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

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### Spring 15 Course Timeline:

<table>
<thead>
<tr>
<th>Full semester</th>
<th>Monday, January 12 – Monday, May 4</th>
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<tbody>
<tr>
<td></td>
<td>No classes Monday, January 19</td>
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<tr>
<td></td>
<td>Spring Break – March 7 – March 15</td>
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<tr>
<td></td>
<td>Jury Week – April 20 – April 24</td>
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<tr>
<td>Early Spring</td>
<td>Monday classes</td>
</tr>
<tr>
<td></td>
<td>January 12 – March 2</td>
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<tr>
<td>Late Spring</td>
<td>Tuesday, Wednesday, Thursday, Friday classes</td>
</tr>
<tr>
<td></td>
<td>January 13 – February 27</td>
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<td>March 3 – May 1</td>
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### ALC 210 – Entrepreneurship & Careers

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
<th>Instructor</th>
</tr>
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<tbody>
<tr>
<td>11506</td>
<td>ALC 211 ADVANCED GUIDE TO DIGITAL PORTFOLIO CREATION</td>
<td>Reed, M.</td>
</tr>
<tr>
<td>11669</td>
<td>ALC 411</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1cr F</td>
<td>EC 103</td>
</tr>
<tr>
<td></td>
<td>10:35 am-11:25 am</td>
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<tr>
<td></td>
<td>EC 103 is the Media Lab in the Student Living Center.</td>
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</tr>
</tbody>
</table>

Enrollment Limit: 15

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 ESSENTIAL TECHNOLOGY FOR MUSICIANS or ALC 211/411 ARTS MEDIA & PROMOTION. NOTE: EC 103 is the Media Lab in the Student Living Center.

Michael Reed is musician, entrepreneur, web designer and technology specialist who works as the Information Analyst and Assistant Director of the Center for Music Innovation and Engagement at the Eastman School of Music. He holds a bachelors degree in Music Business and is a MBA candidate at the Simon School of Business, University of Rochester.

<table>
<thead>
<tr>
<th>Code</th>
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<th>Instructor</th>
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</thead>
<tbody>
<tr>
<td>11467</td>
<td>ALC 211 CREATING &amp; SUSTAINING A PROFESSIONAL ENSEMBLE</td>
<td>Wozniak, E.</td>
</tr>
<tr>
<td>11627</td>
<td>ALC 411</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1cr W</td>
<td>MC 320</td>
</tr>
<tr>
<td></td>
<td>6:30 – 7:30 pm</td>
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</table>

Enrollment Limit: 15

What does the future of classical music look like? Within the last ten years, ensembles such as eighth blackbird, ICE (International Contemporary Ensemble), Alarm Will Sound, and the Knights have charted new paths for professional music making. Through a case-study approach, you will learn about the most prominent "alternative" ensembles on the classical/contemporary music scene. The class will analyze and compare these ensembles and their professional paths both from an artistic and business standpoint. During the course, students will synthesize the information presented by exploring their own vision for a potential ensemble and possible programming ideas by creating a business/artistic plan and producing a self-designed concert or related event at local venues. Already established ensembles are encouraged to register.

Emily Wozniak is a hornist, educator, and entrepreneur actively realizing a vision to make classical music vital and relevant to contemporary culture. As the Founder and Artistic Director of Sound ExChange, Emily explores alternative ways of presenting and creating music to reinvigorate the concert experience. Emily has secured funding for Sound ExChange initiatives through Eastman's New Venture Challenge, the New York State Business Plan Competition, Kickstarter, and a grant from the Rochester Area Community Foundation. Most recently, she was hired to join the Development Department at the Aspen Music Festival for the 2013 summer season. As a performer, she has participated in summer music festivals at Aspen and Sarasota and with the Youth Orchestra of the Americas.
**ALC 210 – Entrepreneurship & Careers (continued)**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
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</thead>
<tbody>
<tr>
<td>11522</td>
<td>6ALC 212</td>
<td>Doser, J.</td>
</tr>
<tr>
<td>11683</td>
<td>6ALC 412</td>
<td>Reed, M.</td>
</tr>
<tr>
<td>11475</td>
<td>6ALC 211</td>
<td>Powell, M.</td>
</tr>
<tr>
<td>11638</td>
<td>6ALC 411</td>
<td>Truebger, J.</td>
</tr>
</tbody>
</table>

### 6ALC 211 \- \**Digital Marketing\**  
**NEW course!**

**Full-semester**  
1cr  
*F*  
9:35 am-10:25 am  
MC 320  

**Enrollment Limit:** 15  
The internet and mobile devices have changed the way music is presented and consumed, and it has changed the way we interact with our audiences. This class is designed to teach musicians how to use online marketing tools to find and reach customers, communicate with an audience and analyze marketing data in an effort to strengthen their brand. Course topics include online analytics, search engine marketing (SEM), search engine optimization (SEO), social media marketing, and text/display/video advertising. It is highly recommended that you are comfortable with social media and have a website coming into this class.

**Michael Reed** is musician, entrepreneur, web designer and technology specialist who works as the Information Analyst and Assistant Director of the Center for Music Innovation and Engagement at the Eastman School of Music. He holds a bachelor's degree in Music Business and is a MBA candidate at the Simon School of Business, University of Rochester.

### 6ALC 412 \- **Arts Leadership Certificate Core Course**

**Full Semester**

2 cr  
*R*  
7:00 pm – 9:00 pm  
MC 320  

**Enrollment Limit:** 16  
An entrepreneurial person is one who transforms an idea into an enterprise that creates value. This broad definition includes the Arts. The value could result in a business, but it could also be socially beneficial. It is hoped that, by the end of the semester, you should be able to: Recognize the entrepreneurial potential within yourself and others in your environment; Appreciate the role of entrepreneurship within society, at the level of the organization, and in your own personal life; understand the process nature of entrepreneurship, and ways to manage the process; develop an appreciation for opportunity, how to recognize it, and how to evaluate it; have familiarity with 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; and to think entrepreneurially. **(Cross-listed as JCM 261/48278)**.

**Jim Doser** is an educator, administrator, musician and entrepreneur who has served as Music Administrator in the Penfield Central Schools, taught at all levels of public school and at Eastman as Director of the Eastman New Jazz Ensemble and various undergraduate and graduate classes. He is co-owner of Tritone Music, Inc., a company specializing in jazz instruction for adults. Mr. Doser holds degrees in Music Education, Jazz and Contemporary Media, and the Performer’s Certificate from Eastman, and is recipient of the Smithsonian Award in Education for his work on the Smithsonian’s traveling exhibit *The Jazz Age In Paris*.

### 6ALC 211 \- **Grantseeking and Proposal Writing for Individuals**

**Half-semester**  
Late Spring (3/3 – 4/28)  
1cr  
*T*  
10:00 am – 12:00 pm  
OSL 204  

**Enrollment Limit:** 20  
In an unusually competitive landscape of grants, sponsorship, and strategic partnerships, your edge will come from the ability to make your case in a compelling way. This course is structured for those not affiliated with a non-profit organization and will teach you research techniques to find potential funding sources, how to assess prospective funders, author a funding request, and prepare a project budget. The course will also offer basic information for individual artists navigating the larger non-profit grant landscape and its concomitant practices.

**Mark Powell** is the former Managing Director of the Hobby Center for the Performing Arts Uniquely Houston Series and the Founding Music Director of ARCO, the American Radio Chamber Orchestra. A Ford Foundation prize winner, he has authored development materials for organizations as diverse as the Grand Teton Music Festival and the Houston Center for Contemporary Craft and served on the juries of the Metropolitan Opera Quizkids program and the Young Texas Artists Competition. He has lectured on non-profit management for the University of Houston and St. Mary's University and currently serves the Rochester area as the Development Director of the Landmark Society of Western New York.

### 6ALC 212 \- **Intermediate Recording**

**Full Semester**

2 cr  
*M*  
9:35 am-11:25 am  
ESM 120  

**Enrollment Limit:** 15  
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.

**Reed, M.**

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*ARTS LEADERSHIP CURRICULUM  
SPRING 2015*
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.

11494 6ALC 211K SPEAK FOR YOURSELF: PUBLIC SPEAKING FOR MUSICIANS Stetzer, J.
6ALC 411

Half semester Late Spring (3/3 – 4/28) 1cr T 6:00 pm – 8:00 pm MC 320

Enrollment Limit: 15

More and more, musicians are being required to provide a presentation to their audiences. These can be very valuable learning experiences, but giving oral presentations can also be stressful for musicians. Not only are they worried about getting up in front of a group to speak, but also many of them haven’t had much instruction in what constitutes an effective presentation. There are a number of ways that a skills-presentation teacher can help musicians prepare for their presentations. This course focuses on those skills necessary for successful public speaking.

Jay Stetzer has extensive experience in public speaking. He is an award-winning storyteller who has performed extensively in a variety of venues around the world, including orchestras throughout the US. He holds a BM and MA in music theory from the Eastman School and has completed doctoral course work there as well. This year he celebrates his 39th year as a master teacher at the esteemed Harley School in Brighton, NY, where he has established a nationally acclaimed performing arts program for elementary school students. As a presenter, Jay has served as teacher and coach to countless organizations in the area, providing participants with skills and exercises that lead toward successful public speaking. He has worked with professionals at Kodak, Xerox, the New York State Association of Independent Schools, the Western New York Council of Churches, and the University of Rochester Warner School.

11541 6ALC 231 CREATIVE MUSIC MAKING Cahn, W.
11704 6ALC 431

Half Semester Early Spring (1/13 – 2/24) 1cr T 10:00-12:00 ESM East Wing 415

Enrollment Limit: 12

The Creative Music Making course consists of interactive sessions in which each participant - including anyone with no prior experience in improvisation - will perform on his or her major instrument (or voice) in free-form improvisations in ensembles of 2 to 6 players.

Bill Cahn has been a member of the NEXUS percussion group since 1971, and was Principal Percussionist in the Rochester Philharmonic Orchestra from 1968 to 1995. He is an Associate Professor of Percussion at the Eastman School of Music and a visiting artist in residence at the Showa Academy of Music in Kawasaki, Japan. He has conducted his own programs with symphony orchestras, and his compositions for solo percussion, percussion ensemble and percussion with orchestra/band are widely performed. In 2006 he received a Grammy Award as a member of the Paul Winter Consort on the DVD titled, “2004 Solstice Concert”.

11535 6ALC 231 PARALLELS BETWEEN ACTING & MUSICAL PERFORMANCE Greer, S./Kellogg,M./Rutland, R.
11695 6ALC 431

Half Semester Late Spring (3/16 – 5/4) 1cr M 8:00-10:00 pm OSL 101

Enrollment Limit: 16

This course identifies and connects the commonalities between the dramatic arts and musical performance. The manner in which actors perform, prepare, and conceive their roles can meaningfully inform the way musicians set about with these same tasks. How do characters/musicians learn to interact in performance? How do they resolve dramatic or musical conflict? How do performers in both areas develop a sense of flow, timing, space, and trust with one another? How do they engage the audience or define their respective motivations?

During the course, each of the prescribed concepts and teachings will reveal the tools that theatre practitioners use to accomplish these goals with an eye toward effectively translating these methods for musicians.
**ARTS LEADERSHIP CURRICULUM**

**Skip Greer** is Artist-in-Residence and Director of Education at Rochester’s Geva Theatre. During his 17 years in Rochester, he has appeared in and directed many productions at Geva and has been a vibrant presence in our performing arts and educational community. Skip has also appeared at venues such as the Oregon Shakespeare Festival, San Jose Repertory Company, and the American Conservatory Theatre.

**Mark Kellogg** is Associate Professor of Trombone, Euphonium, and Chamber Music at Eastman and Principal Trombonist of the Rochester Philharmonic Orchestra. Throughout his career, he has embraced a wide range of performing, administrative and teaching roles. Mark is excited to initiate this new class with his inspiring colleagues.

**Robert Rutland** has enjoyed a long career as an actor and teacher. Formerly the Education Director/Artistic Associate/Actor-in-Residence at Buffalo’s Studio Arena Theatre, he has performed at the Denver Center Theatre, Virginia Stage, and at many venues across western New York. Robert has taught at SUNY Brockport, North Country Community College and with Rochester’s Aesthetic Education Institute.

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**ALC 240 – Contemporary Orchestral Issues**

No courses offered this semester in this category.

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**ALC 250 – The Healthy Musician**

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<thead>
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<th>CRN</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
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</thead>
<tbody>
<tr>
<td>11553</td>
<td>ALC 251</td>
<td>KEYS TO HEALTHY MUSIC</td>
<td>Callan-Harris, S</td>
</tr>
<tr>
<td>11710</td>
<td>ALC 451</td>
<td></td>
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</tbody>
</table>

**ALC 251**

Full Semester 1cr T 1:35 pm- 3:25 pm OSL 101

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.

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<tbody>
<tr>
<td>11564</td>
<td>ALC 252</td>
<td>INTRODUCTION TO MUSIC THERAPY</td>
<td>Hunter, L.</td>
</tr>
<tr>
<td>11728</td>
<td>ALC 452</td>
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</tbody>
</table>

**ALC 252**

Full Semester 2cr R 5:30 pm – 7:30 pm ESM 305

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.)

**Leslie Hunter** received both her undergraduate and graduate degrees from the University of Kansas. Certified in both Music Therapy and Music Education, Mrs. Hunter has taught at the University of Kansas, Maryville College, Nazareth College and Eastman School of Music (summer session). She has worked as a Music Therapist at Monroe # 1- BOCES since 1984.

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**Internships**

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<th>Instructor</th>
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</thead>
<tbody>
<tr>
<td>11570</td>
<td>ALC 280</td>
<td>ARTS LEADERSHIP INTERNSHIP</td>
<td>Scatterday, L.</td>
</tr>
<tr>
<td>11732</td>
<td>ALC 480</td>
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</tbody>
</table>

Scheduling flexible 1 cr

**Required for ALP Certificate Students**

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. Attendance at monthly Intern meetings required.