



## Arts Leadership Curriculum (ALC) Course Cluster History & Descriptions Through Spring 2010

Catherine Filene Shouse Arts Leadership Program

The Arts Leadership Curriculum offers 7-week, half-semester courses and whole-semester courses on a variety of career-related topics relevant to professional musicians and music educators. ALC courses are open to all current graduate students and undergraduate seniors, juniors and sophomores. Students participating in the Certificate Program have preference in registering for these courses. Freshmen can register for these courses only with the permission of their advisor and the Operations Manager of the Arts Leadership Program. For more information on the ALP, please visit the Arts Leadership Program office in the Institute for Music Leadership @ Miller Center, contact Leslie Scatterday, Assistant Director of the ALP, 274-1112, [lscatterday@esm.rochester.edu](mailto:lscatterday@esm.rochester.edu) or Linda Altpeter, 274-1113, [laltpeter@esm.rochester.edu](mailto:laltpeter@esm.rochester.edu)

Additional information can be found on the ALP web-site at <http://www.esm.rochester.edu/iml/alp/>

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### ALC 210 – Entrepreneurship & Careers

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<u>Course Title</u>	<u>Instructor</u>	<u>Year</u>
<b>KEYSTONE COURSE: ENTREPRENEURSHIP IN MUSIC</b>	R. Ricker	Sp97 Sp98 Sp99 Sp00 Sp01 Sp02 Sp03 Sp04 Sp05 Sp06 Sp07 Sp08 Sp09 Sp10
<b>ADVANCED GUIDE TO DIGITAL PORTFOLIO CREATION</b> (formerly MUSICIANS GUIDE TO ONLINE SELF-PROMOTION)	McPeak 01-03 Vetter (Glossner) N. Lapidus 04-	F01 Sp02 Sp03 Sp04 Sp05 Sp06 Sp07 Sp08 Sp09 Sp10
<b>ARTS MEDIA &amp; PROMOTION: “PERFECTING &amp; PITCHING” YOUR MESSAGE</b>	Bednar/Lindsley (00-04) Brondyke (05) Blum (08)	F00 F01 F02 F04 F05 F06 F07 F08 F09

<u>Course Title</u>	<u>Instructor</u>	<u>Year</u>
<b>CAREER SKILLS FOR THE 21<sup>ST</sup> CENTURY</b> (formerly <i>GET A JOB! GET A LIFE!</i> ) It's never too early to start thinking about your career, but how do you get started on your career path? This career skills course focuses not only on the "nuts and bolts" of getting a job, but helps to give you some of the skills needed for creating your own career. It will include a combination of lectures on specific career paths with guest lecturers and projects designed to prepare students for life after Eastman. Students will craft resumes, cover letters, bios and press releases, use the Internet as a career development tool, and develop fundraising projects and awareness. It will also help to identify today's job market, assist with fundamental job skills such as networking and interviewing, and explore financial management and planning. Additionally, the course will focus on some of the typical and non-typical career paths that Eastman graduates have pursued and will offer individualized advising to graduating students to assist them in meeting their immediate career objectives.	A. Daly K.Liperote (F09)	F00 F01 F02 F03 F04 F05 F06 F07 F08 F09
<b>GIFTS AND GRANT SEEKING IN THE NON-PROFIT ARTS WORLD</b> (formerly GRANTS 101 IN THE ARTS & CULTURE WORLD) This course will offer a basic introduction to the gift and grant-seeking process for non-profit arts organizations, with an emphasis on cultivating support from foundations, corporations and individual donors. Students will learn about funding sources for arts programs; strategies for identifying and approaching donors; how to prepare an executive summary, persuasive letter, and full proposal; developing grant and program budgets; and stewarding donor relationships. The highlights of the course will be a "Meet the Donor" panel presentation by foundation, corporate and individual donors, and the final class session, in which student grant-seekers serve as foundation, corporate and individual decision-makers and philanthropists.	S. Stover/ D. Camenga/ L. Seischab	Sp09
<b>GRANTS 101 IN THE ARTS &amp; CULTURE WORLD</b> (formerly <i>GRANT WRITING FOR THE MUSICIAN</i> ) This course will offer a basic introduction to the grant-seeking process for arts and culture organizations, with an emphasis on cultivating support from private foundations. Students will learn about funding sources for arts programs; resources for foundation research; preparing an executive summary, letter of inquiry, and full proposal; developing grant budgets; and stewarding foundation relationships. The highlight of the course will be a "Meet the Donor" panel presentation by representatives from foundations that support arts and culture programs in Rochester.	R. Schwartz S. Stover	Sp98 Sp00 Sp01 Sp02 Sp03 Sp04 Sp05 Sp06 Sp07
<b>GRANTS PRACTICUM</b> This class puts into action the principles learned and practiced in "Grants 101" through the full completion of an actual proposal from start to finish. Students will have the choice of working on a proposal that will seek funding for a project on behalf of a specific department within Eastman (that meets the approval of the corresponding department head), or an area of the student's interest which falls under the School's identified priorities. The instructor will provide guided instruction and discussion of the initial determination of the need for a grant and the researching of likely sources for a specific grant within the framework of the Eastman School of Music. As part of the process, the class will review draft grant submissions for clarity of structure, logical presentation and readability. When possible, students will participate in meetings with faculty and staff members involved with their individual grant. Packaging the grant request and attachments for submission will also be covered. PREREQUISITE: GRANTS 101. PERMISSION OF INSTRUCTOR REQUIRED.	J. Sutherland	Sp06
<b>GRANTSEEKING AND PROPOSAL WRITING FOR INDIVIDUALS</b> (formerly INDIVIDUAL GRANT SEEKING) In the competitive world of grants and sponsorships, you need the tools to help your proposal rise to the top. This course is structured for those not affiliated with non-profit organizations and will teach you how to research potential funding sources, compile a list of prospective funders, write a funding a case, and prepare a basic project budget.	M. Futter M. Powell	Sp09 Sp10

<u>Course Title</u>	<u>Instructor</u>	<u>Year</u>
<p><b>INDIVIDUAL GRANT SEEKING</b></p> <p>Are you determined but ill equipped to find funding to support your education or a particular project? Structured for individuals not affiliated with non profits, such as students, musicians and researchers, this grant-writing course teaches you how to compile a reliable and current list of prospective funders and to structure compelling proposals, both of which will strengthen your capacity to support your studies and your work.</p>	R. Schwartz	F06 F07
<p><b>INTELLECTUAL PROPERTY &amp; THE LAW: WHAT ARE YOUR DIGITAL RIGHTS?</b></p> <p>If Napster (ultimately) helped composers, did Grokster? What did the Sixth Circuit mean when it said "you need a license to sample"? The goal of this course is to learn about current legal issues affecting the creation and distribution of music. We'll read laws, cases, and blogs and attempt to stay abreast of legal developments relevant to musicians.</p>	P. Durant	Sp05 Sp06 Sp07 Sp08 Sp09
<p><b>INTERMEDIATE RECORDING</b></p> <p>Do you already have a basic knowledge of audio recording but want to take it to the next level? If you have taken the Introduction to Recording: A Beginner's Guide class, or started making your own recordings, and now wish to learn more about what it takes to make a professional quality stereo product, then this is the course for you. Through a series of hands-on projects, you'll learn how to use microphones for a variety of situations and instruments, use computer recording programs such as Bias Peak, understand and apply processes such as signal processing, and study basic digital editing. This course will help you develop skills that can be applied in a home recording or project studio. All the software resources you need to work on your project outside of class will be available in the ESM Media Lab in the Student Living Center.</p> <p>While the Introduction to Recording class is not a requirement, students who enroll in Intermediate Recording should have a sound understanding of the concepts taught in that course, including the basics of how to make a demo recording.</p>	J. Truebger	Sp09 Sp10
<p><b>INTRODUCTION TO DIGITAL PORTFOLIO CREATION</b> (formerly DIGITAL PORTFOLIO CREATION) REDESIGNED - FALL 2007</p> <p>Technology makes it possible for performers, composers, music educators, researchers and others to promote themselves and their work with websites, CDs, DVDs, and other multimedia tools. Familiarity with creative technologies is now also becoming a valuable asset in the music profession in general. In this 7-week introductory course, students will learn the basic technical skills for both online and product-based multimedia content delivery including best practices in the capture, creation and dissemination of multimedia content (images, audio, video and web). This introduction will provide to those new to creative technology the knowledge and confidence to create their own material, and be a refresher course for those who already have some experience. Although a computer lab is provided, a personal laptop computer may be preferable, and applications for both Windows and Mac operating systems will be taught. It will also be helpful if students have access to capture equipment such as minidisc/CD recorders, camcorders and microphones, although there will be some available for loan. (Students who take Introduction to Digital Portfolio Creation should also consider ALC 210/410 Advanced Guide to Digital Portfolio Creation.)</p>	K. McPeak (01-02) P. Ponella (03) H. Smith (04) Headlam/Scotto (05) H. Smith (07)	F01 F02 F03 F04 F05 F06 F07 F08 F09
<p><b>INTRODUCTION TO RECORDING</b> (formerly INTRODUCTION TO RECORDING &amp; SOUND REINFORCEMENT and Introduction to Recording – half semester)</p> <p>Introduction to Recording is a course designed for today's musician. In an ever more complex technological world, working musicians sometime need more than just musical skills to make it in their respective careers. This course is designed to introduce musicians to the world of recording. Students will learn all the basics of microphone technology, console and loudspeaker design and usage. They will also learn the fundamentals of digital editing, mastering and CD production. Most importantly, students will learn how to record a proper demo that could land them their first job in the field of music.</p>	D. Dusman J. Corcoran H. Smith (Sp05) M. Farrington (S08) R. Wattie (F09)	F99 Sp02 Sp03 Sp04 Sp05 Sp06 Sp07 F08 F09

<u>Course Title</u>	<u>Instructor</u>	<u>Year</u>
<p><b>LEADERSHIP ISSUES IN MUSIC</b> (formerly <i>TRENDS IN AMERICAN MUSIC PRESENTATION &amp; TEACHING</i>)</p> <p>See ALC220 Leadership &amp; Administration for a complete course description. Also cross listed in ALC240 Contemporary Orchestral Issues.</p>		
<p><b>MUSIC OUTREACH: PERFORMANCE, MASTER CLASSES &amp; MUSIC APPRECIATION</b></p> <p>See ALC230 Performance for a complete course description.</p>		
<p><b>MUSIC PRESENTATIONS THAT CONNECT: HOW TO ENGAGE YOUR AUDIENCE</b></p> <p>Through identifying key elements in music, using different musical exercises, connecting with people on different intelligence levels and basic public speaking techniques, students will be given tools to help them create presentations that allow the audience to have a personal connection to the music.</p> <p>Also cross listed in ALC230 Performance.</p>	Smith, Herbert	Sp07 Sp08 Sp09
<p><b>NEW SKILLS, NEW CHOICES, NEW CAREERS FOR MUSICIANS</b> (formerly <i>CREATIVITY &amp; TRADITION: EXPANDING CAREER OPPORTUNITIES IN MUSIC</i>)</p> <p>This will be a highly interactive class focusing on creative thinking, innovative use of media and technology, and new resource materials. Individual attention and career direction is paramount. There will be two class projects in which students develop and present plans for "real-life" music series, with accompanying budgets and publicity campaigns.</p>	VanDemark/Blum	Sp97 Sp99 Sp01 Sp04
<p><b>OUTREACH-SHARING THE MAGIC OF MUSIC</b></p> <p>Introduce students to various outreach situations and to provide them with the knowledge and skills that would guide them toward success in real-life situations. This class will help them in their personal outreach efforts, as well as give them ideas on how to create and develop outreach programs in their future academic or performing professional positions.</p>	P. Kodzas	F08 F09
<p><b>PR AND DEVELOPMENT: CAREER ESSENTIALS</b></p> <p>For individual musicians and ensembles alike, public relations and development are essential elements in launching, building and refining a performance career. When musicians are able to use PR and fund raising with skill and creativity, the results can be dynamic. This course will examine concepts and practices of these related areas (such as branding, media relations, networking and donor relations) in an arts environment. Several musicians, at different points in their careers, will be guest speakers for the course.</p> <p>Also cross listed in ALC220 Leadership &amp; Administration.</p>	S. Robertson	Sp04 Sp05 Sp06
<p><b>SECRETS WITHIN THE STAVES: HIDING DATA WITHIN MUSIC FILES</b></p> <p>This course has two components: a music-technical aspect and an entrepreneurial study; students should have some background with programming and web techniques. We will learn about the data-hiding programs and develop a strategy for an effective entrepreneurial web-information campaign to get the idea out to the open-source community. We will develop tools to measure the progress of this campaign by using web-monitoring tools and by monitoring blogs, social sites, etc. Students will chose an aspect of either the technical or entrepreneurial components and present and write a 10-page paper on the topic.</p>	D. Headlam	F08

**Course Title****Instructor****Year****TUNE IN, LOG ON, & DROP OUT: TECHNOLOGY AND MUSIC IN THE NAPSTER WORLD**

The relationship between music and technology is as old as music itself; however, developments in digital technology and network delivery have the potential to impact music and music making as dramatically as the development of Edison's phonograph. From peer-to-peer environments such as Napster and Gnutella to audio codecs such as mp3 and RealAudio, new technologies offer musicians and consumers new and heretofore unimagined ways to create and experience music. This course will explore current and future technology and its impact on music, musicians, and listeners.

K. McPeak (Sp01 to Sp03)	Sp01 Sp02
P. Ponella (Sp04)	Sp03 Sp04
H. Smith	Sp05

**ALC 220 – Leadership & Administration****Course Title****Instructor****Year****KEYSTONE COURSE:  
LEADERSHIP ISSUES IN MUSIC**

*(formerly TRENDS IN AMERICAN MUSIC PRESENTATION & TEACHING)*

This course will provide an understanding of what drives trends in professional performance and teaching in North America, and proposes ways in which young professional musicians can exercise leadership in shaping these trends to insure a healthy and productive musical future.

*Also cross listed in ALC210 Entrepreneurship & Careers and ALC240 Contemporary Orchestral Issues.*

J. Undercofler	F98 F00 F01
J. Rossi – (F06)	Sp04 F04 Sp05 F05 Sp06 F06 Sp07 F07 Sp08 F09

**ARTISTIC DECISION MAKING**

*See ALC240 Contemporary Orchestral Issues for a complete course description.*

**CLASSICAL MUSIC IN AN AGE OF POP**

Why does classical music seem to be in trouble these days? Are the problems largely financial, or are there artistic difficulties, too? What's the cause of the trouble? These are some of the questions this course will address. We'll look at the artistic and financial situation of orchestras, and ponder the shrinkage of classical music on public radio. We'll look at classical music in centuries past; was it always so formal, so much removed from society at large? We'll look at pop music, as both an artistic and commercial phenomenon. What challenges does it pose for classical music? Finally, we'll look for signs of hope, and for things that all of us can do to help find classical music a larger audience.

G. Sandow	Sp06 S07 Sp08 Sp09
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**THE JOYS & OPPORTUNITIES OF STUDIO TEACHING**

Many if not most musicians find that teaching is one of their essential career components. Join the Jack Frank Instructors from Eastman's Community Music School for an in depth view of the enormous opportunities in studio teaching. Are there unique advantages/responsibilities for the teacher in: maintaining an independent studio, teaching at a music store or affiliating with a University or Community Music school? How do these choices influence the learning environment and opportunities for your students? What strategies are effective in motivating your students and deepening both their performance skills and enjoyment of music? Our goal is to help you become a most creative and effective teacher by sharing our experiences, strategies and "joy of teaching".

R. Cahn	F03 F05 F06 F07 F08 F09
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**PREPARING FUTURE MUSIC FACULTY**

Is musical talent all you need to teach music well? For those graduate students who plan to teach in a college or community music school, even on a part-time basis, this course will help you answer that question. During the course, you will learn to develop a teaching portfolio that complements your performance portfolio and explore how to effectively assess your students' prior musical knowledge and experience, organize music content for learning, clearly communicate expectations to your students, and talk about teaching with colleagues and administrators.

S. Conkling	F03 F04 Sp06 F06 F07 F08 F09
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<u>Course Title</u>	<u>Instructor</u>	<u>Year</u>
<b>MUSIC PRESENTATIONS THAT CONNECT: HOW TO ENGAGE YOUR AUDIENCE</b> See ALC210 <i>Entrepreneurship &amp; Careers</i> for a complete course description. Also cross listed in ALC210 <i>Entrepreneurship &amp; Careers</i> .	Smith, Herbert	Sp07 S08 Sp09
<b>OUTREACH-SHARING THE MAGIC OF MUSIC</b> Introduce students to various outreach situations and to provide them with the knowledge and skills that would guide them toward success in real-life situations. This class will help them in their personal outreach efforts, as well as give them ideas on how to create and develop outreach programs in their future academic or performing professional positions.	Kodzas, P.	F08 F09
<b>WOMEN IN MUSIC: PERFORMANCE &amp; SOURCE MATERIALS</b> This class will discuss the development of women's music in a research and performance context. Students will learn about resources, organizations, editions, recording companies, etc, devoted to women's music. As part of the class, guest women composers, conductors, researchers, and performers specializing in women's music will be invited to give lectures and/or master classes. Students will participate by performing a work from one of the guest composers' output and by doing a project related to women's music.	S. Beaudette	F04 F06 F08

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## ALC 240 – Contemporary Orchestral Issues

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<u>Course Title</u>	<u>Instructor</u>	<u>Year</u>
<b>KEYSTONE COURSE: REALITIES OF ORCHESTRAL LIFE</b> Students preparing for careers as orchestral musicians seem fully aware of the steps and preparation necessary to eventually win an audition, but a successful audition is merely the introduction to the <i>Realities of Orchestral Life</i> . This seven-week course will help familiarize interested students with issues and roles of the union, ICSOM, music director, management, board, committees, audition process, attitudes and musician dynamics. The first half of the course will discuss current practices of regional, mid-size and big 5 orchestras, while the second half will explore changing attitudes and ways musicians can be more pro-active in shaping their workplace. Guest speakers who are currently active in the symphonic world will highlight the course.	R. Ricker D. Angus (07)	F02 F03 F04 F05 F06 F07 F08 F09
<b>ARTISTIC DECISION MAKING</b> This course will provide an understanding of the artistic decision making process when programming concerts and concert series, and the challenges of balancing artistic initiatives with fiscal responsibility. Utilizing the orchestra as a model and working through scenarios and case studies, participants will learn about budgeting, contracting guest artists, programming, and other important components of artistic planning. The concepts and skills taught in this course are essential and applicable to any artistic planning, from a single recital, a festival, or an entire season of concerts.  <i>Also cross listed in ALC220 Leadership &amp; Administration.</i>	B. Dorhout R. Decker (05)	F04 F05 F06 F08 F09
<b>HOW TO WIN AN ORCHESTRAL AUDITION</b> <i>See ALC230 Performance for a complete course description.</i>		
<b>LEADERSHIP ISSUES IN MUSIC</b> <i>(formerly TRENDS IN AMERICAN MUSIC PRESENTATION &amp; TEACHING)</i>  <i>See ALC220 Leadership &amp; Administration for a complete course description.</i> <i>Also cross listed in ALC210 Entrepreneurship &amp; Careers.</i>		

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**ALC 250 – The Healthy Musician**

**Course Title**

**DEALING WITH STRESS ONSTAGE: Are you Using Adrenaline or is it Using You?**  
 (formerly *PERFORMANCE ENHANCEMENT SEMINAR*)

*Also cross listed in ALC230 Performance for a complete course description.*

**INTRODUCTION TO MUSIC THERAPY**

This course is an introduction to both the discipline of using music as therapy and the music therapy profession. Participants will examine the historical and philosophical bases of music therapy and the current functions of a music therapist as a health-field professional. Students will have the opportunity to hear from a number of music therapists and other professional musicians with current interest in using music as a healing force in people's lives.

B. Hunter  
 L. Hunter

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**KEYS TO HEALTHY MUSIC**

This course is designed to provide effective strategies for prevention of performance-related injuries as well as performance enhancement. Students will learn relevant anatomy and physiology, as well as the ergonomics of music. The risk factors for injuries specific to musicians will be explored. Exercises and practices that promote healthy posture and performance will be presented in a lab-type format. Complimentary services, such as massage, Feldenkrais, Mensendieck, Alexander and Yoga will be presented with guest lecturers. The goal of the course is to empower students to develop behaviors that will allow them to pursue their studies without interruption due to pain or injury.

Callan-Harris

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The same course is offered in the Spring and Fall semesters. Students who enroll in the course should come prepared to participate in movement exercises.