

Arts Leadership Curriculum (ALC) Course Offerings Spring 2009 –FINAL

CATHERINE FILENE SHOUSE ARTS LEADERSHIP PROGRAM

Eastman School of Music

The Catherine Filene Shouse Arts Leadership Program 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. ALP courses are open to all current graduate students and undergraduate seniors, juniors and sophomores. Students participating in the Undergraduate and Graduate Certificate Programs 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.

All graduate students can take ALP courses for free by registering at the ALC 400 level. Graduate students in certain instances may also wish or be required to register for other than the ALC 400 level and pay regular tuition charges. For additional information on this policy and further details on whether or not a course may be used to fulfill certificate, diploma, or degree requirements, please visit the ALP website at <http://www.esm.rochester.edu/iml/alp/gradpolicy.php>

ALP Certificate Requirements: Please see the web at <http://www.esm.rochester.edu/iml/alp/requirements.php>

Spring 09 Course Timeline:

<p>Full semester = Monday, January 12 – Monday, May 4 No classes Monday, January 19 – Martin Luther King Day. Spring Break – March 7 – March 15</p>	<p>Monday classes January 12 – March 2</p>	<p>Tuesday, Wednesday, Thursday, Friday classes January 13 – February 27</p>
<p>Early Spring= Late Spring =</p>	<p>March 16 - May 4</p>	<p>March 3 – May 1</p>

ALC 210 – Entrepreneurship & Careers

11504 11593	6ALC 6ALC	211K 411K	ADVANCED GUIDE TO DIGITAL PORTFOLIO CREATION				Lapidus, N. EC 103
		Full-semester		1cr	F	10:35-11:25	

Enrollment Limit: 15

Kauffman Entrepreneurial cluster course

Following on from the Introduction to Digital Portfolio Creation, in this 14-week advanced course, students will learn how to build a basic Web site from concept to implementation as self-promotion that uses components from their existing press kit or digital portfolio. Basic html, graphic presentation and layout, audio/visual file formats, and Web site and product creation/maintenance tools will be used to create the final project -- a professional digital portfolio for each member of the class. Students should have basic skills using their computer's operating system (Windows or Mac OS X) and familiarity with Web technologies and Web browsers. Some knowledge of HTML, JavaScript and CSS (Cascading Style Sheets) will be helpful. Although a computer lab is provided, a personal laptop computer may be preferable. Recommended: ALC 211/411 ARTS MEDIA & PROMOTION OR ALC 241/441 DIGITAL PORTFOLIO CREATION. *NOTE: EC 103 is the Media Lab in the Student Living Center.*

Noah Lapidus is Web Technician and Coordinator for the Eastman School of Music. He holds a BA from the University of Rochester in Psychology with a concentration in teaching. Prior to coming to Eastman in October 2001, he worked as a student web programmer and Network support technician at UR. He plays bass guitar for a local band.

11489 11623	6ALC 6ALC	211K 411K	ENTREPRENEURSHIP IN MUSIC	<u>NOTE NEW DAY & TIME</u>			Ricker, R.
			Arts Leadership Basic Certificate Core Course Keystone Course Entrepreneurship & Careers				
		Half-semester	Late Spring (3/5 – 4/30)	1cr	R	18:00 – 20:00	Miller Center 320

Enrollment Limit: 16

Kauffman Entrepreneurial cluster course

An entrepreneur takes an idea and transforms it into an enterprise that creates value. This course will provide tools to help you turn your ideas into reality. What every entrepreneurial musician needs to know about business entities, profit vs. non-profit, contracts and dealing with lawyers, branding, developing a business plan, ethics and professionalism, financial planning, basic accounting, how to read a balance sheet, cash flow management and taxes. Students will work alone or in teams to develop their real-world ideas. **(Cross-listed as JCM261/87429).**

Ramon Ricker is Senior Associate Dean for Professional Studies and Director of the Institute for Music Leadership at ESM. He has been Professor of Saxophone since 1972, and a member of the clarinet section of the Rochester Philharmonic Orchestra since 1973. A widely published and recorded performer, author and arranger, Professor Ricker's career and interests continue to include both the classical and jazz and commercial worlds.

11463 6ALC 211K GIFT AND GRANT SEEKING IN THE NON-PROFIT ARTS WORLD: Stover/Seischab/Camenga
 11646 6ALC 411K A PRIMER FOR FUNDRAISING IN THE 21ST CENTURY

RESTRUCTURED COURSE

Half-semester Late Spring (3/6 – 5/1) 1cr F 13:35-15:25 MC 320
 Enrollment Limit: 15 ***Kauffman Entrepreneurial cluster course***

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.

Suzanne Stover is Executive Director of Development at the Eastman School of Music, where she oversees the school's fundraising program, with a focus on major gifts. From 1997-2003, she served as Director of Foundation Relations, securing over \$6 million dollars in grants for the Eastman School. Ms. Stover began her career at Eastman as a doctoral student in musicology and as the school's first Sound Recording Archivist, administering grant projects to protect and preserve Eastman's rich musical heritage, as captured on recorded disks and tapes.

Lisa Seischab is a Regional Director of Major Gifts for the University of Rochester. A 1990 graduate of the Eastman School, she holds a bachelor's degree in applied bassoon. Formerly a member of the Charlotte Symphony Orchestra, Lisa held administrative positions at Carnegie Hall and the Eastman School of Music before beginning her development career with the Rochester Philharmonic Orchestra. Specializing in major gift fundraising, Ms. Seischab has worked for the Baltimore Symphony Orchestra, University of Maryland and Johns Hopkins Medicine. She has been a Certified Fundraising Executive since 2003.

Daniel Camenga is the Interim Director of Corporate Relations at the University of Rochester. Mr. Camenga became involved with the field of development while pursuing the M.S. degree in Public Horticulture Administration from the Longwood Graduate Program of the University of Delaware. He went on to pursue his career in fundraising and administration at Sonnenberg Gardens & Mansion State Historic Park and at The Housing Council of Monroe County. Furthering his interest in corporate decision making, he earned his M.B.A. degree in 2007 from the executive program offered by the Simon Graduate School of Business.

11472 6ALC 211K GRANTSEEKING AND PROPOSAL WRITING FOR INDIVIDUALS **NEW COURSE** Futter, M.
 11614 6ALC 411K

Half-semester Early Spring (1/13 – 2/24) 1cr T 18:00-20:00 MC 320
 Enrollment Limit: 15 ***Kauffman Entrepreneurial cluster course***

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.

Michael Futter is the Director of Development and Grant Programs at the Arts & Cultural Council for Greater Rochester. In his role, he is responsible for managing that organization's six grant programs as well as its fundraising efforts. Michael Futter has also taught grantwriting courses at the Arts & Cultural Council, managed a nonprofit touring children's theatre, and worked with the Fine Arts Fund, the country's oldest and largest united arts fund.

11491 6ALC 211K INTELLECTUAL PROPERTY & THE LAW: Durant, P.
 11609 6ALC 411K WHAT ARE YOUR DIGITAL RIGHTS?

Half-semester Late Spring (3/3 – 4/28) 1cr T 18:00-20:00 NSL 404
 Enrollment Limit: 15 ***Kauffman Entrepreneurial cluster course***

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.

Peter Durant is a partner of Nixon Peabody LLP. His practice is concentrated primarily on contract negotiations and related advice for domestic and foreign clients, usually in areas involving intellectual property issues such as patents, trade secrets, trademarks and copyrights. He has been a guest lecturer at the Eastman School since 1990. Peter says the following institutions reluctantly admit that he apparently has received a BA from Wabash College, an MBA from the University of Rochester, and a JD from the State University of New York at Buffalo. He sits on the boards of Geva, WXXI, BOA Editions, and Mercury Opera.

ALC 210 – Entrepreneurship & Careers (continued)

89669	6ALC	212K	INTERMEDIATE RECORDING NEW COURSE				Truebger, John
89674	6ALC	412K		2 cr	M	9:35-11:25	ESM 120
		Full Semester					

Enrollment Limit: 10

Kauffman Entrepreneurial cluster course

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.

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.

John Truebger has worked as an audio/multimedia engineer in the Technology and Media Production department at the Eastman School of Music since 1998. He holds a Bachelor of Commercial Music degree with an emphasis in Recording Technology from the University of Memphis. His work as recording, mixing, and post production engineer can be found on labels such as ECS Publishing (Arsis Audio), Summit Records, International Trumpet Guild, Cantaloupe, Inside Sounds, HMG, Albany Records, ArkivMusic, and Eastman in Concert. John also is involved with freelance engineering for the Rochester Philharmonic Orchestra and Chamber Music Rochester. John is one of four engineers that handles a myriad of audio and video requests from faculty and students at the Eastman School of Music.

89627	6ALC	211K	MUSIC PRESENTATIONS THAT CONNECT:				Smith, Herb
89638	6ALC	411K	HOW TO ENGAGE YOUR AUDIENCE	1cr	R	12:35 -13:25	ESM 209
		Full semester					

Enrollment Limit: 15

Kauffman Entrepreneurial cluster course

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.

Herb Smith is 3rd trumpet with the Rochester Philharmonic Orchestra. He has taught as a Master Teaching Artist at the Aesthetic Education Institute doing lectures and presentations of all kinds from Classical to Jazz to Japanese Taiko drumming for students of all ages. He serves as a guest lecturer for the RPO pre-chat lecture series.

ALC 220 – Leadership & Administration

11528	6ALC	221K	LEADERSHIP ISSUES IN MUSIC NOTE NEW DAY & TIME				Rossi, J.
11660	6ALC	421K	(formerly <i>TRENDS IN AMERICAN MUSIC PRESENTATION & TEACHING</i>)				

Arts Leadership Basic Certificate Core Course

Keystone Course Leadership & Administration

Half-semester	Early Spring (1/16 – 2/27)	1cr	F	13:35 – 15:25	MC320
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Enrollment Limit: 15

Kauffman Entrepreneurial cluster course

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.

Jamal Rossi, Senior Executive Associate Dean of the Eastman School of Music.

11510	6ALC	221	CLASSICAL MUSIC IN AN AGE OF POP					Sandow, G.
11658	6ALC	421						
	Half-semester		Early Spring (1/15 – 2/26)	1cr	R	12:35 – 14:25		MC 2

Enrollment Limit: 15

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.

Greg Sandow is a composer and veteran music critic, who lately spends much of his time on projects involving the future of classical music. He's writing a book on the subject, and has also worked with major orchestras, including the Cleveland Orchestra and the Pittsburgh Symphony, developing projects and serving as a consultant. His writing has appeared in all sorts of publications, including *The New York Times* and *The Wall Street Journal*, and, in pop music, in the *Los Angeles Herald-Examiner* (where he was chief pop music critic) and *Entertainment Weekly* (where he was music critic and senior music editor). He's also a member of the Graduate Studies faculty at Juilliard. For more, see his website at www.gregsandow.com, and his widely-read blog on the future of classical music at ArtsJournal.com/Sandow.

89640	6ALC	221	PROBLEM SOLVING IN THE ARTS					Hildebrandt, N.
89652	6ALC	421						
	Half-Semester		Early Spring (1/15 – 2/26)	1cr	R	18:00- 20:00		MC 320

Enrollment Limit: 15

This course will help you work well with others, be they students, parents, faculty, trustees, donors or colleagues. You'll learn how to plot your course by gaining the coping and relationship skills necessary to successfully solve problems and plan for success. Communication is key; and you'll experience – through role playing and developing creative scenarios - how to deal with a wide variety of constituencies.

Nan Hildebrandt has over 15 years of executive level experience in arts management. She currently serves as Executive Director of Geva Theatre Center. Prior to joining the staff at Geva Nan was CEO of the Jacksonville (FL) Symphony Orchestra, President & CEO of the Rochester Philharmonic Orchestra and Artistic Administrator for the Louisville Orchestra (KY). Nan has been a National Endowment for the Arts review panelist; has been Project Director for a highly acclaimed international music festival; has served as host for NPR affiliate classical music radio programs; and has been a frequent speaker on arts/education programming at national conferences. She also served as project director for Louisville Orchestra recordings on the First Edition/Albany Records label. Nan has a BA in Flute Performance from Colorado State University and did her MA and doctoral course work in Music Theory at the University of Connecticut.

ALC 230 – Performance

11532	6ALC	232	HOW TO WIN AN ORCHESTRAL AUDITION					DiLutis, R.
11671	6ALC	432						
	Full Semester			2cr	R	14:35-16:25 pm		ESM 404

Enrollment Limit: 15

Master the techniques needed to win an orchestral audition. This is an audition training program for orchestral instruments involving intensive practice and preparation. Classes include live mock auditions, taped auditions, mental toughness training and resume evaluations.

Robert DiLutis is a graduate of the Juilliard School of Music and is a leading authority on orchestral auditions. As a clinician for Buffet Crampon International he has presented hundreds of clinics and seminars for both teachers and students around the world. His recent presentations have included the New England Conservatory of Music, Boston University, United States Air Force Band and the New York State Music Educators Convention. Mr. DiLutis has been a member of the Rochester Philharmonic Orchestra since 1996.

ALC 240 – Contemporary Orchestral Issues

No courses offered this semester in this cluster.

ALC 250 – The Healthy Musician

11549	6ALC	251	KEYS TO HEALTHY MUSIC				Callan-Harris, S
11685	6ALC	451		1cr	T	13:35- 15:25	OSL 101
		Full-semester					

Enrollment Limit: 25

Please note that this course will be graded on a Credit/No Credit basis. 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. 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.

Susanne Callan-Harris, M.S., P.T. is the chief Physical Therapist for University Health Services and specializes in Performing Arts Medicine.

11555	6ALC	252	INTRODUCTION TO MUSIC THERAPY				Hunter, B.
11692	6ALC	452		2cr	M	18:45- 20:45	ESM 320
		Full Semester					

Enrollment Limit: 18

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. (Attendance is an important factor in determining grade.)

Dr. Bryan Hunter, LCAT, MT-BC is Professor and Coordinator of Music Therapy at Nazareth College in Rochester, New York, a position held since 1982. In January 2007 he was appointed Co-Chair of the newly formed Department of Creative Arts Therapy. A Past-President of the National Association for Music Therapy, he helped lead the organization in a successful effort to unify with the American Association for Music Therapy, forming the American Music Therapy Association in 1998. In addition, Dr. Hunter is an adjunct professor in the Division of Pediatric Hematology/Oncology at the University of Rochester School of Medicine and Dentistry. Dr. Hunter is a founding member and past chair of the New York State Board for Mental Health Practitioners. In 2005 he was awarded the first license as a Creative Arts Therapist by the State of New York.

Internships

11561	6ALC	280	ARTS LEADERSHIP INTERNSHIP				
11576	6ALC	280z		1cr		Scheduling flexible	Scatterday, L.

Required for ALP Certificate Students recruited Spring 04 and after

Enrollment Limit: No limit

Open to Arts Leadership Program (ALP) certificate candidates only, the Catherine Filene Shouse Arts Leadership Program internship places ALP certificate candidates in internships designed to expose them to extra-musical tools and information that can only be learned in practical, "real world" settings. Benefits to the student include the cultivation of self-management skills and an awareness of the current climate for the arts in America. In addition to helping prepare our students to function in the 'real world', the internship program also contributes to the Eastman School's focus on the community by supplying local, national and international arts organizations with high quality interns. Limited to 2 credits maximum towards certificate requirement.