

Dynamic Changes to the Core Curriculum:
A Syllabus for an Innovative Music Performance Course

by

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ABSTRACT

According to the United States Department of Labor, the predicted percentage growth of jobs in music performance for 2012-22 is less than half the predicted percentage growth in overall national employment for the same period. While university music performance core curricula prepares students to attain their goals, which can include positions in orchestral, chamber, or solo settings, only a small number of such positions are predicted in the future job market.¹ One possible solution to help students succeed as modern-day musicians is the implementation of curricula that emphasizes innovation and entrepreneurship in music performance. This paper comprises three parts: (1) a study intended to identify core curricula requirements for the Doctor of Musical Arts (DMA) in Violin Performance in the United States; (2) a sample Career Plan; and (3) a Syllabus for an Innovative Music Performance Course.

The first section of this document contains a summary of the requirements for DMA violin performance courses, based on a large survey of university programs in the U.S., both public and private. Using Petersons' catalogue of "Graduate Programs in the Humanities, Arts & Social Sciences," thirty-five U.S. institutions (public and private) that offer DMA in violin performance degrees and publicize their core requirements online have been analyzed.² This study reveals that distribution of hours required in music

¹ "U.S. Bureau of Labor Statistics: Occupational Outlook Handbook, Musicians and Singers, 2014-15 ed.," *U.S. Bureau of Labor Statistics, U.S. Department of Labor*. 8 January 2014, accessed 17 December 2014, <http://www.bls.gov/ooh/entertainment-and-sports/musicians-and-singers.htm>.

² Petersons, *Graduate Programs in the Humanities, Arts & Social Sciences 2014*, (Albany, NY: Petersons, 2013).

performance curricula have changed little in the last forty years. A career plan is provided as a practical tool to help students navigate their own careers in the twentieth century.

This document culminates with a Syllabus for an Innovative Music Performance course designed to remedy the deficits in the current core curriculum.

To Nanners

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INTRODUCTION

Overview

In the pursuit of higher education, students are motivated by a number of factors, ranging from social and cultural expectations to the quest for knowledge. The overriding motivation for most graduate students, however, is to qualify for better employment opportunities by increasing their skills and earning a degree.³ In Dawn Bennett's 2016 survey of 159 musicians, participants discussed the various reasons students pursue degrees in higher education.⁴ Many music students are driven by a desire for performance careers, basing their ideal employment and salary on a perceived hierarchy within music.⁵ While performing as a concert soloist is considered the most lucrative, teaching jobs are often perceived to be at the bottom of the salary and employment scale. Students approach degree programs with these higher career goals in mind, but since only a small fraction will successfully gain full-time employment in performance, the majority of musicians are likely to graduate without the skills necessary to obtain alternative employment in fields such as teaching, accompanying, composing, business administration, conducting, and instrument repair, and others. Training performers to be

³ David L. Hensley, "Student Times—Choosing the Right Graduate Program for You: Many Ideas to Consider, Many Questions to Answer—Part I: Why Graduate School?" *Choral Journal* 44, no. 7 (2004): 66-70, <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/1032462?accountid=4485>.

⁴ Dawn Elizabeth Bennett, *Understanding the Classical Music Profession: The Past, the Present and Strategies for the Future*. (Abingdon, Oxon, UK: Routledge, 2016), 102, accessed 6 December 2016, ProQuest ebrary.

⁵ *Ibid.*, 112-13.

innovative musicians allows for growth in the field of music, the creation of new art, engagement with a wider range of audiences, and expansion within the job market. The core curriculum for the graduate degrees in violin performance offered at U.S. institutions, Master of Music (MM) and Doctor of Musical Arts (DMA), offered at U.S. institutions emphasize musical and technical skills, while neglecting the entrepreneurial skills needed for the realities of today's job market.

More than 20,000 students graduated with music degrees in 2009, joining the unknown number of musicians already seeking employment in the job market. In contrast, there were only 250 open and available positions in the fifty-two full-time U.S. orchestras. For each of these openings, there were approximately 150 to 300 applicants, depending on the instrument.⁶ Future growth predicted in orchestral employment does not match the rate of graduate placement for these positions. The United States Department of Labor anticipates the 2012-22 job growth in all music performance fields at less than half the percentage growth in overall national employment during the same period.⁷

The higher education job market presents a similar employment crisis. Positions in music academia usually require a doctoral degree and teaching experience. In 2008, there were thirteen openings for cello faculty in higher education institutions in the U.S.,

⁶ David Cutler, "The Working Musician: Full-Time Orchestra Member," *The Savvy Musician Blog*, 18 December 2009, <http://www.savvymusician.com/blog/2009/12/the-working-musician-full-time-orchestra-member/>.

⁷ "U.S. Bureau of Labor Statistics: Occupational Outlook Handbook, Musicians and Singers, 2014-15 ed.," *U.S. Bureau of Labor Statistics, U.S. Department of Labor*. 8 January 2014, accessed 17 December 2014, <http://www.bls.gov/ooh/entertainment-and-sports/musicians-and-singers.htm>.

while 155 cellists were enrolled in doctoral programs.⁸ Again, these figures do not take into account current job seekers who already hold doctoral degrees. American institutions continue to award graduate degrees in music performance at a rate that substantially outpaces the demand for orchestral musicians and university professors. In his article “It’s A Pitch,” Michael Drapkin summarized his academic experiences, “As a classical clarinetist, the only career trajectory that we were being prepared for was to play in a symphony orchestra.”⁹ He asserted the predominant idea, “if you played well enough, you would get a job,” as the unspoken motto of many graduate programs.¹⁰ The core curriculum in higher education often caters to the traditional training needed for orchestral positions and rarely touches on entrepreneurial skill sets. Entrepreneurial education would give graduates additional preparation and skills to create other employment opportunities.

Graduates find the reality of the working world quite different from their collegiate aspirations. During the first year outside academia, recent performance graduates ended up teaching, performing a few freelance jobs, and taking part-time

⁸ Angela Myles Beeching, “Entrepreneurship and Career Services in Context: Issues, Challenges, and Strategies” in *Disciplining the Arts*, ed. by Gary D. Beckman (Plymouth, UK: Rowman & Littlefield, 2011), 139-40.

⁹ Michael Drapkin, “It’s A Pitch,” *College Music Symposium* 54 (2014), accessed 1 December 2016, http://symposium.music.org/index.php?option=com_k2&view=item&id=10684:its-a-pitch&Itemid=146.

¹⁰ *Ibid.*

positions in non-musical fields to earn a living wage.¹¹ During the course of their careers, most musicians are employed in a mean of 2.2 different jobs that require more than three distinct skill sets. These positions can include teaching, performing, accompanying, composing, business administration, conducting, and instrument repair. Only eight percent of musicians participating in a 2016 study earned their entire income from one performing job.¹²

Musicians who pursued employment outside of the field did so for a variety of stated reasons: increased job satisfaction, more stable employment, higher salary, more sociable working hours, and injury or physical deterioration of instrumental skills.¹³ Among the professions included in a social sciences study on job satisfaction, symphony orchestra musicians ranked near the middle, with a mean satisfaction score of 5.4 of the possible 7.0; the highest ranked profession was 6.5 (professional string quartet musician) and the lowest score was 4.4 (professional hockey athlete).¹⁴ Even within the community of musicians who obtain coveted positions as a symphony performers, many experience

¹¹ Pamela Pike, "Professional Expectations and Daily Realities: A Case Study of How Successful Music Graduates Really Earn a Living During the First Five Years in the Profession," *College Music Symposium* 54 (2014), accessed 1 December 2016, http://symposium.music.org/index.php?option=com_k2&view=item&id=10805:professional-expectations-and-daily-realities-a-case-study-of-how-successful-music-graduates-really-earn-a-living-during-the-first-five-years-in-the-profession&Itemid=146.

¹² Bennett, *Understanding the Classical Music*, 103-7.

¹³ Ibid.

¹⁴ Jutta J. Allmendinger, Richard Hackman, and Erin V. Lehman. "Life and Work in Symphony Orchestras," *The Musical Quarterly* 80, no. 2 (1996): 202, accessed 1 December 2016, <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/742362>, 201.

clinical depression.¹⁵ Criticism of the traditional orchestra position ranges from limited career advancement to diminished funding for salaries. The expectation that a student might pursue a fulfilling career as an orchestra musician after earning a degree in music is not often met. Chamber musicians, who are more likely to employ entrepreneurial skills, are more satisfied with their jobs when compared to the traditional orchestral musician.¹⁶

The German Model

The history of core curriculum requirements for the MM and DMA degrees in violin performance stem from the early 1880s German model for graduate education.¹⁷ Roger Rideout uses the term “German Model” adapted from American educational history in his article “The German Model in Music Curricula.”¹⁸ The legacy of the German model, existing at the core of music education for more than a century, is impressive. This education model includes three elements: (1) knowledge of a piece of music is formed through detailed analysis of the structure (music theory), (2) the style of

¹⁵ Drapkin, “It’s a Pitch”; and Cutler, “The Working Musician.” This statistic is not necessarily associated with the job.

¹⁶ Allmendinger, Hackman, and Lehman, “Life and Work in Symphony Orchestras,” 201.

¹⁷ Roger Rideout, “The German Model in Music Curricula,” *College Music Symposium* 30, no. 2 (1990): 107, accessed 1 December 2016, <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/40374047>. German/Austrian musicologists were sought out during the 1930s because of their training and methodology; many of these musicologists emigrated to the United States, some exiled and others escaping persecution in Central Europe.

¹⁸ Traditionally, the undergraduate curriculum in American universities was founded on the German model of education.

a musical work stems from the genre and time period of composition (musicology), and (3) a true understanding of a piece of music cannot be grasped until all available literature on the piece has been examined.¹⁹ In an effort to standardize collegiate music education in the 1920s, the core requirements in U.S. institutions were established around these three main principles.

The division of core curriculum credit hours for the MM and DMA degrees in violin performance at a large southwestern university have remained static since 2001, and currently does not focus on entrepreneurship.²⁰ Jon Appleton criticizes such a stasis within core requirements in his 1989 article on the need to reform the college music curriculum:

[T]he music curriculum at most institutions of higher education[...]is based on a musical culture of which only remnants still exist, and has little relevance to music in the last half of the twentieth century. In short, our approach to teaching the history, theory, performance, and composition of music, at all levels, is reactionary and of little value to either liberal-arts students or young musicians with professional aspirations.²¹

The German model has influenced core requirements among institutions for over a century and has ensured high academic requirements in musicology, music theory, and applied lessons. Every year, scores of students successfully complete these MM and

¹⁹ Rideout, "The German Model," 107.

²⁰ "Doctor of Musical Arts in Music Instrument Performance" and "Master of Music Performance (Instrumental)" (Arizona State University Herberger College School of Music, from the years 2001, 2007, 2008, 2010, 2012, 2013, 2015). With respect to hours only and not content, the sole exception is a change of one credit hour between musicology and music theory.

²¹ Jon Appleton, "The College Music Curriculum is in Pressing Need of Reform," *Chronicle of Higher Education* (1989): B2.

DMA programs, seeking better qualifications for these traditional jobs. These students are likely to lack an awareness of the scarcity of positions available as well as the skills needed to obtain alternative employment.

In conclusion, students pursue degrees in higher education to gain the skills needed to earn a job. In music curriculum, a great deal of focus is placed on musical study, while areas of entrepreneurship are neglected. Job seekers are often disappointed after graduation and find an oversaturated job market flooded by past graduates. An updated and more integrated core curricula for the MM and DMA in violin performance is essential to provide graduates with entrepreneurial skills required for gainful employment in the modern world.

THE TYPICAL DIVISION OF CREDIT HOURS FOR THE DOCTOR OF MUSICAL ARTS IN VIOLIN PERFORMANCE CORE CURRICULUM IN 2013-2014

Method

The purpose of this study was to describe the division of core curricula hours required at U.S. institutions that offered a DMA degree in violin performance during the 2013-14 academic year. Using Peterson's catalogue of "Graduate Programs in the Humanities, Arts and Social Sciences," thirty-five U.S. institutions (public and private) that offered DMA degrees in violin performance and publicized their core requirements online were included in the initial pool of institutions for the analysis (see Appendix A).²²

²² Petersons, *Graduate Programs in the Humanities*.

Northwestern University was excluded from this study because it was the sole university on the quarter system and thereby assigned credits differently for each course than those on a semester system. The University of Kentucky and the University of Memphis were both excluded because the majority of their course credit hours were not accessible online. After subtracting these exclusions, the initial pool of thirty-five selected schools was reduced to thirty-two.

Analysis

Information regarding credit requirements for the DMA in violin performance were sorted into the following categories: Total Credits, Musicology, Theory, Conducting, Applied Literature, Bibliography, Applied Lessons, Performance Ensemble, Chamber Ensemble, Recital, Pedagogy, Research, Comprehensive Exam, and Other. These categories were defined using the most common descriptions for required credits amongst the institutions researched. The mean, median, mode, and range were used to find the average core curriculum requirements for the DMA degree in violin performance.

To represent the scope of credits required by institutions, an average was determined for any school that only supplied ranges of credit; e.g., 1-2 credits transformed into 1.5 credits. In cases where credits were distributed across multiple categories, the credits were distributed equally between each of the listed categories. For example, if 9 credits were required for either musicology or music theory, then both courses were assigned 4.5 credits. Duplicate credit requirements that could be taken in

either a MM or DMA program were treated as DMA requirements; therefore, the total credits required for the DMA is inclusive of prerequisite MM credits.

The DMA “Other” category consists of requirements not purely defined as electives and additional requirements that were not credit-specific. The DMA Comprehensive Exam requirement was treated as a didactic variable (two categories, yes/no). All credits were rounded up to the nearest half credit.

Results

The mean number of credits required for a DMA degree in violin performance was 72; the most common number was 60 ($n = 4$). Requirements ranged from 55 to 91 credits ($n = 29$). For all 32 schools, applied lesson credits ranged from 4 to 24, with an average of 15. Recital credits averaged 7 and ranged from 0 to 20. Required elective credits ranged from 0 to 18, with an average of 6. For musicology, the average number of credits required was 5.5, with a range of 0 to 12.5, while theory courses also averaged 5.5, with a range of 0 to 10 credits. Research requirements averaged 5 credits, with a range of 0 to 16. The mean number of credits required for both Applied Literature and Bibliography was 2, with a range of 0 to 10 for Applied Literature and 0 to 6 for Bibliography. The average number of credits required for Performing Ensemble was 2 and ranged between 0 to 10. The number of credits required for Pedagogy ranged between 0 to 7.5 with an average of 2. Chamber Ensemble averaged 1 credit, with a range of 0 to 5. Required conducting credits fell between 0 to 4, but only two schools required

this course, one for 2 credits and one for 4. Comprehensive Exam was treated as a dichotomous variable; 8 schools out of 32 required it.

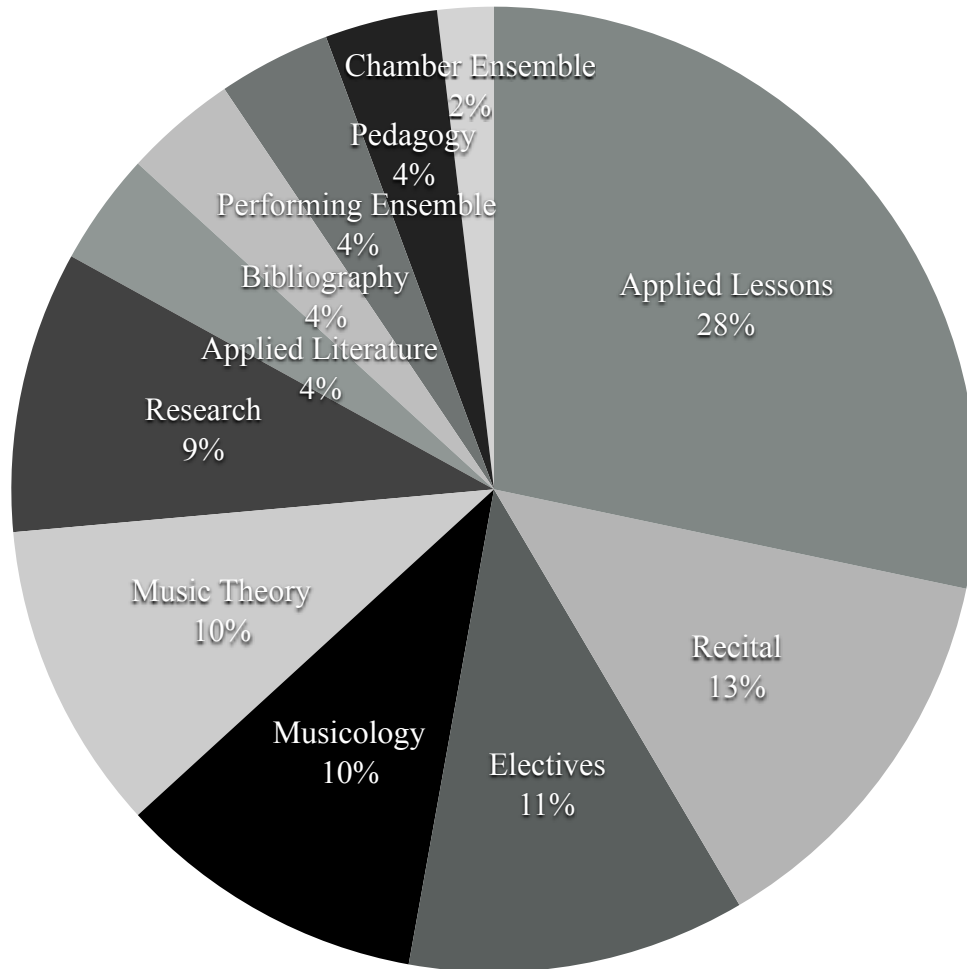


Figure 1: The Division of Credit Hours for the Average Core Curriculum for the Doctor of Musical Arts in Violin Performance in U.S. Institutions for 2013-2014²³

Of the 32 schools analyzed, 21 had credits or other requirements that did not fall into the categories used. Other requirements included advanced theory courses, recital requirements, early instrument applied lessons, interdisciplinary courses, trans-

²³ The “Other” category was omitted due to the variance in the range of subjects.

disciplinary courses, research and thesis advising, electives “as needed,” performance studies and projects, doctoral seminar, language exam, thesis exam, concerto and orchestral excerpts juries, scholarly editing of music, style criticism, final project defense, minor studies electives, studio class, and ethnomusicology (the latter, listed separate from musicology credits). Of the schools reviewed, Rice University was the only school with formal DMA credit hour requirements that addressed entrepreneurship. Its required entrepreneurial courses were as follows: a 0 credit classroom teaching requirement, 3.5 credits of Career Skills, and 2 credits of String Technology.

Discussion

The division of the required core curriculum credit hours for the DMA in violin performance establishes a firm foundation in musical study. Entrepreneurial courses are not part of the required curriculum, a lacuna that supports the hypothesis that the core curriculum emphasizes musical understanding, producing high-level musicians who might not have the entrepreneurial skills needed in current job market.

Past Criticism

Criticisms of the collegiate music curriculum and discussions regarding possible improvements have been forthcoming for many years, but were particularly prevalent in the 1970s, when graduate faculty began to notice a decline in undergraduate preparation. In summation, some researchers believed that the German model was outdated and that a major overhaul was necessary to ensure that the curriculum provided students with the

skill sets necessary for the modern job market.²⁴ One specific criticism addressed by researchers was the compartmentalized communication within departments, particularly between academic faculty and performance faculty.²⁵ For example, George Houle remarked, “The performer faces a number of opportunities and difficulties in pursuing his occupation that the usual education does not anticipate.”²⁶ He went on to suggest that performance courses should incorporate musicology and music theory to help students gain a better understanding of their art. Similarly, Richard Saylor suggests more directly in his article, “The Changing Curriculum: Curricular Considerations for the 1970s”:

The traditional series of packaged course requirements, drawn from a group of electives that are in themselves limited and unimaginative, is proving inadequate to meet the realities of contemporary life. As a result, most college music curricula appear short-sighted, provincial, and are, in the end, self-defeating...even when traditionally structured music departments make an effort at change, they often find themselves at the mercy of special interests and choked by methods long outdated.²⁷

The range of available courses was expanded to include musicology and theory courses on, for example, American music, women and music, and jazz. Nevertheless, the

²⁴ George J. Buelow, “Why Have We Failed?” *College Music Symposium* 11 (1970), accessed 1 December 2016, http://symposium.music.org/index.php?option=com_k2&view=item&id=3509:why-have-we-failed?&Itemid=146.

²⁵ George Houle, “Performance: The Profession and Preparation for It,” *College Music Symposium* 14 (1974), accessed 1 December 2016, http://symposium.music.org/index.php?option=com_k2&view=item&id=1721:performance-the-profession-and-preparation-for-it&Itemid=146.

²⁶ *Ibid.*

²⁷ Richard Saylor, “The Changing Curriculum: Curricular Considerations for the 1970s,” *College Music Symposium* 12 (1972), accessed 1 December 2016, http://symposium.music.org/index.php?option=com_k2&view=item&id=1692:the-changing-curriculum-curricular-considerations-for-the-1970s&Itemid=146.

number of credit hours per course is similar to those of more than forty years ago.²⁸

Today, the lack of employment opportunities, coupled with antiquated curriculum, have motivated students, faculty, and researchers to question whether the DMA and the MM degrees are worth the time, energy, and financial resources.²⁹ One of the most common responses is to introduce entrepreneurial education to remediate this skill set deficiency, which modernizes curriculum to fit with the current employment landscape.³⁰

Modern curriculum that integrates entrepreneurial elements assists students in creating professional documents, broadening their employment opportunities, and introducing innovative thinking. In a 2015 study, recent graduates identified professional skills as one of the most important elements to the success of a musician, yet a majority of students never experienced any entrepreneurial coursework in their education.³¹ Cutler points out that “[institutions] have completely ignored many other essential issues such as how to make a living or how to make a difference in society.”³² One musician in Bennett’s survey commented that, “The lack of career awareness is an ethical issue, and it

²⁸ Rideout, "The German Model in Music Curricula."

²⁹ Radio Cremata, “Yes Dad! I Want to Major in Music: Preparing Graduates for Sustainable Musical Futures,” *College Music Society* 55 (2015), accessed 1 December 2016, http://symposium.music.org/index.php?option=com_k2&view=item&id=10996:yes-dad-i-want-to-major-in-music-preparing-graduates-for-sustainable-musical-futures&Itemid=146.

³⁰ The introduction of entrepreneurial material should be considered for all areas of musical study.

³¹ Slaughter and Springer, “What They Didn’t Teach Me.”

³² Cutler, “The Working Musician.”

becomes even more of an issue if they [institutions of higher education] don't recognize it as one."³³ In contrast to the increasing level of technical skills in performers, the core curriculum has failed to address the employment skills needed by students.³⁴

Recent criticism regarding core curriculum requirements has suggested several factors could be contributing to this problem. Some of these factors have to do with ignorance, negligence, or the lack of an implementable solution. Robert Freeman, former president of the New England Conservatory and former dean of the Butler School of Music at the University of Texas at Austin, and other musicologists concerned about "our issuance as a nation of more than twenty-one thousand degrees a year in music without questioning where and how all these young musicians might find employment in the world of music."³⁵ Graduate tracking is remarkably absent from music education. While other degree programs use the rate of successful graduate placement for recruitment and efficacy, the majority of music departments do not employ this technique.³⁶ Obtaining accurate statistics for graduate placement in music is complicated by the wide variety of music related job opportunities. While it would be difficult to obtain this type of information, many graduates believe that these data are necessary to give students

³³ Bennett, *Understanding the Classical Music*, 114.

³⁴ Andrew Druckenbrod, "Classical Navigation; 'Music Entrepreneurship' Helps Young Musicians Chart Careers in a Crowded Market," *Pittsburgh Post-Gazette* (Pennsylvania, PA), 9 August 2009, accessed 6 December 2016, www.lexisnexis.com/hottopics/lnacademic.

³⁵ Robert Freeman, *The Crisis of Classical Music in America* (London, United Kingdom: Roman & Littlefield, 2014), 198.

³⁶ Bennett, *Understanding the Classical Music*, 115-16.

realistic expectations of the music world. One reason that music departments may not track employment is the concern that lack of placement could reflect poorly on the institution.

The Modern Musician

Although the modern musician engages in multiple skill sets, beyond that of technical fluency on the instrument, there is little reflection of this reality in the core curriculum. Ultimately, most performers make a majority of their income through teaching.³⁷ Other music-related careers pursued by graduates include: arts administration, sound production, composition, music arrangement, instrument repair, and related disciplines. Freeman highlights this issue: “Too much time is spent in the college training of musicians who play and sing at much higher levels than ever before in history, while too little time is spent in developing skills in critical thinking, reading, writing, and speaking.”³⁸ The music blog, *The Avid Listener*, aims to address some of these issues by fostering creative discussion in all genres of musicology and may be incorporated into class material.³⁹ The National Association of Schools of Music (NASM) additionally encourages career development and entrepreneurship courses in graduate programs;

³⁷ Slaughter and Springer, “What They Didn’t Teach Me.”

³⁸ Freeman, *The Crisis of Classical Music in America*, 18.

³⁹ Copyrighted by W.W. Norton and Company in 2014. *The Avid Listener*, accessed 14 March 2017, <http://www.theavidlistener.com>.

however, these concepts are not incorporated into the core requirements of many institutions, in part because NASM does not require them.⁴⁰

For students to succeed, core curriculum would ideally equip them with the skills needed in the working world. Michael Harrington identifies the traditional career paths of educated students who pursue music degrees:

Student gets an undergraduate degree and becomes a teacher
Student gets one or (more likely) two graduate degrees and becomes a professor
Student becomes a [full-time,] professional musician who teaches to supplement his/her income
Student becomes a professional musician who does not need to teach to supplement her income
Student gets a job outside of music—computer programming, driving a cab, [retail] sales, [restaurants,] etc.—and often resents her undergraduate and/or graduate education. Sometimes these students take post-graduate courses that will help them obtain employment.⁴¹

The core curriculum does not reflect all of the effective skills needed for the different opportunities available to students. While pedagogy is included in the average core curriculum requirements, entrepreneurial education benefits future teachers.

Entrepreneurship curriculum address self-promotion, finance management, and business know-how, preparing graduate students for teaching and other employment prospects.

⁴⁰ *National Association of Music Schools: Handbook 2013-14*, Virginia: National Association of Music Schools, 2013, 124.

⁴¹ E. Michael Harrington, “Alternative Career Paths for Musicians Through Twitter, Social Media, and Technology,” *College Music Symposium* 50 (2010), accessed 1 December 2016, http://symposium.music.org/index.php?option=com_k2&view=item&id=9203:alternative-career-paths-for-musicians-through-twitter-social-media-and-technology&Itemid=146.

Deficits in professional skills such as grant writing, public speaking, and fundraising are often overlooked by institutions. Entrepreneurial curriculum covers these subjects and prepares students for a wide range of possible careers in music. Awareness of audience trends, community engagement, self-promotion, and technical know-how of creating a business are also essential elements that are typically addressed in entrepreneurial education.⁴² By updating the current core curriculum with entrepreneurial elements, institutions provide more skilled training to place a well-rounded professional in the current job market.

Proposed Solutions

To increase the rate of graduate job placement, several solutions have been proposed by the musical community. These solutions place most of the burden to better prepare graduates on the degree-granting institutions. David Myers emphasizes that “faculty, administrators, students, and other constituencies could not consider the wellbeing of classical music, musicians, and, most importantly, society at-large, without also considering the kinds of curricular change essential for assuring vital engagements with music for all people.”⁴³ The music world could benefit from educated, innovative musicians who are looking for new ways to entice and communicate music to the public.

⁴² Angela Myles Beeching, *Beyond Talent: Creating a Successful Career in Music* (New York: Oxford University Press, 2010), 1-18.

⁴³ David Myers, “Confronting the Dilemmas of Higher Music Education: Is There a Will to Change?” *College Music Symposium* 55 (2015), accessed 1 December 2016, http://symposium.music.org/index.php?option=com_k2&view=item&id=10880:confronting-the-dilemmas-of-higher-music-education-is-there-a-will-to-change?&Itemid=146.

Before any solutions can be implemented, institutions need to evaluate the efficacy of their degree programs. Regarding curriculum, Saylor identifies the key points that should be addressed:

- (1) What areas should the music department involve itself with, and how deep should that involvement be?
- (2) How committed are we to contemporary music performance and composition?
- (3) How flexible should the program be?
- (4) What proficiencies are desirable, and is it possible for the student to achieve these independently?
- (5) What courses are absolutely necessary, regardless of the student's major?⁴⁴

Constant innovation, graduate placement tracking, and course content adaptability are needed to keep up with changing trends in music and audiences. Innovative entrepreneurial courses added as electives to graduate programs are viewed as a possible solution to the job crisis, imbuing students with the necessary skills for the current job market. In addition to targeted skills for future employment, job satisfaction has been directly linked to entrepreneurial courses. Ronstadt, publishing in *Frontiers in Entrepreneurial Research*, found that 48 percent of music graduates who completed entrepreneurship courses pursued an entrepreneurial career. Those who found employment within the entrepreneurial field, 92 percent were satisfied with their jobs.⁴⁵

There are recently implemented solutions designed to integrate entrepreneurial education into music institutions. The first of these creates a new entity within the

⁴⁴ Saylor, "The Changing Curriculum."

⁴⁵ Robert Ronstadt, "Does Entrepreneurial Career Path Really Matter?" *Frontiers of Entrepreneurial Research* (1982): 551. John Hornaday and Karl Vesper, "Entrepreneurial Education and Job Satisfaction," *Frontiers of Entrepreneurial Research* (1982): 529.

institution, offering courses in entrepreneurship, as well as, post-graduation support through alumni connections, employment opportunities, and workshops. The New England Conservatory introduced their Entrepreneurial Musicianship (EM) program in 2010 and has further integrated the program into the current curriculum; freshmen are required to take a music entrepreneurship course during their first year.⁴⁶ Additional aspects of the EM program includes: financial assistance through grants to fund innovative projects, connections for students during their internship search, and continued development of resources dedicated to assisting graduates in reaching their employment potential. Other schools, such as the Manhattan School of Music and Eastman School of Music, have similar entities that provide supplemental material and support for graduates.⁴⁷

An alternate method, by which a new program is developed, incorporates entrepreneurial education as an integral component. Formation of a new program avoids a common issue with altering core requirements for existing programs, by changing the primary focus of the curriculum from performance to career development. The University of South Carolina introduced an additional minor emphasizing Music Entrepreneurship in 2008. This 18-credit program requires entrepreneurship instruction from the School of

⁴⁶ John Gennaro Devlin, “An Introductory Course in Music Entrepreneurship” (D.M.A. diss., University of Maryland, College Park, 2015), 87-88.

⁴⁷ Devlin, “An Introductory Course in Music Entrepreneurship,” 87-88. Manhattan School of Music’s Center for Music Entrepreneurship was founded in 2010; Eastman School of Music’s Institute for Music Leadership was established in 2001.

Music as well as related credits taken from other departments.⁴⁸ Correspondingly, the University of Colorado at Boulder offers a certificate in Music Entrepreneurship with a Business minor, managed by the Entrepreneurship Center for Music (ECM).⁴⁹

In contrast to the previously discussed approaches is the radical idea of student-created degrees.⁵⁰ This method relies heavily on graduate students seeking the direction of mentors and faculty who can identify courses that meet specific career goals. Within this student-led degree, certain courses, such as applied music, would remain as requirements to cultivate technical skills on the instrument. The inclusion of service-learning projects is paramount to program efficacy as these projects require students to perform, produce, create, and experiment in the working world. Students gain first-hand experiences while still under the guidance of the institution.

Separate entrepreneurial entities, new entrepreneurship-focused degree programs, and student-led degrees all share specific commonalities. Through studying five newly formed entrepreneurial programs, John Devlin has identified key components that lend to the success of each program. First and foremost, each of the assessed institutions employed full-time staff for the entrepreneurial center or as the program chair.⁵¹ Sufficient funds were necessary to achieve success; institutions allocated up to six-figures to the budget. A common concern for existing faculty, in regards to implementing

⁴⁸ Devlin, “An Introductory Course in Music Entrepreneurship,” 91.

⁴⁹ Ibid., 96-97. The ECM was founded in 1998.

⁵⁰ Saylor, “The Changing Curriculum.”

⁵¹ Devlin, “An Introductory Course in Music Entrepreneurship,” 99.

changes to the core curriculum, was that existing requirements would be altered or eliminated. Most of the institutions in Devlin's study chose to maintain the requirements of their current programs, reaching out to faculty during the formation of new programs.⁵² Robert Freeman has emphasized the necessity of communication during this time of change.⁵³ Faculty and staff must become aware of employment barriers faced by graduating students and have an active role in implementing solutions. Programs with high efficacy provided professional document-support, as well as resources for alumni.⁵⁴ By extending support to graduates who are seeking employment, schools can maintain accurate graduate placement tracking, increase communication and collaboration within the alumni community, and even encourage engagement with the institution.

Conclusion

The credit hour requirements within the core curriculum for Masters of Music (MM) and Doctor of Musical Arts (DMA) degrees in violin performance, in most cases, is outdated. A majority of recent graduate students are unable to find positions in the field due to the over-crowded job market and relative absence of innovative training. Performance courses take precedent in course requirements while entrepreneurial education is rarely found, let alone required. Entrepreneurial education addresses the employment crisis by imbuing graduates with the skills needed to create new jobs in music through the instruction of an updated curriculum. Common methods to better

⁵² Ibid., 101.

⁵³ Freeman, *The Crisis of Classical Music in America*, 199.

⁵⁴ Devlin, "An Introductory Course in Music Entrepreneurship," 102-3.

prepare graduates for the working world include: entrepreneurial music entities, new entrepreneurial degree programs, and student-led degree programs. Each of these solutions functions successfully through faculty communication, graduate placement tracking, and community building.

Institutional responses to the music graduate placement crisis ranges from inefficient to innovative. As awareness of the severe job shortage increases, implementation of new programs and entrepreneurship courses can assist institutions in equipping their students for success. Because of insufficient numbers of traditional performance positions, students require the skills to create new types of professional documents, as well as approach the music world as capable innovators. Gary Beckman recommends institutions developing curriculum inclusive of classroom instruction and experiential components such as internships and/or community engagement. In addition, Beckman suggests that students turn away from the dwindling traditional career paths, and instead mold themselves into freelance musicians.⁵⁵ Institutions must implement graduate placement tracking to guide positive changes to their programs, based on student success. Without assessment of the results, the efficacy of a program can never be fully addressed. Above all, changes to curriculum, the creation of supplementary degrees, and the formation of separate entities within schools all depend on cooperation and communication among administration, faculty, and students.

⁵⁵ Gary Beckman, "The Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus," *College Music Symposium* 45 (2005): 17, accessed 1 December 2016, <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/40374517>.

Disclosure Statement

This research paper demonstrates the dearth of entrepreneurial education currently incorporated into MM and DMA core curricula. The following syllabus, for a graduate-level entrepreneurship course, and the sample career plan represent practical tools which could be integrated into the core curriculum. This paper describes the typical division of credit hours of the core curriculum requirements for the Doctor of Musical Arts in violin performance and is intended to be used as a foundation for future research into progressive changes to current degree programs.

Introduction to the Following Practical Materials

What follows are two practical documents: a Career Plan and a Syllabus for an Innovative Music Performance Course. Both documents can be utilized in an entrepreneurship course or workshop setting. A Career Plan helps visualize, plan, and prepare for long-term career goals. Students choose one over-arching, long-term goal related to their ideal careers. Benchmarks are used to assess progress, typically at one-, two-, and three-year intervals. Measures of projected revenue, expenditures, and audience engagement should be defined within these benchmarks. Details specific to each individual's career plan are to be annotated to help prioritize and plan for individual long-term career goals.

The Syllabus for an Innovative Music Performance Course may be used as an entrepreneurial course with the objective of preparing students for the working world. This syllabus leads students through the practical documents necessary for a variety of

job opportunities, exposes them to realistic expectations of the current performance job market through analysis of audience trends, and encourages them to think outside of traditional performance positions in terms of career choices. Included in the course schedule are a variety of guest speakers. The experiences provide students exposure to varying perspectives, as well as hands-on experiences with outreach performance. The syllabus was designed as a semester-length seminar course for graduate music students, but can be adapted to serve other groups and timeframes, such as a series of weekend workshops for alumni.

A SAMPLE CAREER PLAN

This sample Career Plan was designed and executed for my brand, Oddly Noted, conceived in 2013. The primary long-term goal was to create a lucrative collaborative performance organization which incorporated classical music, and comedy, and advocacy via performances online and in the concert hall. This Career Plan is divided into the following categories: Current Brand Information, Brand Future, Revenue, Expenditures, Online Materials, Live Performances, and Professorship. Each of the categories contributes to the long-term promotion of the brand. A projected timeline is organized into one, five, and ten-year increments. The following material identifies all brand promotion, as of October 13, 2015, and projects future endeavors from that date forward.

(From July 24, 2013 to October 13, 2015)

I. BRAND INFORMATION (as of Oct. 13, 2015)

A. Brand: Oddly Noted (Oddly Noted 7)

1. Incorporated in 2014
2. Brand title chosen to reflect humor in music, “noted” being a pun on musical notation
 - a. both “Oddly Noted” and “Oddly Noted 7” are used due to issues caused by a failed YouTube account

B. Brand Objective: “Making Classical Music Human Again”

1. to break down high-art connotations associated with classical music
2. to increase interest in classical music
3. to maintain a high level of performance
4. to entertain while educating both non musical and musical audiences in areas of musicology and musicality

C. Projected Audience

1. Goal:
 - a. to attract non-musicians that have been influenced by high-art prejudice in order to promote classical music
 - (1) current driving culture of art and music (age range: under 30)
2. Starting Point Audience:

- a. mostly family and friends in the United States ranging from 7 years old to 80
- b. 103 Facebook subscribers
- c. 13 YouTube subscribers
- d. 5 Twitter followers

D. Online Presence as of October 2015

- 1. Gmail accounts for both Oddly Noted (start date: July 24, 2014) and Oddly Noted 7 (start date: Nov. 9, 2014)
- 2. YouTube accounts for both Oddly Noted (start date: July 24, 2014 to date of termination: Aug. 29, 2014) and Oddly Noted 7 (start date: Nov. 9, 2014)
 - a. YouTube accounts function in tandem with Gmail accounts
- 3. Facebook account for Oddly Noted 7 (start date: July 24, 2014)
- 4. Instagram account for Oddly Noted (start date: July 24, 2014)
- 5. Twitter account for @oddlynotted (start date: July 24, 2014)

II. BRAND FUTURE

A. 1 year:

- 1. give current subscribers a sense of community
 - a. material and frequent posting
- 2. expanding numbers in the musical community
 - a. collaboration with other musicians on material to increase views
 - b. reach school community through second live performance
 - c. Facebook and YouTube campaigns will target people in the musical/comedy community

B. 5 years:

- 1. establish partnership with YouTube by reaching 10,000 views
- 2. increase numbers in both musical and non-musical communities
 - a. once YouTube material increases to 10,000 views, the amount of daily views compounds
 - b. by this point, the amount of material available online should provide any expanding audience a wealth of content
 - c. outreaches and workshops done at the high school and college level will increase audience in the 15-30 year range
 - d. professorship status with the innovative musician course will add to the college level audience base
 - e. professorship status will increase live performances in the residing community and at other venues (most likely colleges)
 - f. the brand will, in turn, help to finance my teaching studio

C. 10 years:

- 1. audience mainly composed of musicians along with an ever-growing population of young adult non-musicians

2. as views increase by X% per year on social media, non-musicians subscribers will continually expand
3. increasing quality of content and frequency of posting with aid from interns/staff will build additional invested community
4. constant innovation by keeping up with the most popular forms of social media to help keep the focus on the target audience
5. touring live performances that involve collaboration with other musicians to increase visibility of brand
6. collaborative fusions with other internetainers to increase the non musician audience
 - a. “internetainers” refers to entertainers that produce online material

III. REVENUE

A. Starting Point:

1. 2015 Northern Trust Award \$5000
 - a. 2015 was prepared with a grant specialist but the application was lost in submission, resubmitted in 2016

B. 1 year:

1. 2015 Arizona Commission on the Arts
 - a. Artist Research and Development (due Sept. 17, 2015)
 - b. Professional Development Grant (Aug. 1-Oct. 1, 2015)
2. 2016 Northern Trust Award \$5000
 - a. due early 2016 (due date announced one month prior)
 - b. Status: 2016 needs to be updated with more recent projects by January 15, 2016
 - (1) requires that there be no other previous funding

3. NEA
4. Americans for the Arts
5. merchandise
6. Go Fund Me Campaign (constant)

C. 5 years:

1. art grants
2. monetization of YouTube videos
 - a. allows YouTube to utilize advertising space in and around videos
3. residency at a University
4. live performance ticket sales
5. workshop fees
6. merchandise

D. 10 years:

1. art grants
2. live performance ticket sales
3. workshop fees

4. residency at a University
5. merchandise
6. monetization of YouTube videos/partnership with YouTube

IV. EXPENDITURES

A. Starting Point:

1. live performance costs (props, hall rental, advertisements, musicians)
2. props for materials
3. recording equipment/supplies

B. 1 year:

1. logo (Qzee Prints \$200)
 - a. supports brand...simple, clean, elements of humor and music (not solely violin)
 - b. black and white and color versions
 - c. use in merchandise
 - d. use in online materials
 - e. cartoon Gator mascot?
2. website (\$500)
 - a. brand home
 - b. linked to Facebook, YouTube, Twitter
 - c. main page for announcements
 - d. merchandise sales
 - e. updated at least weekly
 - f. videos on homepage
 - g. twitter area on main page
 - h. Facebook link
 - i. "gator zone" albums from Facebook in a separate, organized section (different format?)
 - j. ads
 - k. airline campaign
 - (1) address issues regarding airline policies and musical instruments
3. merchandise
 - a. to generate income to pay for growth of brand
 - b. apparel with logo
 - c. embroidered/printed logo on violin product (dust bag, rosin, chin cloth?)
 - d. logo keychain
 - e. logo musician-friendly frisbee
 - f. logo plushie object
 - g. Gator product? plushie? sticker?
4. business cards with logo (\$75)
5. outreach materials (recording equipment, flyers) (\$100)

6. live performance hall booking fee (\$80)
 7. gif generating application?
 8. higher quality recital posters/invitations (\$50)
 9. props (\$300)
 10. higher quality video recording of live performance (\$1300)
 11. updated recording equipment
 - a. camera, tripod, props (\$465)
 12. Social media campaigns (\$200+)
- C. 5 years:
1. professional video recording of live performance (\$?)
 2. props (\$300)
 3. business management (interns/staff for financial management, video production, social media management)
 4. create new merchandise products yearly
 5. airfare for guest artists for live performance (\$1000)
 6. better recording equipment
 - a. camera, tripod, props (\$465)
 7. touring costs for live performance
- D. 10 years:
1. update equipment
 2. create business/corporation manage social media content, video production, bookings, financial, promotion
 3. internship opportunities in areas of comedy/music, video production, business management
 4. website
 - a. updated weekly
 5. merchandise
 - a. generate a new product once a year
 - b. maintain supplies for current merchandise and analyze sales
 - c. discontinue unpopular items
 6. touring costs for live performance

V. ONLINE MATERIALS

A. Starting Point:

1. Facebook: <http://facebook.com/oddlynoted7> (start date: July 24, 2014) (103 subscribers)
 - a. current main page for Oddly Noted (in place of website)
 - b. announcements of new material
 - (1) YouTube videos
 - (2) upcoming events (recitals)
 - (3) albums and pictures (Gator Saga picture stories)
 - c. posts of related (comedy or music) outside articles/materials

- d. collaboration with other musicians to create original material and audience
 - e. two giveaways/contests for subscribers
 - 2. Twitter: twitter @oddlynoted (start date: July 24, 2014)
 - a. linked to Facebook account
 - (1) announcements are duplicated on both
 - 3. Instagram: (start date: July 24, 2014)
 - a. currently exploring appropriate material for this form of social media
 - 4. YouTube: <https://www.youtube.com/channel/UCLmfwtFJHSse3CjU1iMGVnw> (Oddly Noted, start date: July 24, 2014 to termination date, Aug. 29, 2014) (Oddly Noted 7, start date: Nov. 9, 2014) (13 subscribers, 3,000 views)
 - a. comedy videos
 - b. comedy recital videos
 - c. collaboration with other musicians to create original material
 - 5. Website:
 - a. looking into investment
 - 6. Airline Campaign (issue/cause):
 - a. video produced and posted addressing Alaska Airlines and highlighting the issue of allowing musical instruments on planes
- B. 1 year:
- 1. Facebook:
 - a. reach 1,000 subscribers
 - b. Facebook advertising campaign (\$200) through grant funding
 - c. establish bi-weekly video/other material posting to build sense of community
 - d. run a giveaway for subscribers (use new merchandise)
 - 2. Twitter:
 - a. 100 followers
 - b. establish separate posting for Twitter subscribers that is in addition to the Facebook/YouTube postings
 - c. builds Twitter community that in turn tags @oddlynoted7 to increase fan base
 - d. use to generate questions, comments that relate to comedy/music
 - e. daily or bi-weekly tweets or posts
 - f. learn how to produce gifs for comedic posts?
 - 3. Instagram (if used):
 - a. place for announcements, but not primary source
 - b. use to generate questions, comments that relate to Oddly Noted fan base

- c. investment in community of current subscribers using @oddlynoted and @oddlynoted7 to generate more interest on their pages
 - d. daily or bi-weekly posts?
 - e. good place for one shot photos for Gator Saga/comedy photos
4. YouTube:
- a. reach 10,000 views and establish personalized URL
 - b. increase material to at least 100 music/comedy videos
 - c. begin to use own soundtrack for videos to highlight personal musical skills
 - d. continue to collaborate with other musicians
 - (1) increase audience base
5. Other Social Media:
- a. keep current on popular forms of social media and establish presence on those that are applicable
6. Website:
- a. brand home
 - b. linked to Facebook, YouTube, Twitter
 - c. merchandise sales
 - d. updated weekly
 - e. videos on homepage
 - f. twitter area on main page
 - g. Facebook link
 - h. “Gator Zone” albums from Facebook in a separate, organized section
 - i. ads
7. Airline Campaign:
- a. establish relationship with Alaska Airlines to promote musicians’ rights on airplanes
 - b. seek collaboration for a video addressing the issue and establishing Alaska Airlines as the musician friendly company
- C. 5 Years:
1. Facebook:
- a. 1 million subscribers
 - b. daily announcement system for small posts to stimulate daily news feeds and a sense of community for current subscribers (i.e. throwback Thursdays, music Mondays)
 - c. intern/staff managed for regularly updated material
 - d. introduce new formats and ideas for shows related to comedy/music
 - e. create and run a giveaway twice a year (use new/old merchandise)

- f. manage feedback and comments
- 2. Twitter:
 - a. 1,000 followers
 - b. daily posts for community
 - c. intern/staff managed for regularly updated material
 - d. manage feedback and comments
- 3. Instagram:
 - a. use to generate questions, comments that relate to Oddly Noted fan base
 - b. daily posts
 - c. intern/staff managed for regularly updated material
- 4. YouTube:
 - a. interns/staff and equipment to help create more regular, high-quality videos
 - b. regular (bi-weekly) new videos (talk show or panel format?)
 - c. increase production quality of live recitals for YouTube
 - d. soundtracks are self-produced
 - e. collaborate more with other musicians/comedy musicians
 - f. collaborate with other YouTube internetainers
- 5. Other Social Media:
 - a. keep current with popular forms of social media and establish presence on those that are applicable
- 6. Website:
 - a. updated weekly by intern/staff
 - b. merchandise updated yearly (discontinue unpopular items, introduce one new item every year)
- 7. Airline Campaign:
 - a. ensure success, continue to monitor and bring to light any infractions against musicians traveling on airlines
- 8. Other Campaigns:
 - a. seek other issues related to music/education
- D. 10 years:
 - 1. Facebook:
 - a. continue to build subscriber base
 - b. intern/staff managed for regularly updated material
 - c. build on new shows/ideas for comedic material
 - d. continue to collaborate with other internetainers
 - e. create and run a giveaway twice a year (use new/old merchandise)
 - 2. Twitter:
 - a. continue to build subscriber base
 - b. daily posts for community

- c. intern/staff managed for regularly updated material
- d. build on new ideas and fresh approaches for announcements and materials
- 3. Instagram
 - a. daily posts
 - b. intern/staff managed for regularly updated material
 - c. build on new ideas and fresh approaches for announcements and materials
- 4. YouTube:
 - a. partnership fully established with YouTube
 - b. daily show?
 - c. interns/staff and equipment to help create more regular, high-quality videos
 - d. regular (bi-weekly) new videos (talk show or panel format?)
 - e. increase production quality of live recitals for YouTube
 - f. soundtracks are self-produced
 - g. collaborate more with other musicians/comedy musicians
 - h. collaborate with other YouTube internetainers
- 5. Other Social Media:
 - a. keep current with popular forms of social media and establish presence on those that are applicable
- 6. Website:
 - a. updated weekly by intern/staff
 - b. merchandise updated yearly (discontinue unpopular items, introduce one new item every year)
- 7. Airline Campaign:
 - a. ensure success, continue to monitor and bring to light any infractions against musicians traveling on airlines
- 8. Other Campaigns:
 - a. seek other issues related to music/education

VI. LIVE PERFORMANCES

A. Starting Point:

- 1. 2014 performance (Nov. 7, 2014)
 - a. collaboration with 9 other musicians
 - b. video recorded and posted on YouTube by sketches
 - c. advertising
 - d. 10 sketches with intermission
 - e. 35 people attended
- 2. Outreaches
 - a. developing curriculum

B. 1 Year:

- 1. 2015 performance (Dec. 5, 2015)

- a. increase attendance
 - (1) marketing: radio, community posters, personalized invitations
 - (2) higher quality flyers
 - (3) center focus on intended audience (how do they get their information for upcoming performances?)
 - (4) outreaches
 - b. higher quality video recording
 - c. post sketches as monetized YouTube videos
 - d. build on format from last year (10 sketches, collaboration with other musicians)
 - e. all new material with some that are flexible enough to become outreach material
2. Outreaches
- a. connect with at five local high school orchestras
 - b. student permission slips for recorded promo video
 - c. with the students, brainstorm reasons that they enjoy playing music...
 - d. generate ideas on how to make a video advertisement for their upcoming performance for their intended audience
 - e. write a script, record it with students
 - f. produce and give to students for promo use/concert invitation
 - g. evaluate and adapt curriculum for future use
- C. 5 Years:
- 1. Live performances
 - a. establish yearly performance at place of employment (university)
 - b. collaborate with other teachers regularly to increase sense of community within the university
 - c. use interns/students to help with the production
 - d. create production, travel, and produce live performances/workshops at other venues (universities, concert halls)
 - e. professionally record live performances for use online and to promote
 - f. brand workshop/performances
 - g. charge for attendance (increase appropriately over the years)
 - h. continually rework and update material to current culture
 - 2. Outreaches:
 - a. connect with local schools
 - b. provide college students opportunities to perform in shortened live performance in order to give them outreach experience

- c. teach students to perform and develop their own outreaches, with or without comedic elements
 - d. continually rework and update material to current culture
 - 3. Workshops:
 - a. with touring live performance, create workshop for public/university students in order to teach them innovative techniques in performance
 - b. charge for attendance
 - c. continually rework and update material to current culture
- D. 10 Years:
 - 1. Live performances
 - a. yearly performance at place of employment (university)
 - b. collaborate with other teachers regularly to increase sense of community within the university
 - c. use interns/students to help with the production
 - d. touring live performance/workshop
 - e. professionally record live performances for use online and to promote brand workshop/performances
 - f. charge for attendance (increase appropriately over the years)
 - g. continually rework and update material to current culture
 - h. create internship opportunities for touring show and workshops
 - 2. Outreaches:
 - a. connect with local schools
 - b. provide college students opportunities to perform in shortened live performance in order to give them outreach experience
 - c. prepare students to perform and develop their own outreaches, with or without comedic elements
 - d. continually rework and update material to current culture
 - 3. Workshops:
 - a. with touring live performance, create workshop for public/university students in order to teach them innovative techniques in performance
 - b. charge for attendance
 - c. continually rework and update material to current culture
 - d. create internship opportunities for touring show and workshops

VII. PROFESSORSHIP

A. Starting Point:

- 1. Second year DMA
 - a. research for document begun

B. 1 Year:

- 1. Third year DMA
 - a. complete coursework by June 2016

- b. complete research for document by December 2015
- c. complete comprehensive exams by October 2016
- d. continue with Oddly Noted brand

C. 5 Years:

- 1. complete paper defense by January 2017
- 2. graduate May 2017
- 3. obtain a position at a small to mid-sized university as violin professor
 - a. incorporate innovative performer curriculum as a course (doctoral thesis)
 - b. research toward using Oddly Noted brand in tandem with professorship, linked to employing university/college's brand, for recruitment, public service, community, self-improvement and evaluation
 - c. provide opportunities/experience for students by establishing intern/staff positions for Oddly Noted brand
- 4. take up residency at summer program or create my own, incorporate Oddly Noted material as workshop or seminar

D. 10 Years:

- 1. professorship at a mid-sized to large university
 - a. establish and mentor other student groups for outreaches and workshops
- 2. continue to produce Oddly Noted materials with staff/interns
- 3. create workshops for other music schools or other departments (not only music) that address innovation and how to design your own career

Innovative Music Performance

MUP XXX

Spring 2017 Syllabus

Location/Time

Course Information:

Instructor: Kathleen Strahm

Office: ABC XXX

Phone: 123-456-7890

Email: kstrahm@xxx.edu

Office Hours: XXX

Course Description:

This course is designed to introduce and develop the skills and documents needed by graduate music performance students to promote their career goals in music.

Enrollment Requirements:

This is a graduate-level performance course. No prerequisites.

*dependent on employing institution.

Required Text:

Beeching, Angela Myles. *Beyond Talent: Creating a Successful Career in Music*. 2nd ed. New York: Oxford University Press, 2010.

Additional readings, audio, and video will be assigned during the semester.

Course Overview:

Students will leave this course with a basic understanding of the entrepreneurial skills necessary to compete in the current job market. This course will include:

1. The preparation and maintenance of the practical documents necessary for a variety of job opportunities
2. The formation of realistic expectations of the current performance job market through analysis of audience trends
3. The ability to think outside of traditional performance positions in terms of career choices
4. Exposure to varying perspectives from highly trained musicians, artists, and employees in the field

5. Hands-on experiences with outreach performance, public speaking, and community engagement

By the end of this course, students will have accomplished the following:

1. Established an awareness of modern audience taste
2. Identified at least one career goal and the steps necessary to accomplish that goal
3. Engaged with the local community through music

Student Learning Outcomes:

This graduate course is designed to prepare students for a professional music career after college. Throughout the semester, students will gain an understanding of what entrepreneurship means, construct a professional portfolio to use for job interviews/auditions, and learn to communicate effectively with modern audiences.

Outcomes:

Professional Portfolio

By the end of the semester, students will have the following documents in their professional portfolio:

1. Short/Long Bio
2. CV
3. Statement of Purpose
4. Headshots

Career Goal

Students will have identified a career goal in music and have identified the following:

1. Skills needed to accomplish their goal and ways to obtain these skills
2. Projected growth/progress timeline for 1 year, 2 years, 3 years
3. Expected revenue and expenditures for each benchmark
4. A projected audience

Topics Addressed and Course Timeline:

Section 1 (Weeks 1-3): Entrepreneurial Mindset and Career Goals

Section 2 (Weeks 4-6): Portfolio Elements

Section 3 (Weeks 7-10): Community Engagement

Section 4 (Weeks 11-16): Becoming an Active Musician

Evaluation/Grading:

Attendance: 25 points

In-Class Participation/Weekly Assignments: 200 points

Portfolio: 325 points

Career Plan: 150 points

Civic Practices: 150 points
Outreach Performance: 150 points

Total Points: 1000

Grading Scale

A+ 97-100.0%	B+ 87-89.9%	C+ 77-79.9%	E 0-59.9%
A 93-96.9%	B 83-86.9%	C 70-76.9%	
A- 90-92.9%	B- 80-82.9%	D 60-69.9%	

Assignment/Project Submission:

All written documents are to be typed and submitted electronically via Google Docs. Assignments are due prior to the start of class on the deadline specified (see Weekly Assignments).

Assignments/Projects:

In-Class Participation — 50 points

Participation in discussions, willingness to attempt new skills and perform, active and contributing member in group projects.

Weekly Assignments (In-Class discussion participation/written responses for 5 reading assignments @ 20 points each) — 100 points

Assignments are designed to help you construct the needed materials and skills for future employment. All assignments must be typed and turned in at the beginning of the class period (via Discussion Board on Blackboard or other course delivery system). Videos and podcasts will be uploaded online in addition to the required reading.

Professional Portfolio: (First drafts due on various dates)

Short/Long Bios (First draft of 2 versions @ 25 points each, due week 6) — 50 points

CV (First draft due week 7) — 100 points

Statement of Purpose (First draft due week 6) — 50 points

Headshots (.tif, .jpeg, .png) (Due week 5) — 25 points

Final Portfolio (Due week 15) — 100 points

Career Plan (Due week 5) — 150 points

Based on a specific career goal in music, the Career Plan is a realistic timeline for goal completion. The plan should include benchmarks for 1 year, 2 years, and 3 years.

Civic Practices Assignment (Due week 10) — 150 points

In this group assignment, students will design a music performance around a current civic issue, using music to suggest or compose a solution in the form of a five-minute video that will be presented in class.

Outreach Performance (Due by week 15) — 150 points

The culminating project for this course is an outreach performance at a local school or non-profit humanitarian organization. There will be one dress rehearsal in front of the class to help prepare students for the outreach performance in the community.

University Policies*:

Absences

Classroom Behavior

Deadlines

Assessment

Syllabus Disclaimer

Academic Integrity

Accommodation Notice

Academic Calendar

Other Cross References

***information provided by the institution**

Semester Schedule:

Week 1 — The Entrepreneurial Mindset

1. Establishing an Entrepreneurial Mindset
2. Being a Disruptor
Guest Speaker —University Professor in Technology Innovation
3. “Just Do It” versus Fear Principles
4. In-Class Activity: “Stepping Outside of Your Comfort Zone”
-create a scale ranging from intrapersonal to extrapersonal

Week 1 Assignment:

-*Beyond Talent*, Chapter 1 (1-21)

-Create a one page brainstorm/word dump of dreams (Due Week 2)

Week 2 — The Current State of Things

1. In-Class Group Activity:

Each group is assigned to research one of the following categories and create a research poster:

- Leaderboards in the classical music recording industry
- Local music outreach programs
- Available internships in the arts
- Open positions in higher music education (chroniclevitae.com)
- Open positions in U.S. orchestras (musicalchair.com)

Each group presents its poster

2. Class Discussion on Dreams and Obstacles
3. Career Plan

Week 2 Assignment:

Begin to develop your Career Plan (Due Week 3)

- identify your long-term goal and at least three short-term goals
- be prepared to discuss

Week 3 — Career Plan

1. Career Plan Discussion
2. Self-Analysis and SWOT
3. Fleshing Out the Career Plan
 - How to get from Point A to Point B
 - Guest Speaker — University Professor with Active Performing Career
4. Building a Business Model
5. Grant Writing, Crowdfunding and Other Funding
 - Guest Speaker — State Foundation Representative

Week 3 Assignment:

Beyond Talent, 141-151

- Identify a career goal in music and create an outline for a career plan (Due Week 4)
- include benchmarks for 1 year, 2 years, and 3 years

Week 4 — Building a Portfolio (Part I)

1. How do each of these serve your long term and short term goals?
 - CV/Resume
 - Short/Long Bio
 - Statement of Purpose
 - Cover Letter
 - Letters of Recommendation
 - Importance of Volunteering
 - Headshots

One-on-one Portfolio Advising

Week 4 Assignment:

- Beyond Talent*, Chapter 3 (45-84)
- Finish your career plan and submit by Week 5
- Submit headshots by Week 5

Week 5 — Building a Portfolio (Part II)

1. Social Media Presence
 - Identifying Current Outlets
2. Website Construction
 - Guest Speaker — Active Community Musician with Web Experience
3. Recording Practices
 - Self-recording Versus Studio Recording
 - Guest Speaker — Recording Studio Representative
 - How-To's of Self-Recording

Week 5 Assignment:

- Beyond Talent*, Chapter 5 (123-140)
- For those who have a website, update and be prepared to present In-Class (Due Week 6)
 - For those who do not yet have a website, price out the cost of one (include the cost of the host, domain name, website builder, templates)
- Create or update your Short/Long Bio and submit by Week 6
- Create or update your Statement of Purpose and submit by Week 6

Week 6 — Communication

1. Student Websites and Online Presence
2. Attacking the Fear of Public Speaking
 - Personality Types: The Extrovert Versus The Introvert
3. Approaching Practice with Goals and Tools
 - Baby Steps
 - How to Talk on the Phone
4. Interdisciplinary Arts
 - Identifying Music in All Disciplines
5. Talking About Music
 - Guest Speakers — Professional Small Ensemble with Outreach Experience

Week 6 Assignment:

- Review *Beyond Talent*, 33-35
- Prepare a Five-Minute Outreach Performance (Due Week 7):

- Identify a piece of music you are currently performing
- Use the internet to find five interesting facts about the composer/dedicattee/piece
- Analyze the phrase you feel is the most important using your knowledge of music theory
 - How does the phrasing serve the piece?
 - What form is the piece and how does this phrase work within that structure?
 - Is there an important cadence?
 - What is the character of this phrase and how is it created by the tools used by the composer?
- Identify the date of composition
 - What era does this fall into?
 - What nationality is the composer?
 - What are three important events that happened around the time of composition (either globally, nationally, or in the composer's life)?
- Using your knowledge of the piece, give a presentation on the work
 - Speak slowly and articulate your words
 - Introduce yourself using your full name
 - Say the name of the work, the composition date, and the composer's name
 - Mention one thing that is interesting about this piece
 - Mention one thing that you personally like about this piece
 - Mention one thing that you like about music in general
 - Incorporate one musical sample into your presentation
- Be prepared to play one minute of the work
- Do not exceed five minutes, total

Create or update your CV and submit by Week 7

Week 7 — The Art of Improvising Life

1. Basics of Acting
 - Guest Speaker — University Professor in Theatre
2. Presentation of Five Minute Outreach Performances
3. Basics of Improvisation and Drawing From Your Strengths
 - Guest Performer — University Professor in Dance or Jazz
4. "Out of Class" Busking Exercise
5. Educational Outreach Presentation Activity Instructions and Group Formation

Week 7 Assignment:

Make contact with a local school for education outreach project prior to Week 8
Choose one of the following (Due Week 8)

- Busk in a safe public place (will be discussed in class) for 30 minutes. Use your phone or other audio recording device to create an audio journal of the experience. Include your impressions before, during, and after. You may do this with a partner. Recording should be submitted via Google Docs.
- Create and post an engaging, educational YouTube video explaining and demonstrating a technical aspect of playing your instrument. (Video should be uploaded as a private video on YouTube and the link should be shared with instructor via email.)
- Attend a social music gathering/performance that you have never gone to before and write a 2 page reaction, making note of the audience make up and the different etiquette rules

Week 8 — Successful Entrepreneurs

1. Putting Your Audience Center Stage
2. Budgeting and Sales
3. Community Engagement and Social Impact
 - Guest Artists - National Professional Touring Ensemble

Week 8 Assignment (Due Week 9):

With your Educational Outreach Group, write a grant proposal that includes the following:

- Host organization
- Audience age range
- Outreach objective
- Proposed outcomes
- Core standards addressed
- Repertoire to be performed

MARCH 6-10 HAPPY SPRING BREAK!

Week 9 — Civic Practices (Part I)

1. Caring for a Community
 - Asking questions and meeting their needs
 - Importance of involving consumers in the process
2. In-Class Group Activity: Identify a civic issue and discuss how music could be used to address this issue.

Week 9 Assignment:

Continue to work with your in-class group to create a performance that revolves around a local civic issue

- Identify the non-profit organizations that address this civic topic and gather information on what is currently being done
- Prepare a five-minute video performance proposal, identifying the issue, and present how music could be used to address this topic (all videos should be uploaded to a private channel on YouTube and the link submitted to the instructor via email) (Due Week 10)

Week 10 — Civic Practices (Part II)

1. Guest Speaker — Community Non-Profit Music Organization Representative
2. Student Video Presentations

Week 10 Assignment:

Meet with your Educational Outreach Group before Week 11 and begin to plan/practice the repertoire

Week 11 — The Fine Art of Being Nice

1. Personality Traits of a Chamber Musician/Freelancer
2. Contacts Scavenger-hunt
3. Maintaining Contacts
4. Thank You Letters
5. Guest Speaker — Local Public School Educator

Week 11 Assignment:

Create or update a Contacts Spreadsheet

Identify at least three recommenders (Due Week 12)

Meet with your Educational Outreach Group and continue to plan/practice the repertoire

Week 12 — Engaging in Your Community

1. Interdisciplinary Outreach
 - Guest Speaker — Professional Touring Musician with Interdisciplinary Outreach Experience
2. Class Discussion on Applying Music to Other Disciplines
3. Planning an Educational Outreach Performance
4. Active Playlist Rep List

Week 12 Assignment:

Write up a rep list of ten short solo works (appropriate for a variety of audiences) that you could easily perform at a moment's notice, thinking outside the box and find arrangements of pop tunes online (Due Week 13)

Meet with your Educational Outreach Group and prepare to run your presentation for the course during the next two class periods

Week 13 — Educational Outreach Performance Dress Rehearsals

Week 14 — Educational Outreach Performance Dress Rehearsals (cont.) and Student Advising

1. Advising by Appointment

Week 15 — Student Advising

1. By Appointment

Suggested Resources:

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APPENDIX A

INSTITUTIONS INCLUDED IN THIS STUDY

Arizona State University
Boston University
Claremont Graduate University
Indiana State University
James Madison University
Louisiana State University and Agricultural and Mechanical College
Manhattan School of Music
New England Conservatory of Music
North Dakota State University
Northwestern University
Ohio State University
Rice University
Shenandoah University
Tempe University
The Juilliard School
University of Alabama
University of Arizona
University of Cincinnati
University of Colorado-Boulder
University of Hartford
University of Houston
University of Illinois-Urbana-Champaign
University of Iowa
University of Kentucky
University of Maryland-College Park
University of Memphis
University of Missouri-Kansas City
University of Nebraska-Lincoln
University of Nevada-Las Vegas
University of North Texas
University of South Carolina
University of Southern California
University of Southern Mississippi
University of Utah
University of Wisconsin-Madison⁵⁶

⁵⁶ Petersons, *Graduate Programs in the Humanities, Arts & Social Sciences 2014*, (Albany, NY: Petersons, 2013).

AUTOBIOGRAPHICAL STATEMENT

Kathleen Strahm is a violinist, entrepreneur and internetainer. She created Oddly Noted in 2014, a brand dedicated to making classical music human again by combining Western art music and comedy. As of 2017, Oddly Noted has produced nearly seventy online videos and two live shows. Ms. Strahm is a founding member of The Rogue Trio, an innovative violin, saxophone, and piano ensemble, dedicated to community engagement through music and teaching. She has also served as Education Coordinator at the Innsbruck Institute Summer Academy, and Office Assistant at the St. Louis Children's Choirs, organizing concerts, managing ticket sales and concert advertisements, working with donors, and assisting in the solicitation of grants.

Ms. Strahm believes that schools need to train students not only for proficiency in performance, but also to create a place for themselves in the music world. She was motivated to do this research project upon realizing the challenges that she and her peers were facing after graduation. Ms. Strahm incorporates entrepreneurial elements into all areas of her teaching in order to better prepare students for the working world.