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The Juilliard Effect: Ten Years Later

By DANIEL J. WAKIN

FOURTEEN years ago, Chad A. Alexander took his bassoon and headed east from a small California town, assumed a coveted place at the Juilliard School and began training for a job in one of the country's great orchestras.

"Everything seemed possible," he said recently. "Going to Juilliard makes you feel very special and privileged and in awe of the history of the school." He graduated and quickly won a three-year position in the New World Symphony, a training orchestra based in Miami. But his career fizzled with a succession of fruitless auditions, dwindling freelance gigs and mounting debt.

He needed a day job. But a Juilliard degree had not prepared him for much besides playing. "When you go to a conservatory, something as specialized as that, you're basically from a different planet," he said. He cast a wide net, but the only outfit that offered him a job was an insurance company in Long Beach, N.Y., on Long Island. He played a few jobs in the evenings. But he was earning his living as a customer service representative.

Last May, Mr. Alexander finished out of the running in yet another audition, for the Metropolitan Opera Orchestra, and saw his finances on a precipice. So in what he called a heartbreaking moment, he sold his bassoon for \$5,300 to pay credit card bills. "It was time," he said. "It got to the point where you're just tired of being poor." Now he lives in Phoenix and works as an assistant underwriter.

Eric Crambes is another former resident of Planet Juilliard. A charming French violinist and a native of Lyon, Mr. Crambes studied at the Yehudi Menuhin School in Britain as a child and then with the teacher Tibor Vargas, living at his home in Switzerland. Ready for a change at 17, he broke away from Mr. Vargas and came to Juilliard.

Since graduating, he has moved smoothly into a flourishing career. He has forged a role as a fill-in concertmaster with respected European orchestras, and he commissions pieces, directs a music festival and plays as a soloist with dancers from the New York City Ballet. "I don't want to label myself," he said. "I have a very large spectrum of activities, and I like it that way."

Both Mr. Alexander and Mr. Crambes graduated from Juilliard 10 years ago. Their stories suggest just two of the many varied paths that superlatively trained musicians can travel after leaving one of the world's premier conservatories, which next year celebrates its 100th anniversary. To give a more comprehensive picture of those paths, Arts & Leisure took a close look at the Class of 1994, whose members are now solidly in their 30's and mostly embarked on careers and family life.

The results suggest how hard it can be to live as a classical musician in a society that seems increasingly to be pushing classical music to the margins, even as Juilliard and scores of other music schools pour out batches of performers year after year. Orchestras and chamber ensembles are under increasing financial pressure as subscriptions have dropped and government arts financing has dried up, the recording industry has shrunk and the median age of classical audiences is not getting any younger.

Sometimes the struggle is just too much, and many drop out, perhaps disillusioned with a once-sacred endeavor

that has come to seem a cold, unforgiving trade. Others, like Mr. Alexander, are simply sick of the financial grind: the low pay, the lack of benefits, the scramble for work. But many others make it, and what also came clear from the analysis of this class were the high levels of dedication many of the graduates maintain and the satisfactions and excitement of expressing oneself through one of the purest forms of communication: the making of music.

The class of 1994 includes Justine Flynn, a French-horn player who has battled alcoholism and, after bouncing from job to job in and out of music, now plans to become a tax preparer; Mark Inouye, a baseball-loving, happy-go-lucky trumpeter with the Houston Symphony; Gwen Appel, a clarinetist who gave up the grind of public-school teaching for a diamond grader's job at Tiffany's; and Ittai Shapira, an Israeli dynamo with a flourishing solo violin career.

They were among the 44 instrumentalists who graduated in 1994, excluding pianists, who generally follow a distinct career path of their own. Of those, 36 were traced. Eight could not be found; they have left little trace in Google and none at the Juilliard alumni office, all of which suggests that their involvement in music has also dwindled.

At least 12 are out of professional music performance. Eleven have full-time orchestra jobs. Another, a cellist, recently quit the Hong Kong Philharmonic to move back in with his parents in Dayton, Ohio, and audition for American orchestra jobs. Four are freelancers who survive by teaching; five more consider themselves full-time freelancers or chamber musicians; three consider themselves mainly soloists.

All of those now outside music have struggled to come to terms with their new identities. Surrender can be a wrenching adjustment for people who have lived their whole lives in the intimate embrace of an instrument and whose talent brought them glory at a young age.

LIKE many Juilliard graduates, Ms. Appel, the clarinetist, was burdened with debt after graduation: \$28,000 in student loans. Then still using her maiden name, Santiago, she taught music in New York public schools to support herself and pay off her loans. (Juilliard's tuition now runs \$22,850 a year.) But the grind kept her from practicing. "I found it very depressing," she said. "It really had nothing to do with what I was doing before."

She quit her job, went back to practicing for auditions and married. But something had changed. "I didn't have that drive anymore to practice four or five hours a day," she said. Deep down, she knew that the chances of landing a good orchestra job were small. "I wasn't in denial about it. Some people are. I see people struggling, close to 30. I just didn't want to live that way."

Answering a longstanding interest, Ms. Appel took a six-month diamond and gem appraisal course in 2001 and went to work at Tiffany's as a diamond grader and saleswoman. (She is now on maternity leave.) She still plays as an amateur in chamber groups and community orchestras. And as with many of her classmates who quit professional playing but kept up with the instrument, the experience proved liberating. "The less stress I had with it, the better I sounded," she said. "Sometimes it sounds better than when I was practicing four hours a day."

The violin is an easier instrument than the clarinet to ride to stardom, and three of Ms. Appel's violinist classmates have managed to do just that: Mr. Crambes; Nicholas Eanet, who is one of two concertmasters in the Metropolitan Opera Orchestra; and Mr. Shapira. What many of the Juilliard class have learned over the last decade is that when it comes to making a career, talent is rarely the most important quality. It takes discipline, focus and energy - and connections, often formed at Juilliard.

"At Juilliard I met a lot of people that I still work with," Mr. Crambes said. "It's a very important part of our job, to have relations with people." Relationships emerge not so much from class membership as from studying with the same teacher or playing in the same groups. Few of the members of the class of 1994 have kept in close

touch, although a number were aware of what others were doing. Several reconnected recently after the suicide of a contemporary at Juilliard.

Mr. Shapira, represented by the International Management Group's touring department in London, performs around the world, and he gave the premiere of a piece by Shulamit Ran at his Carnegie Hall debut last year. He has issued a dozen CD's, produced concerts, toured with the jazz pianist Dick Hyman and started the Ilona Feher Foundation, which supports young Israeli violinists. "This is my passion," he said.

As a student, Mr. Shapira said, he did not pay much attention to teachers who talked about a changing music world. "I practiced and did what I was told," he added.

But he has learned.

"Just because you play really well," he said, "that's not enough. You need vision, you need persistence, you need passion for what you do, and you need to provide something unique.

"I've formed relationships with conductors and producers. We found out what we like to do with each other in a changing market. Rather than be the missing part of a puzzle, you can create a puzzle around you."

Mr. Shapira, who still lives four blocks from Juilliard, credits the conservatory with giving him a solid musical foundation and a base of operations. For a few weeks every year, he plays with the group Concertante, which consists of Juilliard grads. "The key to enjoying what I do is the focus that I thank Juilliard for," he said, "but also variety, versatility."

FOR many students, Juilliard was a rude awakening. They often arrived as minic celebrities in their musical communities, perhaps the winner of a local competition or the best player in town. And they joined a group of people just as accomplished, just as driven and often just as unprepared for the tough job market they would someday face.

"When you're 12," said Matthew Herren, an accomplished cellist who moved last year to Lawrence, Kan., where his partner got a job, "no one says, 'You're going to have to carry that thing on the B train to Queens to do some cash job for 75 bucks.' "

It was a hard fall for Ms. Flynn, the horn player, an engaging woman with an explosive laugh.

Ms. Flynn said she grew up with a young mother in a single-parent household and felt the burden of providing her with emotional support. "For me, music was my religion," she said. "It was my reason for being. The rest of my life, I wasn't so crazy about."

"When I got accepted and was 18, it was sort of like a dream coming true," she said of Juilliard. "I'm going to go there, and it's going to be beautiful and wonderful."

But she hated Juilliard from the start. "It was cold," she said. "It was professional. That's what it's supposed to be. I was not ready for that." Before, music had provided a sense of belonging to something greater than herself. "I got there," she said, "and the message I received was, 'It's a business, kid.' "

The drugs and drinking came in the first two years there. Ms. Flynn took a year off and came back, more focused on the horn. After graduation, she went back to her original home in Portland, Ore., with hopes of working on a pilot arts program for public schools, knowing deep down that a real go at a career would have meant staying in New York. But she was searching for something else.

She described her questions at the time: "How can I be useful as a musician? What's my purpose? What's my point? I was very conflicted about being a classical musician."

In the years since, Ms. Flynn has worked as a groundskeeper at an arboretum on Long Island, played fourth horn in the New Mexico Symphony, received a master's degree in composition from Wesleyan University, composed, played horn and trumpet in bands, shaved her head, directed a choir in Albuquerque and most recently taught band and chorus at a school outside Phoenix.

Ms. Flynn, who said she became sober two and a half years ago, recently took a tax preparation class. "I got an A," she said, laughing. "It shows I can do something else other than play the French horn." Over Thanksgiving she moved back to Portland, where she said she had been warmly welcomed by old friends and was applying for jobs preparing returns.

"I feel my life is better than it's ever been," she said. "I have hope, hope in the sense I don't have to be real specific what my life has to look like. I have an opportunity to live it."

The sorts of questions Ms. Flynn asked about the relevance of music applied to many of her classmates, who sometimes wondered what point there was in playing the same war horses over and over, to what seemed to be inexorably aging audiences.

Some sought a way to make music more immediately and directly relevant to the world around them, like Rivka Gottlieb, a British harpist who was buffeted by a bitter custody battle and family illness before discovering music therapy as a career. She has just finished post-graduate training in using music in psychological counseling and teaching the disabled from the Guildhall School of Music and Drama in London. "To be able use to music as a tool to help people - it's something I had always dreamed of," Ms. Gottlieb said.

ALANNA HONORÉ describes herself as one of those people who needed stability and a sure way to pay the rent after graduation. She taught viola students through her time at Juilliard, earned a public school teaching credential and now teaches 200 third, fourth and fifth graders in the Ossining, N.Y., school system. It is a job she clearly loves. Ms. Honoré, known as Alanna Wheatley at Juilliard before she married, still practices and plays community recitals.

"The way for me not to get bitter or depressed is to keep playing," she said. "I had to create my own reality and performance venues. You get rejected and can't take it personally. You have to create your own success and play for yourself primarily. Then it doesn't matter if it's not to someone's liking."

Juilliard's uniquely high-pressure atmosphere, its fame and the brilliance of its teachers provoke contradictory feelings about the place from its offspring.

Some alumni complain that it failed to prepare them for orchestra playing or teaching, bread-and-butter work for musicians, or for the practical aspects of running a career; or that it squelched creativity and individuality. Still, many said that their Juilliard years were among the happiest of their lives, a time of intense musical development with beloved teachers and a source of lifelong musical collaborations.

Juilliard's president, Joseph Polisi, said he was not surprised by the number of undergraduates who do not have performance careers. "They came in as 17- or 18-year-olds," he said in an interview. "They're very talented, they're very focused, but at the same time they are becoming young adults and finding themselves in ways that may not have anything to do with music." Yet he acknowledged the prime goal was to create excellent performers.

Over the last decade, the school has developed courses in how to shape careers or teach, but they are often electives. It requires at least one class a term in the humanities, which most students barely tolerate. At the same

time, Juilliard has an obligation to create a "sense of excellence" by having a critical mass of students approaching professional level, Mr. Polisi said.

"We're providing the curriculum, the tools and the experience to have a shot at this incredibly competitive profession," he said. "But there is no guarantee."

When asked how he expected a typical class to turn out, Mr. Polisi said, "I want them to be at peace with themselves and with whatever they are doing with their art."

Mr. Inouye, the trumpeter, seems to have arrived at that point. Mr. Polisi recalled him as the young man who used to joke about turning Juilliard's open spaces into a beach volleyball court. Mr. Inouye has a wry take on the laments of classical musicians. He tells this joke: "How do you get a musician to complain? Give him a job. How do you keep him complaining? Give him a better job."

Some of those interviewed who travel from gig to gig like modern troubadors welcomed the variety but yearned for the stability of an orchestra. Orchestra players said they liked the stability but felt stifled.

Mr. Inouye defies his own joke. "When I get tired of music, it'll be the end," he said, "I love it. All I need is one person to inspire me or push me or find motivation from," he said of orchestra playing.

Mr. Inouye arrived at Juilliard with valuable perspective. He had spent two years as a civil-engineering major at the University of California, Davis. "It exposed me to other people, other things, other backgrounds, other ways of thinking," he said.

He is now playing principal trumpet in the Houston Symphony while on sabbatical from his permanent post as second trumpeter in the San Francisco Symphony. "I always said I wanted to get a job in a National League baseball city," he said. "But the Giants! That's the team I grew up with."

In the end, maybe going to a conservatory is like being a compulsive gambler: It is one big bet, but the drive to study music is so blinding, and doing anything else so inconceivable, that young players are oblivious to the risk. Sometimes it is hard to determine whether they are driven by single-mindedness or they live in self-denial.

Once at Juilliard, they discover the inherent paradox of being a classical musician. You are called on to be expressive, imaginative, creative, somehow in touch with the mystical reaches of art, an individual. But you are also called on to ply a craft with exceeding skill, meshing a complex of minute physical activities in the service of black markings on a page and the composers who wrote them, often submerging yourself in the crowd. And you do it all with the purpose of making a living.

Inevitably, many will be disillusioned; some, enough so to leave the profession. But every one of those graduates has an indelible stamp.

"Even if my instrument was destroyed," said Nora McInerney Fuentes, a violinist who works in public relations for Time-Warner, "the gifts that I was given and what I've done with them - no one can take them away from me."

More on the Graduates

THE ORCHESTRAS THEY PLAY IN INCLUDE:

San Francisco Symphony
New Jersey Symphony
Taipei Symphony Orchestra

Singapore Symphony Orchestra
St. Luke's Chamber Orchestra
Taiwan National Symphony Orchestra
Buffalo Philharmonic
Metropolitan Opera Orchestra
Netherlands Radio Symphony
Simón Bolívar Symphony Orchestra (Venezuela)

OCCUPATIONS OF THOSE NOT PERFORMING INCLUDE:

English teacher in Japan
Fitness trainer
Stay-at-home mother
Art museum bookkeeper
Software engineer
Music therapist
Saleswoman at Tiffany's
Public relations assistant
Insurance underwriter
Public school string teacher
Network engineer for the Federal
Reserve Bank in San Francisco

Blair Tindall and Tom Torok contributed additional reporting for this article.

What It Takes to be a Music Major

Through the years, I have recruited hundreds of students - both music majors and students in other disciplines-to participate in performance ensembles. Some of these students enjoy their ensemble experience so much that they seek me out and announce their decision to become music majors. In these cases, my initial response can best be described as "guarded optimism". I wonder whether this student has what it takes to be a music major.

It's easy to identify a committed music major. This student has expressed a desire to play, teach, or be involved with music at some professional level. This individual has either contacted me directly or has received an endorsement from his or her music teacher. I hold personal recommendations in high regard because they are an indicator that the student is well prepared for challenges and will not wilt when tackling harmony, conducting, piano proficiencies, and other rigors of a collegiate music curriculum.

The other type of student raises some concern. It's distressing to see students who have been studying another discipline suddenly declare themselves music majors and then fail their courses because they did not expect the rigorous academic curriculum or did not have sufficient preparation. It is important for students to realize that becoming a music major entails more than simply playing or singing in an ensemble.

First, students who want to become music majors must acknowledge the importance and comprehensiveness of music theory. Many students become discouraged when they're entrenched in cumulative music theory and harmony courses that span several years. Even some fine performers have trouble with harmonic concepts, but these concepts are essential if students plan to teach or perform on a high level. A fundamental mistake students make is to underestimate basic musicianship skills, as well as knowledge of scales, triads, and intervals. These form the groundwork for the study of and success in every other harmony and form course. If students fail to acquire basic skills in the beginning, they will have trouble in later music theory courses.

Second, students must acknowledge the significance of music history to their professional lives. A common complaint among undergraduates is that music history is a long, drawn-out trivia search. However, all teachers can attest to the value of music history as a tool not only in helping to select literature but also in properly teaching performance practices. A firm grounding in music history is indispensable as one continues to assimilate information through reading and research. A student's knowledge of music history will be called upon daily in the music profession.

Third, students must realize that applied lessons are serious groundwork for future growth. What is most distressing about some students in the applied studio is that they do not see the logic in practicing fundamentals such as scales, intervals, technique, articulation, long tones, and all the other skills that build technical proficiency. To achieve advanced musical proficiency, tunes and knowledge of repertoire are indispensable. Without solid and refined rudimentary skills, the student's full potential will not be realized. The repetition of solid fundamentals is the price one must pay for true technical mastery to be reached. In a sense, one of the most important lessons a student must learn is how to practice. Many students cannot formulate a viable, tangible study and practice plan. Without this, progress is curtailed significantly. At this juncture, a student who thinks majoring in music is just singing with a group or playing an instrument faces his or her first real test. Does this student have what it takes to become a total professional musician?

Fourth, students must develop basic keyboard skills, which are helpful in studying scores, teaching harmony, and providing basic accompaniment. As a matter of fact, a non-keyboard person can never get enough time at the keyboard. At the very minimum, students should acquire fundamental keyboard skills. To do so, all students should take applied piano instruction even if it is not required for one's particular major. Students do not realize

until they are out in the professional world that they will never again have the time or motivation to improve their piano skills. Time for professional music teachers is at a premium.

Faculty members must see a student grapple with music theory, music history, applied studio study, and keyboard skills before acknowledging the student as a serious music major. These four areas can serve as checkpoints along the path to becoming comprehensive musicians (see the sidebar for recommendations for preparation at the high school level). It is important to reiterate that these checkpoints do require skills that develop over time. While the skills of some students may already be adequate, other students may require more time to practice and refine their skills.

For successful completion of a music major program, I give students the following recommendations:

- Clarify your reasons for becoming a music major. What do you want to do with your music study? Do you want to teach or be an international recitalist? Do you want to go to graduate school or professional school?
- Request the assignment of an adviser from the music faculty. This adviser can guide you through course selection and audition preparation. Ask about the proper sequence of courses and their content. If you need remedial work, it is best to discover this early on.
- Keep a portfolio of your progress throughout your undergraduate studies. Theory tests (with high marks), programs of ensemble work and student recitals, notes from master classes, and other professionally related experiences will confirm your determination to succeed.
- Manage your time carefully. You must allow time for core courses, music major courses, studio practice time, ensemble rehearsal, and ensemble performance dates. From an organizational standpoint, this is often the true test of whether you can "make it." This is also the true training ground for becoming a teacher. Time management and organization will always be critical.
- Prepare for your proficiency tests with great care. Juries and recitals with your major instrument are the cornerstone for your musicianship. Work closely and diligently with your applied teacher. Plan appropriately for secondary instrumental requirements. This could mean lessons and performance opportunity in a less-threatening environment. Prepare for your piano proficiencies with the appropriate faculty member. While the approving faculty member may be responsible for testing, he or she may not always be the most suitable person for planning an instructional strategy to satisfy the test. You might consider asking the applied piano teacher for a referral.
- Academic habits that are predictors of success in school-punctuality, reliability, preparedness, industriousness, and effort-are also indispensable for success in the music profession. Declaring a music major is more complicated than singing or playing for pleasure. With careful planning and dedication, however, the curriculum can be one of the most rewarding in the liberal arts.

By Louis A. Menchaca, associate professor of music and director of instrumental music at Concordia University Wisconsin in Mequon.

Preparation at the High School Level

The following is a list of recommended experiences that will help students in high school music programs make the transition to college music degree programs.

- 1. Private Lessons.** Students who want to become music majors should begin private study on their instrument or in voice as soon as possible, as experience in a band or choir alone will not be sufficient preparation for a college entrance audition. They must also be proficient in music reading.
- 2. Aural Skills.** Unless a student is blessed with a natural gift, these skills take the longest to develop. Among other skills, students must be able to identify by ear the degrees of a scale being played or sung, the type of triad being played or sung, the interval being played or sung, and the chord factor in the bass or soprano of a chord being played. Students should also be able to tap back rhythms being played or sung and to notate simple tonal melodies being played or sung.
- 3. Music Fundamentals.** Learning the fundamentals of music notation in freshman college theory can be daunting; knowledge is either assumed or is covered very quickly. The material students must know includes meter signatures, rhythmic values, elementary principles of form, written intervals and triads, treble and bass clefs, major and minor scales and key signatures, and key relationships.
- 4. Vocal Ability.** All college music majors, no matter what their principal performance medium, must be able to sing intelligently and in tune. In fact, singing is required for most college entrance auditions. Students must be able to sing back pitches played within and outside their vocal range, sing back notes in a major and minor triad, and sing the major scale with numbers, letters, and solfeggio, and sight-sing simple folk tunes, among other things.
- 5. Keyboard Skills.** All college music majors, no matter what their principal performance medium, must be able to play and read intermediate keyboard literature with ease and fluency. Students should also be able to sight-read one level of difficulty below their performance level and have a beginning knowledge of I, IV, and V harmonization of simple songs.
- 6. The Right Attitude.** If students are passionate about and dedicated to music - as well as being aware of its rigors - then they belong in a college music program.

Note: This information is condensed and adapted from "So You Want to Be a Music Major," by the Higher Education Division of Curriculum/Instruction of the Pennsylvania Music Educators Association, May 1997 PMEA News. Used by permission.

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4 Ways To Build an Impressive Conservatory Application

It's Not Just About Resumes, These Tips Enhance Your Child's Arts Education Too.

By Jackie Burrell, About.com

While peers high five over their completed applications, music majors and theater arts buffs still have much to do when it comes to applying to college. A little [College Admissions 101 for music and drama majors](#) is helpful in guiding prospective students through the arts program maze, because in addition to the regular admissions application, most college and conservatory programs require a supplemental application, recommendations and the all-important [performance resume](#). Here are four tips to help your child build an impressive one:

- **Ensembles:** While any extra-curricular involvement is good, in the current hyper-competitive world of college admissions, it's worth making the extra effort to audition for county and all-state honor bands, try out for competitive civic theater groups, or enter regional and even national performing arts competitions. It's not just a resume booster. These groups teach your child to work with equally talented peers and a variety of directors, and expose him to a higher level of repertoire. Even if your child does not get in, preparing for (and enduring) the audition is good practice and it's always helpful to get feedback from unbiased experts.
- **Great Teachers:** Even if your child already takes private lessons, consider adding the occasional supplemental lesson with a professional musician, actor or singer. Even pros who may not have the time to devote to regular lessons with your child, may be able to fit in the occasional hour-long session (at a cost likely to range from \$60 to \$120 per hour). Professional artists bring a fresh perspective and an entirely different skill set to your child's arts education – they know what the real performance world is like and they're used to working with professionals, so their expectations tend to be higher. Anyone your child studies with on an occasional basis or in a master class setting can go on his resume under instruction.
- **Master Classes and Camps:** From Michigan's summer-long [Interlochen Arts Camp](#) to [Stanford's week-long jazz workshop](#), music camps offer not just days of fun and frolic, but serious arts education, high powered teachers and wonderful performance opportunities. It's a great way to connect with some of the best musicians and artists in the field, hang out with teens with similar interests and – OK, yes, build your child's performance resume. Also keep an eye on local university listings and high school bulletin boards for master classes and special programs open to the community.
- **Record Keeping:** And finally, keep track. It's infinitely easier for your child to track his performance repertoire, ensemble involvement, solo performances and instructors as he goes, rather than trying to reconstruct a performance history at the eleventh hour. Have him set up a Word or Excel file and add updates after each concert or show or, at the very least, designate a box to corral all his performance programs.

Sample Performance Resume for a Music Major By Jackie Burrell, About.com

Is your child thinking about applying to a music school or conservatory? In addition to the usual college admissions application, conservatories generally require a performance resume from their prospective music or theater arts majors. They want to know about their applicants' educational background, as well as their ensemble and solo experience, awards and major repertoire. Here's a sample performance resume to get you started, but be sure to check out this [College Admissions 101 for Music Majors](#) round-up of helpful tips too.

SAMPLE PERFORMANCE RESUME

Wolfgang Amadeus Mozart, harpsichord, violin, music composition Getreidegasse 9, Salzburg

Music Education:

- Salzburg High School music department under director Heinz Baton, est. graduation June 1774
- Private keyboard and violin instruction with Leopold Mozart, 1760-present
- Master classes with Joseph Haydn, 1770-present

Ensembles:

- Mozart Family Trio, with Nannerl and Leopold Mozart. Compositions by Wolfgang and Leopold Mozart in Salzburg and the royal courts of Europe, 1762-present.
- Accademia Filarmonica, Bologna, Italy. Works by G. Martini, 1769-present
- Salzburg High orchestra, Heinz Baton, music director. Performances of "Shenandoah" and "Shaker Song" by Weplaythis Everyyear, 1770-1774
- Court musician, Salzburg, 1773

Summer Camps and Festivals:

- Salzburg Music Camp, 1771
- Harpischord Fest, 1772

Awards:

- Salzburg Idol runner-up, 1766
- Billboard Classical Top 100, annually 1766-present
- Der Grammy Award 1769, 1770, 1771, 1773

SO YOU WANT TO BE A MUSIC MAJOR...

Preparation of High School Students for Success as Music Majors in College

A Report of the Higher Education Division of the Pennsylvania Music Educators Association

INTRODUCTION

It has been widely acknowledged there often exists a serious discrepancy between the level of preparation of many high school graduates wishing to pursue music as a major in college and the expectations of the college educators who audition these students for admission, or find them enrolled in their freshman music courses. Such a discrepancy can, of course, seriously diminish a student's prospects for success in a college music program. In an effort to explore this problem, and to seek a solution to it, PMEA has, over the past few years, scheduled sessions at its annual conventions aimed at precisely the kinds of skills a prospective music major should bring with him/her to the entrance audition or the first freshman class. This report represents a summary of some of the conclusions reached in these sessions and it is PMEA's hope that the information shared herein will be shared with students, private teachers in the community and to those in a position to have some influence in guiding the young prospective music major.

The following is a list of recommended experiences which will aid a student in making the transition from high school to a college music degree program. The seminar panels were unanimous in their opinion that aural skills, those described in numbers 2 and 4, below are of paramount importance for the developing young musician and cannot be overemphasized in any and all high school music activities.

1. PRIVATE LESSONS

- Advise your students who are interested in music to begin private study on their instrument or in voice AS SOON AS POSSIBLE.
- Experience in a band or choir alone will not be sufficient to prepare them for a college entrance audition. Encourage them to regularly practice music READING on their instrument. It is also advised students sing/solfege the instrumental parts. There is a good chance they will be asked to read something in their audition.

2. AURAL SKILLS

Unless a student is blessed with a natural gift these skills take the longest to develop. Don't allow the precious high school years to pass without encouraging your students to be able to:

- identify by ear the degrees of a scale that are played/sung
- identify by ear the type of triad that is played/sung (majors, minors, augmented, diminished)
- identify by ear the interval played/sung
- identify by ear the I, IV and V triads in a key when played/sung
- identify by ear the chord factor (root, third or fifth) in the bass or soprano of a chord being played/sung
- tap back rhythms played/sung (and try to notate them)
- notate simple (or familiar) tonal melodies that are played/sung

Since many high school music educators already have very full days, it is worth mentioning here that there are many computer programs and programmed texts available (often at quite modest cost) that make it possible for students to practice these skills.

3. MUSIC FUNDAMENTALS

Learning the fundamentals of music notation in freshman college theory can be a daunting task; either knowledge is assumed or is covered very quickly. Advise students to be prepared to know:

- meter signatures/simple and compound
- rhythmic values of all notes and rests
- recognize elemental form
- identify written intervals/triads
- treble and bass clefs
- major and minor scale/structure/key signatures
- key relationships within the circle of fifths

4. VOCAL ABILITY

ALL college music majors, no matter what their principal performance medium, must be able to sing, intelligently and in tune. Most entrance auditions will require prospective students to use their voices and yet many are still surprised and embarrassed when they are asked to do so, since they have had no preparation for this kind of activity in high school.

Advise your students to be able to:

- sing back pitches played within/outside their vocal range
- sing back notes in the major or minor triad
- sing the major scale with numbers, letters/solfege
- sing the three minor scale forms
- sing half or whole steps above or below any given pitch
- sing back tonal melodic fragments of two to seven notes
- sing simple familiar folk tunes (letters, numbers/solfege)
- sight sing simple folk tunes

5. KEYBOARD SKILLS

ALL college music majors, no matter what their principal performance medium, must be able to play and read intermediate keyboard literature. Encourage your students to begin piano lessons NOW. Even six months of private study during high school can make a difference; a year will be a truly significant advantage. They should work for:

- ease and fluency with intermediate level keyboard literature
- an ability to sight read one level of difficulty below performance level
- a beginning knowledge of I, IV, V harmonization of simple songs

6. THE RIGHT ATTITUDE

Music is, first and foremost, a discipline. It can be exciting, enriching, profoundly rewarding and, yes, even fun at times. But students are rarely done a service when they are advised into a college music major because they have no other serious interests except to indicate that they have "fun in band, chorus or musical." Music is not an easy major by any means; as this list begins to suggest, it requires rigorous study and a deep commitment to the art. In some ways it is even more demanding than many other disciplines; it requires its students to be both artists and scholars. It is vital for teachers and counselors to carefully assess not only the background and preparation but also the attitude of the prospective music major, in order to avert what can otherwise be a frustrating and discouraging freshman year experience. If they are passionate about and dedicated to music and aware of its rigors as well, then they belong in a college music program. It is hoped that this information will be useful to you and your colleagues in guiding the young musician toward a successful and rewarding college music career. Should there be questions regarding any point contained on this page please feel free to send them to any one of the committee and every effort will be made to provide a prompt response.

On Being a Music Major

by Christopher Davis

Here are some things that those considering being a music major should know:

1. Music Theory. Between this and music history, a music major has a tough courseload. To give some perspective, a little over half of my theory class failed at some point along the two year journey—theory I started with about 45 people and by 20th century theory (theory V) there were less than 20 of us.
2. Practicing is not an option. Progress has to be made, and that means spending at least a few hours/day locked in a small room with nothing but the instrument and some music.
3. Expect to take a piano class. That's right. Piano. Almost all music majors are required to take a group piano class. If an incoming student has had previous piano experience, they may be required to take private piano lessons.
4. Gen Ed classes are a part of being a music major.
5. 15-22 credit hours/semester is the norm. Sounds fun huh? Essentially this means that the normal music student is a full time student like any other major...but they have 2-6 credit hours of lessons which they are required to practice for. Also, the average music major will participate in at least one "large" ensemble. For the wind players this means Band or Orchestra. These are 1 credit hour courses that might take up 3-4 hours of time during the week.
6. Changing majors? Coming to a music major a year or two late? Expect to add another year to the time spent on undergrad. That's right. Most music programs are highly sequenced and require people to take classes in a very specific order. Combined with a massive amount of credit hours required for the average major, it's a recipe for the five-year plan.

These things are not meant to scare people away. With these in mind, here's some stuff that can help:

1. Be sure that music is for you from day one. Music majors don't have time to question and add years to their degree.
2. Be strong on the rudiments of music from day one.
This includes, but is not limited to: strong reading ability in all clefs (treble, bass, the C clefs—alto and tenor), thorough knowledge of scales/modes and how they are constructed, FAST at interval recognition on the staff or aurally, basic knowledge of the type of chords (major, minor, augmented, diminished, dominant 7th) and how they are constructed.
3. Get in the habit now of practicing 3-4 hours/day...or more.
4. Take a few piano lessons.
5. Practice music reading everyday. This might be sight reading or just figuring out notes on the various clefs.

What is Music Education?

Individuals who choose music education as a major are in for a field full of diverse styles, methods, cultures, and themes in varying types of music. Virtually any type of musical instrument and ways of playing it can be learned in this major, and the experience is often carried on throughout the Major. Individuals will be able to instruct and mentor their students, as well as know many different ways of doing so. Music education majors may work in a public school, a private music school, or may give individuals private lessons.

• What are Some Specializations Within this Broad Major?

If you are interested in learning more about what professionals in this field do and what kinds of activities they engage in, you might want to begin with the following web sites. Also check the departmental web sites of colleges and universities, which offer this major.

Performance	History and Literature	Musicology and EthnoMusicology
Piano and Organ Performance	Music Teacher Education	Therapy
Conducting	Voice and Choral or Opera Performance	Theory and Composition
Business Management and Merchandising		

• What Kinds of Students Major in Music Education?

This major is a favorite of people who, obviously, have a love of music, and wish to give that gift to others through instruction. They have an affinity for performances and composition. Music education majors are often inquisitive, analytical, observant, able to think abstractly, able to draw, and enjoy coordinated activities and sports. Often artistic, this kind of person enjoys various kinds of art like theatre, types of artwork, and creative expression

What Courses Do Music Education Majors Take?

The required and elective courses you would take for majors vary considerably among institutions. Courses are listed here that are illustrative of the breadth of topics you are likely to experience were you to major in this field.

Elements of Music Education	Music Education in World Cultures	Special Topics
English Diction	Music Education History Abroad	Music Teacher Education
German Diction	Indonesian Music Education and Cultures	Aural Skills
Romanticism in Music Education	Counterpoint	Instrumentation
Organ Repertoire		

What Types of Positions do Music Education Majors Take After College?

These professions and professional organizations illustrate the types of positions you might qualify for if you complete this major. Some majors are more directly related to employment than others, however. You should consider the likelihood of employment after graduation carefully, if you do not plan to go on for graduate work in a field. Even with the completion of graduate work in some fields, however, employment is difficult, so you should determine what the prospects are for this or any major. Employment possibilities are often enhanced by the selecting employment-related courses and by the enrollment in second major or in a minor.

Music Education Instruction	Performance	Music Education Royalty and Publishing
Orchestra	Videographer Editor	Vocal Music Education Teacher
Instrumental Music Education	Creative Director	Music Education Therapist
Music Education Video		

Are you interested in detailed information about the forecasted demand for a particular profession? Are you interested in the estimated salaries such positions are likely to pay? This government Web site allows you to search on a particular job, whether listed here or not, to give you this information.

Assessment Plan

Bachelor of Music Degree with a Major in Music Education

A. Learning Outcomes

Students majoring in music education will acquire the knowledge, skills, and attitudes necessary to successfully teach general, choral, and instrumental music in grades P-12 in accredited public/private school systems. All students must meet the requirements for T-4 certification in the state of Georgia which includes passing the Praxis (Sections I and II) examination. Specifically, upon graduation students should be able to:

1. Present (orally and in written form) well-formulated arguments, based on philosophy and/or practice, regarding educational issues and/or trends.
2. Demonstrate mastery of one musical instrument; basic performance and pedagogical proficiency in voice, piano, woodwinds, brass, percussion, and strings; and ability to conduct a musical performance.
3. Analyze music (harmonically, stylistically, historically, and pedagogically) and present written and oral evaluations.
4. Using computer technology, arrange or compose suitable musical materials to supplement instruction in the private/public school setting.
5. Plan and present long- and short-term instruction demonstrating age-appropriate objectives and a variety of materials, methodologies, teaching strategies (including IT), classroom management techniques, and evaluation tools.

B. Assessment Methods

The following internal assessment methods will be used to measure the extent to which the department is accomplishing its learning outcomes. In addition, the program is specifically evaluated by outside accrediting agencies including the National Council for the Accreditation of Teacher Education (NCATE) and the National Association of Schools of Music (NASM).

- A. Initial/Exit Performing and Teaching Examples: Videotaped samples of musical performance and teaching taken at regular intervals from the time of entering the major (junior year) to just before graduation.
- B. Portfolio: Samples of student's work (e.g., curriculum designs; lesson and rehearsal plans; philosophic statement of music education; creative instructional aids including computer programs, individual instructional packets, etc.; analyses and evaluations of instructional materials) taken at regular intervals during the student's involvement in major courses.
- C. Internships: Students apply knowledge and skills during short field experiences and during a 10- and 5-week internship at two different public schools and at two different instructional levels. The university supervisor and the site supervisor will respond to a rubric indicating whether or not learning outcomes have been met.
- D. Praxis: All students will take sections I and II of the *Praxis* examination before or during student teaching. The examination is required for certification and covers the fields of music education (materials, methods, and instructional planning), music theory, and music literature.
- E. Proficiency and Jury Examinations: Performance skills on both major and minor performing media will be assessed by proficiency examinations at the end of the course or course sequence, and by jury at the end of each semester of applied study. Performance skills are further evaluated by a jury-assessed public performance at the end of the junior and senior years.
- F. Student Exit Inventory: The Music Education Inventory (MEI), which solicits student evaluation of the instructional effectiveness of the program, will be administered at the end of the student teaching internship.

PREPARING FOR COLLEGE AUDITIONS

Advice for students, teachers and parents

by Barrick Stees

“How were your auditions this morning?”

“Great! We heard an oboist play the whole first movement of the Strauss Concerto from memory! She was terrific. How about you?”

“Not as good as the last audition day. You should have seen the clarinetist with the weird tattoo!”

Those of us who teach music at the college level may recognize this kind of conversation as that which often takes place during the lunch break on a college audition day. The professors get together to eat and discuss the talent they’ve just heard.

As a teacher at the Cleveland Institute and formerly a faculty member at Michigan State University and the Interlochen Arts Academy and as well as a private teacher of high school bassoonists, I’ve had a good opportunity to observe students when they undergo the process of auditioning for music schools. Along with providing topics for lunchtime conversations like the one above, the range in quality of the auditions I’ve heard has always astounded me.

My observations below are based on many years of experience, pride and frustration in preparing my high school students for auditions and listening to high school students audition for the colleges at which I have taught. I hope that my words will be helpful to those preparing for auditions this coming year.

Along with advice for students, I’ve included some words for teachers and parents, who, even with the best of intentions, sometimes get in the way of their young person’s effort to put the best foot forward in an audition.

Researching Prospective Music Schools

John Whitwell, the Director of Bands at Michigan State University, is fond of saying that students put more time into researching a car purchase than they do researching information about music schools. Researching information on schools begins with doing a little research on yourself.

Ask yourself questions like the following:

- What are my goals in pursuing a degree in music?
- What do I wish to do after graduating?
- Is a conservatory education or university education best for me?
- What other interests might I pursue instead of or in addition to music?

Answering these questions and others like them can help you narrow your focus. There is a wide spectrum of viable programs available for the young musician depending upon the answers to these questions. Many music schools are part of a university that offers a broad education with a focus on music. Conservatories usually specialize in a more narrow focus with little or no non-music academics. Some music schools fit somewhere in the middle. In addition, it should be noted that just because the school has the word “conservatory” attached to it does not insure a high-quality music education for your instrument. By the same token, some university music schools turn out graduates that compete favorably with conservatory-trained musicians in the job market.

It is very important not to stretch yourself too much by applying to and auditioning for too many schools. Four or five has always been a good number for my students. Through careful research and by asking good questions of school representatives it should be easy to narrow the choices.

Some intelligent ways of gathering information about schools are:

- Visit the school's website. Much valuable information regarding curriculum, application procedures, scholarships and financial aid can be found. In addition, you can learn the names of important contact people in advance. Use links to the school's college and/or university if it is part of a larger institution to find out information about other sources of financial and scholarship aid.
- Make a campus visit during the summer or fall of the senior year. Take a lesson with the professor, visit with advisors, go to ensemble rehearsals/concerts, attend a music class.
- Discuss the reputation of the school with your teacher, students in your youth orchestra, people you meet at summer camp. The names of the best ones will keep popping up. Speak to anyone you might know already enrolled at the school.

The 10 Questions

As you gather information, begin to make a list of questions you will ask the studio teacher at every school. For example you could ask questions regarding the:

- Studio size and load
- Number of openings for next fall
- Teacher's/school's job placement record
- Ensemble opportunities
- Teacher's expectations in an ideal lesson
- Teacher's teaching philosophy
- Scholarship opportunities

Application Procedure

This topic would not seem to need elaboration, but different schools have different application procedures so it makes sense to pay attention and spend extra time on this to do it right. Some schools require separate applications for the music school and the university. Make sure you obtain and fill out both.

Fill out the application by typing, not writing in the information. As computer usage is now standard, good handwriting has become less and less common. Many applications can be filled out on-line. If an essay or personal statement is required, have it checked over by your English teacher or guidance counselor. Yes, your future bassoon teacher is interested in how well you express yourself in writing!

Please give at least three weeks notice to people writing letters of recommendation for you. Provide them with a pre-addressed, stamped envelope for each letter, as the recommendation carries much more weight if you do not have access to it. Make sure the recommenders get any forms needed with the letters as well.

Musical Preparation

Start practicing now! When possible I like to begin work on the college audition during the student's junior year by stressing fundamentals during that year. Along with talent, most college music professors look for someone with good fundamentals. In fact, I would dare to say that many would prefer a student with solid fundamentals who is maybe not quite polished as a performer to one who performs well, but needs some major rebuilding in the approach to the instrument. Given the choice, I would much rather work on music with a student than have to fix a bad hand position, for instance. Focusing on fundamentals can be difficult given the demands placed on seniors, so I advise students to get as much work in during the junior year and the summer before the senior year as possible because you won't have as much time as a

senior to fix a bad embouchure or poor breath support.

Have the college audition repertoire chosen by the end of the spring or in early summer prior to the audition year. Try to choose pieces and etudes that are listed on more than one of your colleges' repertoire lists so you won't be overwhelmed by learning too many pieces. Learn the tempos, notes, rhythms and interpretive markings for a few weeks and then put the pieces away. While you work on other things during the summer the pieces often mature on their own and feel more familiar when gotten out again in the fall months.

Here are some further suggestions:

- Practice your scales!
- Purchase authoritative editions of the music you are playing.
- Study recordings of these pieces that are available.
- Have your instrument serviced prior to the auditions.
- Stock up on reeds or other equipment you may need.
- Spend a few practice sessions recording your audition repertoire and critique the recordings.
- Play a mock audition for your teacher, ensemble director, friends or family.

The Audition Day

Arrive early for all of your appointments. There will be cancellations and the schedule may change. Dress appropriately. When in doubt dress as though you are interviewing for a job at a bank or law firm. Most schools structure audition days to function as an open house for their programs. Therefore, this is a good time to look around and take in what is happening during that day if you have time.

Treat the audition like a professional performance, using proper etiquette (Mr. or Ms. Or Professor, no first names, please!), and have a sense of stage presence even if the audition is in a small room. Play each piece from beginning to end without stopping. No grimaces after mistakes!

When finished, be ready to receive a critique of your performance and show flexibility when asked to play something in a different manner. Be appreciative of the time given and the comments offered you.

If you have some one-on-one time with the studio teacher you can ask him or her questions from your list (see above). This may not be possible during the audition. Most teachers can spend a little extra time with an interested student on the day before, during or after the audition.

Follow Up

After your auditions are completed, contact the instructors at schools that interest you, thanking them again for the comments made and time spent on your behalf.

Now you can fill in the answers to the questions on your list with a column for each school's answer to the questions. Maybe some new questions will have come up. Look over your answers and see how each school fares on your list of answers.

Next consider the overall impression made upon you by each school. What does your instinct tell you?

By looking at your list of questions in both a quantitative and qualitative way you should be able to narrow your choices. When acceptance notices and scholarship offers come, sit down with your parents and teacher and discuss it all.

Above all, be honest and swift in your communications with these schools and professors. Be communicative with the professors at schools that are your top choices. Arm them with knowledge about your interest so they can help with admission and scholarships. Even if you are not interested in attending a particular school it is helpful for you to let the institution know. They may be holding a place for you that

could go to someone else. The way in which you wrap up this process is very important. You have made some contacts that may be helpful to you in the future. Always remember that the music world is a very small place. How you act now will be noticed and remembered for a long time to come.

For Teachers

I include a section for teachers here because I have learned that some students come ill-prepared for auditions through no fault of their own. Teachers of high school students who are interested in a career in music have a heavy responsibility. Since these students are interested in entering a job market that is overloaded with supply and very short on demand (especially in the performing area) the teacher must be especially good at assessing talent and discipline.

Below are my suggestions for high school music teachers:

- Maintain awareness of the talent pool in the country by attending conferences and master classes with your students.
- Network with other high school teachers of your instrument and with the most prominent college teachers.
- When choosing repertoire, choose music that shows off the student's strengths. Do not program your student too aggressively. Most college teachers would rather hear a less advanced piece performed with polish and attention to detail than a very difficult one performed in a sloppy fashion. It is my opinion that most high school bassoonists cannot do justice to the first movement of the Mozart Bassoon Concerto or almost all of the Milde Concert Studies. The bassoon repertoire is not so poor that something else can't be chosen. If possible, these pieces should wait until college!
- Urge your students to focus on fundamentals. Long tones, scales, arpeggios, articulation studies all contribute to your student's ability to control the instrument. The junior year is an especially good time for regaining this focus if it has been lost. There are often too many distractions and performing obligations during the senior year.
- Make sure your student has a good basic knowledge of reed making. Even if the style adopted in college might be very different from yours, it will be easier for the student to change styles than to learn from the beginning.
- Encourage participation in summer music festivals and events outside your area.

For Parents

- Being the parent of a talented young musician can bring much joy and pride. Sometimes that pride and joy can blind parents to the realities of competition in the music world, however. Here are my suggestions for parents:
- Do not view the bassoon as a "meal ticket" to college. While this may still be the case at some schools, generally you get what you pay for in a musical education. You are making an investment in your child's future by paying for music school.
- Some musicians graduating from music schools will find gainful employment in the music business, but many will not. For years the job market in music performance has been overloaded with too many applicants for too few jobs. It takes talent, discipline, perseverance and luck to make a living as a performing musician.
- Many parents focus on the idea of a double major for their child in case music doesn't work out. There are pitfalls to be aware of in this scenario. In my experience, most double majors (music and engineering, for instance) are so challenged by both degrees that they end up being mediocre in both. Usually the student drops out of music and pursues the other degree. When exploring a double major at a particular college, make sure there is good cooperation between the advisors and instructors for both majors. Plan on a five or six year undergraduate term.
- When researching a particular school, be sure to look for sources of financial aid in unlikely places. Sometimes another part of the university will award scholarship or financial aid to a music major.

- Expose your child to concerts, master classes and conferences offered outside your area. Don't let him or her be a "big fish in a little pond".
- Schedule informal school visits for lessons with the instructors in the summer or early fall. Seeing the school on a non-audition day may be more revealing.

Conclusion

Preparing for college auditions requires good organizational skills, discipline and perseverance. Students need the support of teachers, parents and friends to be successful. Skills learned in the process can be applied to many of life's other challenges.

I hope that the advice and suggestions offered here will spur others to take up this subject with their students, add their advice and help bring a well-prepared, articulate class of prospective students to the doors of the nation's music schools.

Preparing for Life as a College Percussion Major

by Jim Campbell - Provost's Distinguished Service Professor, Director of Percussion Studies, University of Kentucky

The college-bound percussionist will face some exciting challenges in preparation for a professional career. Percussion crosses all musical boundaries and percussion students have the widest possible vocabulary of instruments and musical genres to master - more than any other instrumentalist. Although some students don't decide to declare a major until after they have started college, this is not a wise move if music is on your list of options. Music is a serious profession and a "fast-track" major because you start required coursework in your first semester of college. Focus on maintaining good grades during your senior year of high school (and even earlier) as you prepare your audition for college. With a little planning and preparation during your high school career, you can help to make a smooth transition into your new life as a university level percussion major.

Take Your Academic Classes Seriously

Get good grades now. Being academically organized and successful will give you more time to practice. Many times, college instructors hear that, "I practice a lot, so my grades aren't that good." This attitude doesn't cut it any more. If you catch a bad case of "senioritis" in high school, you may have to go to a junior college or take preparatory and review courses to bring your grades up to an acceptable level before you can transfer to a prestigious music school. Schools are more selective these days; therefore you must be academically sound. College Admission Offices look at your grades as an indicator of your work ethic and potential for success. Who knows, if your high school transcripts are good and you do well on your college entrance exams, you may even place out of several required classes – leaving you even more time to practice!

Get Experience Outside of Your School Program

Take private lessons from an experienced teacher as regularly as possible. Tell them that you want to be ready for college auditions. A good teacher will move you in the right direction and help find study materials and solo repertoire that will capitalize on your strengths and work on your deficiencies as well. If there is a college in your area in which you are interested, take private lessons with the professor or a graduate student. This will prepare you for life in the "trenches".

Attend a summer music symposium. Increase your knowledge of the percussion profession. There are many camps and workshops that give students the opportunity to interact with nationally recognized professional artists and educators. Also, develop a relationship with the percussion specialist at your local music dealer. They can keep you informed of new products, services, and in-store clinics.

Go to the public library and look for books, journals, and magazines that are related to music and percussion. Search for web sites that offer resources for drums, drumming, and percussion. Develop a passion for information related to your new profession.

Attend as many concerts as possible to help become a well-rounded and informed musician. There is no substitute for the experience of live music, as it will open your mind and ears as it provides you with creative ideas and inspiration. Universities and community concert associations usually sponsor artist series events and recitals. Libraries, museums, and other civic groups also sponsor concert events. Be on the lookout for every opportunity you can have to hear a variety of live music, not just concerts that focus on percussion or drums. Your goal is to become the best musician you can be, one that just happens to play percussion.

Look for performance opportunities outside of school such as church, service clubs and organizations, garage bands, honor bands, community bands and orchestras, and drum corps. This experience will help build your resume of activities.

Join the Percussive Arts Society. PAS is a worldwide network of performers, teachers, students, enthusiasts and music industry professionals. They service their membership through award winning publications, web site at pas.org, and through the sponsorship of state and international chapters. Look for a PAS chapter in your region. Chances are, there is a PAS Chapter “Day of Percussion” in your area.

Research Your College List

Apply to as many schools as you can afford to. Don't limit your application to one school – you might not get accepted. Get all the facts from the colleges you are interested in. Start early to look for music programs that can help you prepare for a professional career. All schools have some specific audition requirements. Call or e-mail them to get their particular requirements before you choose and prepare your music. Check out their website and other media networks they maintain and become familiar with the faculty and program offerings. Ask to be put on their mailing list for notice of concerts and recitals. This is handy to know when planning a campus visit.

Ask about the availability of both academic and music scholarships. Do some research and check around your community for additional scholarship opportunities. Some service organizations and clubs have scholarships available to talented students.

Plan Your Campus Visits

Take a campus tour before you audition. When you have narrowed your college choices, plan to take an audition at each school rather than just your first choice. Schools can be very selective in today's academic climate and the best schools will likely have only a few spots open each year.

Plan your visit when there are concerts going on to see the place in action. Ask to observe rehearsals. Ask if they can suggest a student to give you a walking tour and make note of the social and musical environment. Listen to all the music groups you can and sit-in on an academic class, if possible. As music major, you will learn from other students and the entire faculty - not just the percussion teacher.

Many out-of-state schools may accept audition videos, have regional auditions, or have you audition for an alumnus in your area. Most schools prefer for you to audition “live” on their campus, especially if you are auditioning for a scholarship.

Preparing for the Audition

Select music that is both technically appropriate and musically expressive. You want to demonstrate both technique and musicality. Many students think they will be impressive if they play the hardest stuff - wrong! Choose music you can master. The most challenging aspect of performance is doing something well at any level. You make a better impression when you have command over your instrument and the music, more so than when you just try to hack through the infamous “Black Page”.

Ask what instruments are available to you before you travel to the audition site. Although most larger instruments are provided, you may have to bring smaller items such as cymbals, foot pedals, and other accessories.

Most college percussion programs suggest that you prepare audition material and be prepared to sight-read in the following core areas:

- Mallet Keyboard (both 4-mallet and 2-mallet repertoire). Know your major and minor scales and chord arpeggios.
- Snare Drum (both concert and rudimental).
- Timpani. Tuning and touch are the important areas in selecting a solo or etude.
- Multiple Percussion and/or Drum Set.

Some auditionees will also have something extra prepared that sets them apart from others, such as hand percussion, orchestral excerpts, or World percussion. Also remember three important things: sight-reading, sight-reading, and sight-reading! You will probably be asked to sight read in your audition. Develop a strategy for reading new music and practice it everyday. Play for yourself and others before you go to an audition. Audio record a mock-audition and evaluate yourself. Play for your parents, church group, classmates, relatives, friends, etc.

Bring the original scores of all the music you play for your audition. It will be helpful for the audition panel to have duplicated copies of your music, provided you show them the original. The copies can be discarded after the audition. Duplicating copyrighted music is unethical and illegal, but is allowed for a one-time use, provided you own the original.

Prepare a resume for your audition. List your school work, activities, honors and awards, and be sure to note any musical activities or accomplishments you have had outside of school. List your music teachers and include at least three references. Although you should dress like you're on a job interview, you will want to wear something comfortable for your audition.

Arrive at the audition early to fill out any paper work, warm-up, and set-up any instruments that you have brought with you. There may be a time limit for your audition. Because many music schools have busy audition dates, you may only get to play excerpts from your prepared music. Don't be upset if this happens, prepare for this situation in front of others so you won't get flustered or distracted.

Develop a list of questions to ask your audition panel or during another campus visit. Talk with your parents, music teachers, siblings, and friends who have been to college to develop a set of questions and issues that are important to making your decision to attend college that is right for you. Remember, you are interviewing them as well! Specific issues relating to percussion may include questions such as:

- Will I study with the percussion professor or a graduate assistant?
- What instruments will I study?
- How long are the practice rooms open?
- How do I get selected for percussion ensemble, marching band, jazz band, and when do I audition for these groups?
- What instruments, mallets, and music do I need my first year and beyond?

Bring along a parent, guardian, or teacher to your audition. They should meet the college instructors and be familiar with the environment where you will be spending countless hours. Their impressions of the college may provide you with valuable perspective.

After You Have Been Accepted

Start to gather your own instruments, mallets, music, recordings and other required materials for the fall semester. Music can be an expensive endeavor. Plan your finances to include regular purchases for percussion equipment and accessories. Remember to ask if your new college has any summer music programs or can recommend any summer symposiums for you to attend. If you haven't yet joined the Percussive Arts Society, do it now.

From attending classes to practicing to living independently, life as a college musician is both stimulating and intense. Rich Holly's book "Majoring in Music: All the Stuff You Need to Know," published by Meredith Music Publications, is an excellent no-nonsense guide to help you and your parents meet the challenges and embrace the opportunities of your college years.

The best schools can afford to be selective, so be prepared both academically & musically. With some planning and patience, you can make an informed decision about which college to attend and get yourself organized and prepared for an exciting life as a college percussionist. If you have a passion for what you are doing, working hard will be fun and help lead to a rewarding career.

Why Teach, Why Music, Why Me?

Why Teach?

Today more young people than ever want a career in which they can merge artistic talent, academic preparation, and idealism in satisfying and meaningful ways. Teaching can provide that career.

Teaching offers many kinds of satisfaction. A teacher can

- work with learners of all ages and cultures
- continue—for a lifetime—the study and practice of his or her chosen discipline
- experience the thrill of sharing thoughts and feelings with others and seeing others learn
- take advantage of great opportunities for individual creative involvement
- enjoy time for recreational travel and professional development

The teaching profession demands the best of all who enter its ranks. America needs dedicated, well-qualified teachers to lead the nation's young people into the twenty-first century.

Why Teach?

Because teaching not only demands the best: it offers the reward of years of satisfying service.

Why Music?

Music touches every human being from infancy to adulthood. The power of musical sound can be the vehicle for expression of a wide variety of human emotions. And not only does music move us emotionally, it activates our intellect.

It is difficult to ignore the sound of music. Music composed and performed by those who understand its aesthetic power can elevate our spirits, urging us to respond through listening, moving, and singing.

Why Music?

If you have decided to teach and have the talent, the skills, and the ability to make music, teaching music could be your path to self-fulfillment.

Why Me?

If teaching is a richly rewarding profession, if music is a powerful medium of expression, and if you have musical talent and ability, then teaching music is a logical career choice for you. You may want to decide on music teaching as your career if

- you have been attracted to and involved in making music
- you seek opportunities to become actively involved with music individually and in groups
- you have been encouraged by family, friends, and teachers to pursue the serious study of music
- you enjoy sharing your musical ability with others in formal and informal settings
- you genuinely like being with people

The music teaching profession has a long and noble history. To associate yourself with that history—with an unbroken chain of some of the world's greatest musical intellects, music-makers, and music teachers—is personally and professionally exciting.

In choosing this profession you add one more link to the chain, binding yourself to others who have dedicated themselves to bringing joy and beauty to the lives of those they encounter. But, more than this, you will add an extra dimension of humanness to yourself and others by sharing the power of sound through the teaching of music.

Why Me?

Because you are on the threshold of making one of the most exciting decisions of your life: to teach, and to teach music! Choose music teaching as a career and you will have chosen an exciting and satisfying profession as well as a challenging and rewarding journey through life.

Questions

What If I Choose Music Teaching?

If you choose music teaching as a career, discuss your decision with your music teacher and guidance counselor. Ask them to help you find out

- what college or university with an accredited music education degree program interests you the most. (Try to visit at least two schools.)
- what music scholarships are available to you in the music department of these schools.
- what options are available within the music education degree program. You may prepare for working with children from kindergarten through middle or junior high school as a teacher of general music. If you do so, you may work in a single music room or you may travel from school to school. You may prepare to teach music electives in high school such as theory, history, and music appreciation. You may prepare to be a band director, or an orchestra director.

As you gain experience and add to your academic foundation, you may decide to be a music supervisor in a large or small school system, a state supervisor of music, or a college professor. Often, state certification allows you to teach all music subjects through grade 12. Alternatively, depending on state regulations, you may be asked to choose certification within a specialty. Institutions may prepare students to receive any of three different types of certification: comprehensive, which allows graduates to teach all K-12 music courses (both vocal and instrumental); instrumental, for teachers of grade 5- or 6-12 band or orchestra; or vocal, for teachers of K-12 general music and chorus. Obviously, if you have a teaching certificate with your music degree, your opportunities are greatly increased.

What Happens After I Graduate?

Each college and university has a placement office to help you find a teaching position. As you go out into the field, you may also call on your music education department as well as the department chairperson, your applied music teacher, your ensemble director, and music alumni from your school. Added to these resources are the more than eighty thousand members of your professional organization, MENC: The National Association for Music Education, an association that will give you a helping hand throughout your teaching career. What kind of life awaits you as a teacher of music? Just ask someone who knows best—your music teacher!

Where Can I Find Out More?

If you would like to learn more about choosing a career in music, visit [MENC Careers](#) for information on a variety of music professions.

MUSIC PERFORMANCE

*WHAT CAN I DO WITH MY MAJOR IN MUSIC PERFORMANCE?

*WHAT CAN I DO TO MAKE MYSELF MORE MARKETABLE?

*WHERE CAN I FIND CAREER INFORMATION?

• CAREER PLANNING •

WHAT CAN I DO WITH A MAJOR IN MUSIC PERFORMANCE?

1. Teach musical knowledge privately or in a college or university setting.
2. Perform in bands and orchestra, band, chamber and other ensembles.
3. Compose new music and bring about public presentations of contemporary music.
4. Work in retail or repair in music stores.
5. Work for greater appreciation of arts in a community.

EXAMPLES OF FIELDS OF EMPLOYMENT FOR MUSIC PERFORMANCE MAJORS:

1. Colleges or Universities
2. Symphony Orchestras
3. Community Centers
4. Youth Organizations
5. Publishing Companies
6. Recording Studios
7. Retail

* Performer * Music Librarian

* Recording Engineer * Music Store Manager

* Songwriter * Conductor

* Music Lecturer * Composer

* Artistic Developer * Assistant Wedding Coordinator

* Piano Tuner * Musical Assistant and Researcher

* Music Professor * Musical Instrument Technician

SAMPLE JOB DESCRIPTIONS:

1. Composer: writes original music; often writes commissioned works.
2. Community Arts Worker: promotes arts in community. Works with young people. Develops programs, concerts, and lectures to interest the community in arts.
3. Performer (Musician): entertains an audience by playing one or more musical instruments in a public performance or for recordings. Rehearses with groups to achieve quality performance. May specialize in popular or classical music.
4. Music Therapist: uses knowledge of music combined with Psychology and Special Education techniques to treat, educate, or rehabilitate people with emotional, physical, or mental problems.
5. Music Publishing: edits and publishes manuscripts and books for performance or for music teaching and technique; often involves production of CD's and cassettes.

ENHANCING EMPLOYABILITY:

1. Get involved in the career development process early, *freshman year*.
2. Select minors/elective courses that will demonstrate interest/applicability to your career objective.
3. Get career related experience: internships, summer and/or part-time employment, volunteer. Join a career related association or organization.
4. Develop the following job search and self-marketing skills: resume and cover letter writing, portfolio development, researching employers, interviewing, networking, and employment searching.
5. Skills to develop: teamwork in ensembles, leadership, independence, flexibility, self-discipline, communication, effective practice, repertoire, voice or particular instrument technical skills.

SAMPLE INTERNSHIP EXPERIENCES:

* Composer's Forum

- Committed to creation, development, and public presentation of a wide range of contemporary music; strong commitment to composers.

- Work involves maintaining membership database, organizing information for newsletters, concert production, and other duties.

* New York Philharmonic

- Internationally acclaimed symphony orchestra centered in New York City.

- Areas of work include press and public relations for outdoor concert series, development, volunteer council, education activities, and audience services.

* International Art of Jazz

- Includes jazz and educational programs, various activities in relation to jazz study, series of concerts and programs.

- Interns may work as a program assistant and in tasks related to organizational support.

STRATEGIES FOR CONTACTING EMPLOYERS:

* write an employer targeted resume and * prepare for the interview

* cover letter * design a portfolio

* learn job search strategies * develop networking cards

* network

WHAT IF I WANT TO GO TO GRADUATE SCHOOL?

* GRE, GMAT, MCAT, LSAT and MAT forms and bulletins
(GRE computerized tests and graduate study books)

* graduate books-schools and programs

* financial aid information about graduate school

* Peterson's Graduate Programs (G7F,G,H,I,J,K)

RESOURCES FOR FINDING EMPLOYERS:

* The Career Guide Employment Opportunities Directory (R8GG)

* Job Hunter's Sourcebook (R26D)

* Musical America-Int'l Directory of Performing Arts
(Crane Ref. ML12.M88)

* Dun's Regional Directories (R8I, R8J, R8K)

* Opportunities in Performing Arts Careers (C5D)

* Peterson's Summer Opportunities (S2B)

* Summer Jobs for Students (S2A)

* Jobs Almanac (R26I)

* Job Bulletin for Musicians (V34A)

* Career Planning Internet Homepage

* Additional material found by using Career Planning Library Bibliography and Crane Library

OTHER SOURCES OF INFORMATION:

* American String Teachers Association * * American Choral Directors Assn.

4020 McEwen, No. 105 PO Box 6510

Dallas, TX 75244 Lawton, OK 73506

(703) 476-1316 (405) 355-8161

* International Association of Jazz Educators * Natl. Association of Composers, USA

Box 724 Box 49652 Barrington Station

Manhattan, KS 66502 Los Angeles, CA 90049

(913) 776-8744 (310) 541-8213

What Can You Do With a Music Degree?

It is not unusual for parents to encourage their children to take up a musical instrument—to become a member of the church choir, the school band, or a youth orchestra. The benefits are many—individual growth and discipline, learning to work with others, general familiarity with musical arts and cultures. Often, when a youngster starts showing talent, the family responds by investing a significant amount of time, energy, and money in lessons, transportation, music, and instruments. There can be strong family pride in the results.

Then, somewhere along the line, the young musician begins to realize that music performance has become the primary focus of his or her life. The subject of going to a music school comes up, and one of two things happens: Either the family is immediately supportive, or there is a period of adjustment while the parents figure out what such a choice might mean for their children's future (and for their own). After all, what is going to happen if their young musician graduates, and can't make a living as a performer?

Parents (and students too) worry about these things. So, in this essay, we are going to dig into the issue of the practicality of a Bachelor of Music degree. There are two perspectives to consider. The first is an explanation of the nature of the degree, and how it compares with other types of undergraduate degrees in the job market. The second is a deeper look at the issue, highlighting the elements which give students pursuing a music degree a head start along life's journey.

Part 1: Jobs, and The Degree

Peabody students receive a bachelor's degree. Each year, thousands of young people graduate from colleges with bachelor's degrees. The assumption is that those holding such a degree are now educated enough to qualify for a better job, or to enter further academic training at the master's level. This is true, even if they majored in art history, philosophy, or (heaven help us) 18th century British Literature. The same parents who might be concerned about their kids getting a job with a music degree seem less worried about the number of available jobs for art historians. And, as we all know, the newspapers hardly ever list a job opening for a philosopher. (One assumes 18th cent. Brit. lit. majors will seek jobs as college professors, which—of course—requires another four or five years of schooling for a doctorate.)

Still, these are worthy areas of study—if not for the daily practicality of the body of knowledge one gains, but for the maturity, dedication and focus required in the process of doing so.

A Bachelor of Music degree is no different. Those who have earned the degree are able to apply for any job (music or otherwise) requiring a bachelor's degree. They are also qualified to apply for entrance to a master's program (in music or in another field). The difference is this: Those holding music degrees have the best background to work in the field—be it performance, teaching, or anything related to the industry. And this particular Bachelor's degree carries with it the double value of the Peabody Conservatory, and The Johns Hopkins University. In other words, for a young musician looking to the future, a bachelor of music degree does not close doors.

It opens them.

Part 2: The Quest for Perfection, The Joy of Expression

Engineers and accountants do not have to worry about developing exceptionally fine muscle control in order to succeed.

Musicians do.

It takes years.

Parents of budding young musicians recognize the hazards of appearing in public before these skills are adequately honed (even if "the public" is only a few relatives). Squeaky clarinets, screechy violins, and pianos that somehow produce sounds from between the keys are the result. Combined with learning to read music, there are a lot of things to think about, and everyone is watching you. No wonder one of the first lessons learned by young musicians preparing to walk out on stage is: Don't screw up!

The quest for perfection is a natural outgrowth of simply trying to get the music as mistake free as possible. The standards of "perfection" have increased dramatically since audio engineers first learned to cut and splice magnetic recording tape. For the record, I asked a friend in the industry how many edits there are in a typical classical recording. He said: "Oh, about a hundred."

So much for perfection.

The quest for perfection is much easier to define than the elements of expression so dear to music performers and listeners alike. The problem is time and maturity. Time, because it takes so long to develop the fine control necessary to be profoundly expressive with music; maturity because while young musicians can always follow their teachers' instructions, there comes a point when they need to get their inspiration from within—tempered by what they have been taught.

This should not be a surprise for most adults. We all mature by first doing what our parents tell us. Then one day we discover that there are elements of finesse and style associated with every choice we make. And sometimes *how* we do something is equally as important as *what* we do. Same with music.

The ability to fully explore the expressive elements that make the music all it can be is something best gained from intensive work with a master teacher—and in an atmosphere where progress is recognized, appreciated, and rewarded. While this may seem like some kind of magical thing, only perceivable by those with trained ears and minds, it is not so. If you have an opportunity to attend a masterclass (public lesson) sometime, you will immediately understand what can result when the teacher says something like: "I think I know what you are trying to do. Pause a little longer at the end of the phrase, and hold this "G" a little longer to stress the tension in the music." Small changes like that can result in a profound difference in the listener's experience.

Musical development takes place over a predictable span of time, beginning with the years it takes to develop the muscles (and the "ears") required to get the notes right; continuing as ability increases to perform musically; and (for most) culminating with the development of enough technical facility to attempt the most difficult and rewarding compositions. Music is a wonderful "enrichment" for those who take it to that point. And there are a lot of educational options available at that level—when the goal is simply "perfection."

For the relatively small percentage with the drive and dedication to "get beyond the notes," the number of educational options shrinks dramatically. For these exceptional performers, the technical "perfection" once regarded as THE musical goal now becomes simply a tool with which to express not only the musical ideas of the composer, but also the contribution of the performer. This puts us squarely in "Conservatory Country," where students of this type, and at this

level, gather to become part of a dedicated community. Students travel half way around the world to study in such an advanced environment.

With this as background, it is time to return to the initial question: In the larger sense, is a conservatory-based education a wise choice for...well...for life?

As we said earlier, the value of a college education is more than simply the sum of the information learned. This is especially true for conservatory students. Those with the drive, sensitivity, and dedication to succeed in a world-class music conservatory develop associated skills and attributes along the way which serve them well in the work world.

- Musicians tend to be creative people, in tune with their minds, bodies, and emotions.
- Producing performances based on planned growth (time to learn the music) makes musicians good project managers, able to plan ahead toward individual or group goals.
- Private study (and the practice required to master the material each week) makes those with musical training comfortable with taking responsibility for accomplishing tasks.
- Musicians come to understand that it is only through working effectively with others (accompanists, conductors, and/or other performers) that a performance will be successful.
- Anyone able to participate in life while at the same time doing the daily work required to excel in music is bound to be a good "time manager."
- Much of musical training has to do with identifying and mastering patterns in everything from compositional structure to technical passages. Musicians have been known to apply that ability in other working environments—everything from code breaking to computer programming. I was discussing this with a computer guru at a major U.S. government agency. He recalled a study done in the early days of mainframe programming—trying to identify personality and skill characteristics associated with successful programmers. The study identified those with musical aptitude as the closest match.

Translated into the language of business, an employer might describe someone with the above attributes as being:

- Creative, and comfortable with themselves
- Having good planning and project management skills
- Having the ability to take the lead on a project, and to take responsibility for the outcome.
- Able to manage time wisely; able to handle several projects at once.
- Able to identify patterns in behaviors and processes which may or may not work to the benefit of the company.
- Able to work closely with others to meet group goals.

By this time the truth should be obvious: Most music school graduates do just fine in the world, thank you. When music schools track their recent graduates, the following paths are typical.

1. Many actually do make a living in music—sometimes entirely as performers. More often, we see a combination of performance and other musical endeavors. Some do quite well with their own private teaching studios, and/or teaching in more formal settings.
2. Some continue their musical studies in advanced degree programs. Others seek jobs in music-related businesses, and industries.
3. Some use their Bachelor's degree to get the same kind of job any other college graduate would seek.
4. Some use their Bachelor's degree to gain admission into a non-musical graduate program. That's right. There are doctors, lawyers, and psychologists out there who did their undergraduate work in music.

In Summary

In years past, it was typical for college graduates to take a job in a good company, and stay there for their entire working careers. However, the rapid development of technology and the resulting changes in the skill sets needed for success has made that scenario less and less likely. In a world where an ever increasing percentage of the population experiences several career changes in a lifetime, no college education can supply enough specific knowledge to cover

all the possibilities. Thus, an earned bachelor's degree—music or otherwise—is only a first step in the world. Those with a high-level, "musically flavored" college degree, not only have what it takes to make a good first step, they also have the creativity and drive to ensure that each succeeding step brings them closer to the happiness and fulfillment we all seek in life.

The "highest truth" here is actually very simple. Music conservatories have been around for hundreds of years. They would not still be thriving if any significant portion of their graduates later concluded that they were not prepared to face life—that somehow, they would have been happier had they majored in art history, philosophy, or (heaven help us) 18th century British literature.

Working Your Degree



November 3, 2000: 10:27 a.m. ET

Music majors should keep all of their career options open

Shelly K. Schwartz

NEW YORK (CNNfn) - John-Albert Moseley is a big believer in broad-based education.

The assistant director of undergraduate studies at Yale University's music school said too many budding young performers, with dreams of playing for national orchestras, limit themselves to a bachelor's degree of music (BM), handed out by some of the top conservatory schools in the nation. Job opportunities are far greater, he insists, for those who earn a full liberal arts, or bachelor's of arts, degree.

Moseley should know.

The 33-year-old graduated with a BM from the New England Conservatory of Music in Boston as a vocals major in 1990. Like many in his graduating class, he dreamed of going abroad; joining a traveling opera. Instead, he went back to school.

"Basically, I wanted to have the full liberal arts education that I didn't get the first time around," Moseley said. "I always tell prospective students and parents that a bachelor's of arts degree prepares you better for what's ahead. I had to go get a second degree."



The average annual salary of music graduates who have only a bachelor's degree is \$36,800.

(FILE)

Moseley still performs on a freelance basis, singing at weddings, concerts and recitals. But his steady job, with regular hours, is a nice change of pace. It also keeps the paychecks coming in.

"A lot of people think the only thing you can do with a music degree is perform," Moseley said. "A lot of students come in starry-eyed with the idea of becoming a performer, but our advice is that a full BA degree is better preparation because students can do a lot of different things in the field that aren't necessarily performance-based. A broader scope creates a larger job market."

Hitting the high note

Music students at most colleges and universities elect an area of specialty early on -- vocal, strings, wind instruments or music education, which certifies students to teach on the elementary or secondary school level. A higher degree is required to teach on the collegiate level.

Those who specialize in vocalist programs typically train as either opera or theater performers. They are classified by their voice range (soprano, contralto, tenor, baritone or bass) and by their style (opera, rock, reggae, folk, rap, or country and western.) Opera singing is among the most difficult fields in which to achieve success.

Students who aspire to play with an orchestra either head for the strings department, where they fine-tune their skills on the violin, cello, harp and bass, to name a few, or the "winds" department, where instruments including the flute, oboe, clarinet, trumpet and French horn are studied. Percussion, including the drums, is an option as well.

As Moseley points out, music schools differ substantially.

Some, like Yale University, offer only the bachelor's of arts degree for undergraduate students. These programs focus less on performance and more on the diverse range of career options available to music majors.

Other schools, like prestigious Julliard and the Peabody Conservatory, offer only the bachelor's of music (BM) degree. And some, like New York University, the University of Michigan, and Indiana University, offer

both degree options.

Rachel Kramer, assistant executive director of the [Music Teachers National Association](#), notes most who receive a bachelor of music degree go into music education – teaching in elementary and secondary schools. Pay levels, she notes, vary by geographic region but starting salaries range from \$20,000 to \$40,000.

"The other majority of people go on to another degree because, unfortunately, if a person isn't going to teach in the public schools (and they don't make the cuts at orchestra try-outs) there isn't much else to do with a degree in music performance," she added.

The job front

The job market for music majors is projected to grow 10 percent-to-20 percent through 2008, the same growth rate predicted for all occupations.

Career opportunities in the field are diverse -- especially for those who go on for a higher degree and have a broad range of talent, the Bureau of Labor Statistics notes.

About 30 percent of music grads work in education, mostly in elementary and secondary schools, the *College Majors Handbook*, published by JIST Works Inc., reveals. Another 12 percent work as artists, broadcasters, writers, editors, entertainers and public relations specialists. And some find employment with the Armed Forces, which offer careers in their bands and smaller musical groups, the BLS reports.

As many as 40 percent are self-employed in one way or another. That number includes music professionals who work in unrelated full-time jobs and do freelance gigs on the side. It also includes the large number of grads who give private lessons.

Jody Gatwood, an associate professor of violin at Catholic University of America's Benjamin T. Rome School of Music, said many musicians, who are unable to find orchestra work, end up freelancing – or working on a fill-in basis for orchestras in and around their region. To make ends meet, others work for several community orchestras, which tend to pay around \$60 a "gig," and many others work a full-time day job.

Others open studios and take on students of their own. Weddings and party receptions are also ways to make extra cash.

"Those who are gifted at it will do quite well," Gatwood said.

In its most recent *Occupational Outlook* report, the BLS adds that because many musicians "find only part-time work and experience unemployment between engagements, they often supplement their income with other types of jobs,"

The stress of constantly "looking for work leads many musicians to accept permanent, full-time jobs in other occupations, while working only part-time as musicians," it adds.

The report highlights a handful of other jobs available to the musically inclined.

- Choral directors, who lead choirs and glee clubs, or work with a band or orchestra conductor. Directors, it notes, audition and select singers and "lead them at rehearsals and performances to achieve harmony, rhythm, tempo, shading, and other desired musical effects."

- Composers, who create original music such as symphonies, operas, sonatas, or popular songs.

- Arrangers, who adapt musical composition to a specific style for orchestras, bands, choral groups and individuals to help the composer express his or her message.

The chances of finding work are best in the leading music cities,

Top 10 occupations that employ persons with only a bachelor's degree in music
1.) Artists, broadcasters, writers, editors, entertainers, public relations specialists
2.) Teachers, secondary school
3.) Teachers, elementary school
4.) Personnel, training, labor-relations specialists
5.) Other management-related occupations
6.) Post-secondary professors
7.) Sales occupations, including retail
8.) Secretaries, receptionists, typists
10.) Other administrative (record clerks, telephone operators)

Source: The College Majors Handbook

including New York, Los Angeles, and Nashville.

Lastly, there's private industry. Music majors can find numerous jobs in music publishing and music management, helping software companies develop and product music online.

"It's a really big area," he said. "There are a lot of companies producing a lot of music software."

Paycheck check-up

As one might imagine, salaries in the field vary dramatically, depending upon the talent, training and job description of the individual.

The *Handbook* reports the average annual salary of music graduates who have only a bachelor's degree and are employed full-time is \$36,800, which is 34 percent below the average annual salary of all college graduates.

Moreover, the average annual salary of music grads employed by educational institutions is \$34,000. Self-employed music majors operating their own business earn roughly \$39,000, the *Handbook* reveals.

In its Fall 2000 salary survey, the National Association of Colleges and Employers (NACE) found average starting salaries for visual and performing arts majors with a bachelor's degree were \$29,222.

For those who stick to instrumental performance, however, signing on with an orchestra is far more lucrative.

The American Federation of Musicians, the industry labor union which negotiates contract fees, notes salaries in major orchestras ranged from about \$21,000 to \$95,000 per year during the 1998 - 1999 performing season. Salaries for members of the National Symphony Orchestra in Washington this year are \$82,810.

Insiders say a better average for orchestras is around \$60,000 to \$80,000 a year for the lucky few accepted into the fold.

"You have to be talented and highly qualified but you also have to be lucky," Gatwood said.

Most industry insiders agree a career in music is not for the faint of heart.

So what does it take? The Bureau of Labor Statistics sums it up like this:

"Young persons who are considering careers in music should have musical talent, versatility, creativity, poise, and a good stage presence," it writes. "Because quality performance requires constant study and practice, self-discipline is vital. Moreover, musicians who play concert and nightclub engagements must have physical stamina to endure frequent travel and night performances."

They also should be prepared to face rejections when auditioning for work and the anxiety of rarely knowing where their next paycheck is coming from.

"It used to be that music was always easier to get employed than if you majored in English, but nowadays I don't think there's anything automatic," Gatwood said. "It's bewildering but not insurmountable." ■

