly, to follow a jack-of-all-trades course of study such as the one outlined requires a pioneering open-minded spirit.

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#### VOCALIST, POP/ROCK/JAZZ

Most pop vocalists earn their living in a variety of music areas - concerts, recordings, club work, radio and television commercials, Broadway musicals, and even teaching. Versatility is absolutely essential in this career, especially to the vocalist who may not have the good fortune to gain star status. Performance situations are competitive, often demanding years of experience to gain a solid reputation and a high level of proficiency. A vocalist who sings reasonably well, can sight-read, knows all styles of music, and has a solid knowledge of music theory is going to be in demand.

To reach this level, one must become proficient in ear-training, sight-reading, and theory; get the best vocal instruction available; listen to and learn as much music as possible to develop a large and varied repertoire; gain a working knowledge about contracts, managers, agents, and unions; take any opportunity to sing (even in freebies such as rehearsal groups and civic choruses); and develop a reputation for being reliable - word of undependable actions spreads very quickly in the professional music world.

One of the ways to get into the professional field is to contact a music agent and ask to audition for him or her. The agent is the person who acts as the middleman between the entertainer and the employer (club, concert promoter, and the like). Check with professional musicians in your area for the names of reputable agents. These agents are also in the phone book under Entertainment Bureaus. You can also go directly to recording studios in your area and make it known that you are available for any work that they may have. Most studios have projects that require their supplying the musicians and singers. Because most professional musicians participate in a variety of musical expressions, the career of a vocalist is rarely routine. Though the years of preparation and training require discipline and strong dedication, the successful pop vocalist can look forward to a career of excitement, variety, and artistic recognition.

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*Excerpted from a Music Educators Journal article compiled of submissions by various authors, © MENC.*