



Arts Leadership Curriculum (ALC) Course History & Descriptions Through Spring 2014

Catherine Filene Shouse Arts Leadership Program

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

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

ALC 210 – Entrepreneurship & Careers

Course Title

KEYSTONE COURSE:

ENTREPRENEURIAL THINKING (formerly ENTREPRENEURSHIP IN MUSIC changed Sp 11)

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

Instructor

R. Ricker

Year

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J. Doser 12-

ADVANCED GUIDE TO DIGITAL PORTFOLIO CREATION

(formerly MUSICIANS GUIDE TO ONLINE SELF-PROMOTION)

Students will learn how to build a basic Web site from concept to implementation as self-promotion that uses components from their existing press kit or digital portfolio. Basic html, graphic presentation and layout, audio/visual file formats, and Web site creation/maintenance tools will be used to create the final project -- a professional Web site for each member of the class.. Pre-requisites: ALC 211/411 ARTS MEDIA & PROMOTION OR DIGITAL PORTFOLIO CREATION.

McPeak 01-03
Vetter (Glossner)
N. Lapidus 04-

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ARTS MEDIA & PROMOTION: “PERFECTING & PITCHING” YOUR MESSAGE

Whether your career path leads you to a string quartet, a jazz trio, the opera stage, or a major orchestra, you'll need to know how to inform potential audiences about you and your performances. In this course, you'll explore the fundamentals of public relations, promotion, and advertising as they relate to a musician. Learn how to write an effective news release, construct a bio, assemble a press kit, create a promotional plan, and work with the print and broadcast media. Explore the role of alternative media such as the internet, direct mail, and other outlets for getting your message across. Guests will include local broadcast and print reporters and/or editors.

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Blum (08)

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<u>Course Title</u>	<u>Instructor</u>	<u>Year</u>
BALANCING ACT: PURSUING THE STABILITY OF A BLENDED CAREER In this course, we explore how to create a dynamic balance post graduation where you are able to grow artistically, pursue opportunities, create opportunities, and take risks, all while maintaining your own stability.	S. Krall	Sp14
BASIC BRASS AND WOODWIND MAINTENANCE AND REPAIR Future teachers and performers will become familiar with basic band instrument repair techniques. These skills will aid in diagnosing and correcting problems that are most common to band instruments. Students will gain knowledge of the terminology used by repair technicians, identify materials and the tools needed to perform basic repairs on instruments provided by the instructor. There will be some lecture and discussion, however most class time will be spent on analyzing, disassembling and repairing instruments under the supervision of the instructor.	C. Pellito	Sp11 Sp12 Sp13 cancelled Sp14
CAREER SKILLS FOR THE 21ST CENTURY (formerly <i>GET A JOB! GET A LIFE!</i>) It's never too early to start thinking about your career, but how do you get started on your career path? This career skills course focuses not only on the "nuts and bolts" of getting a job, but helps to give you some of the skills needed for creating your own career. It will include a combination of lectures on specific career paths with guest lecturers and projects designed to prepare students for life after Eastman. Students will craft resumes, cover letters, bios and press releases, use the Internet as a career development tool, and develop fundraising projects and awareness. It will also help to identify today's job market, assist with fundamental job skills such as networking and interviewing, and explore financial management and planning. Additionally, the course will focus on some of the typical and non-typical career paths that Eastman graduates have pursued and will offer individualized advising to graduating students to assist them in meeting their immediate career objectives.	A. Daly K.Liperote(F09) J. Doser (F10)	F00 F01 F02 F03 F04 F05 F06 F07 F08 F09 F10 F11 F12 F13
ESSENTIAL TECHNOLOGY FOR MUSICIANS (formerly INTRODUCTION TO DIGITAL PORTFOLIO CREATION - formerly DIGITAL PORTFOLIO CREATION) REDESIGNED - FALL 2007) Technological advancements in the last century have revolutionized the way people make, market and listen to music. In this ever changing world, it is important for musicians to understand current and emerging technologies in order to enhance performances and brand positioning in a crowded marketplace. This course will introduce basic technology applications and discuss how to incorporate them into careers in music. Students should have basic computer skills and familiarity with Windows or Mac operating systems. Focus will be placed on audio/video/image file formats, inexpensive audio/video home recording, MIDI sequencing, music notation software, social media, mobile applications and other "essential" technology.	K. McPeak (01-02) P. Ponella (03) H. Smith (04) Headlam/Scotto (05) H. Smith (07) M. Reed (13)	F01 F02 F03 F04 F05 F06 F07 F08 F09 F10 F13
GIFTS AND GRANT SEEKING IN THE NON-PROFIT ARTS WORLD (formerly GRANTS 101 IN THE ARTS & CULTURE WORLD) This course will offer a basic introduction to the gift and grant-seeking process for non-profit arts organizations, with an emphasis on cultivating support from foundations, corporations and individual donors. Students will learn about funding sources for arts programs; strategies for identifying and approaching donors; how to prepare an executive summary, persuasive letter, and full proposal; developing grant and program budgets; and stewarding donor relationships. The highlights of the course will be a "Meet the Donor" panel presentation by foundation, corporate and individual donors, and the final class session, in which student grant-seekers serve as foundation, corporate and individual decision-makers and philanthropists.	S. Stover/ D. Camenga/ L. Seischab Camenga/ Powell, M. (F11)	Sp09 F11 F12 F13

<u>Course Title</u>	<u>Instructor</u>	<u>Year</u>
GRANTS 101 IN THE ARTS & CULTURE WORLD <i>(formerly GRANT WRITING FOR THE MUSICIAN)</i> This course will offer a basic introduction to the grant-seeking process for arts and culture organizations, with an emphasis on cultivating support from private foundations. Students will learn about funding sources for arts programs; resources for foundation research; preparing an executive summary, letter of inquiry, and full proposal; developing grant budgets; and stewarding foundation relationships. The highlight of the course will be a "Meet the Donor" panel presentation by representatives from foundations that support arts and culture programs in Rochester.	R. Schwartz S. Stover	Sp98 Sp00 Sp01 Sp02 Sp03 Sp04 Sp05 Sp06 Sp07
GRANTS PRACTICUM This class puts into action the principles learned and practiced in "Grants 101" through the full completion of an actual proposal from start to finish. Students will have the choice of working on a proposal that will seek funding for a project on behalf of a specific department within Eastman (that meets the approval of the corresponding department head), or an area of the student's interest which falls under the School's identified priorities. The instructor will provide guided instruction and discussion of the initial determination of the need for a grant and the researching of likely sources for a specific grant within the framework of the Eastman School of Music. As part of the process, the class will review draft grant submissions for clarity of structure, logical presentation and readability. When possible, students will participate in meetings with faculty and staff members involved with their individual grant. Packaging the grant request and attachments for submission will also be covered. PREREQUISITE: GRANTS 101. PERMISSION OF INSTRUCTOR REQUIRED.	J. Sutherland	Sp06
GRANTSEEKING AND PROPOSAL WRITING FOR INDIVIDUALS <i>(formerly INDIVIDUAL GRANT SEEKING)</i> In the competitive world of grants and sponsorships, you need the tools to help your proposal rise to the top. This course is structured for those not affiliated with non-profit organizations and will teach you how to research potential funding sources, compile a list of prospective funders, write a funding a case, and prepare a basic project budget.	M. Futter M. Powell (Sp10)	Sp09 Sp10 Sp11 Sp12 Sp13 Sp14
INDIVIDUAL GRANT SEEKING Are you determined but ill equipped to find funding to support your education or a particular project? Structured for individuals not affiliated with non profits, such as students, musicians and researchers, this grant-writing course teaches you how to compile a reliable and current list of prospective funders and to structure compelling proposals, both of which will strengthen your capacity to support your studies and your work.	R. Schwartz	F06 F07
INTELLECTUAL PROPERTY & THE LAW: WHAT ARE YOUR DIGITAL RIGHTS? If Napster (ultimately) helped composers, did Grokster? What did the Sixth Circuit mean when it said "you need a license to sample"? The goal of this course is to learn about current legal issues affecting the creation and distribution of music. We'll read laws, cases, and blogs and attempt to stay abreast of legal developments relevant to musicians.	P. Durant	Sp05 Sp06 Sp07 Sp08 Sp09
INTERMEDIATE RECORDING Do you already have a basic knowledge of audio recording but want to take it to the next level? If you have taken the Introduction to Recording: A Beginner's Guide class, or started making your own recordings, and now wish to learn more about what it takes to make a professional quality stereo product, then this is the course for you. Through a series of hands-on projects, you'll learn how to use microphones for a variety of situations and instruments, use computer recording programs such as Bias Peak, understand and apply processes such as signal processing, and study basic digital editing. This course will help you develop skills that can be applied in a home recording or project studio. All the software resources you need to work on your project outside of class will be available in the ESM Media Lab in the Student Living Center. While the Introduction to Recording class is not a requirement, students who enroll in Intermediate Recording should have a sound understanding of the concepts taught in that course, including the basics of how to make a demo recording.	J. Truebger	Sp09 Sp10 Sp11 Sp12 Sp13 Sp14

<u>Course Title</u>	<u>Instructor</u>	<u>Year</u>
INTRODUCTION TO RECORDING <i>(formerly INTRODUCTION TO RECORDING & SOUND REINFORCEMENT and Introduction to Recording – half semester)</i> Introduction to Recording is a course designed for today's musician. In an ever more complex technological world, working musicians sometime need more than just musical skills to make it in their respective careers. This course is designed to introduce musicians to the world of recording. Students will learn all the basics of microphone technology, console and loudspeaker design and usage. They will also learn the fundamentals of digital editing, mastering and CD production. Most importantly, students will learn how to record a proper demo that could land them their first job in the field of music.	D. Dusman J. Corcoran H. Smith (Sp05) M. Farrington (S08) R. Wattie (F09)	F99 Sp02 Sp03 Sp04 Sp05 Sp06 Sp07 F08 F09 2x F10 2x F11 F12 F13
INTRODUCTION TO WOODWIND REPAIR This course is designed for the woodwind student/performer who wants a more thorough knowledge of woodwind repair. This is a "hands on" course. The student will be guided through the most common repair problems. Topics will include diagnosis, analysis, padding, adjusting, regulating and soft soldering. Pre-requisite: Woodwind playing proficiency.	C. Pellito	Sp11 Sp12 Sp13 Sp14
MUSIC PRESENTATIONS THAT CONNECT: HOW TO ENGAGE YOUR AUDIENCE Through identifying key elements in music, using different musical exercises, connecting with people on different intelligence levels and basic public speaking techniques, students will be given tools to help them create presentations that allow the audience to have a personal connection to the music.	Herbert Smith	Sp07 Sp08 Sp09
NEW SKILLS, NEW CHOICES, NEW CAREERS FOR MUSICIANS <i>(formerly CREATIVITY & TRADITION: EXPANDING CAREER OPPORTUNITIES IN MUSIC)</i> This will be a highly interactive class focusing on creative thinking, innovative use of media and technology, and new resource materials. Individual attention and career direction is paramount. There will be two class projects in which students develop and present plans for "real-life" music series, with accompanying budgets and publicity campaigns.	VanDemark/Blum	Sp97 Sp99 Sp01 Sp04
OUTREACH-SHARING THE MAGIC OF MUSIC Introduce students to various outreach situations and to provide them with the knowledge and skills that would guide them toward success in real-life situations. This class will help them in their personal outreach efforts, as well as give them ideas on how to create and develop outreach programs in their future academic or performing professional positions.	P. Kodzas	F08 F09 F10
PR AND DEVELOPMENT: CAREER ESSENTIALS For individual musicians and ensembles alike, public relations and development are essential elements in launching, building and refining a performance career. When musicians are able to use PR and fund raising with skill and creativity, the results can be dynamic. This course will examine concepts and practices of these related areas (such as branding, media relations, networking and donor relations) in an arts environment. Several musicians, at different points in their careers, will be guest speakers for the course.	S. Robertson	Sp04 Sp05 Sp06
SECRETS WITHIN THE STAVES: HIDING DATA WITHIN MUSIC FILES This course has two components: a music-technical aspect and an entrepreneurial study; students should have some background with programming and web techniques. We will learn about the data-hiding programs and develop a strategy for an effective entrepreneurial web-information campaign to get the idea out to the open-source community. We will develop tools to measure the progress of this campaign by using web-monitoring tools and by monitoring blogs, social sites, etc. Students will chose an aspect of either the technical or entrepreneurial components and present and write a 10-page paper on the topic.	D. Headlam	F08

<u>Course Title</u>	<u>Instructor</u>	<u>Year</u>
<p>SPEAK FOR YOURSELF: PUBLIC SPEAKING FOR MUSICIANS</p> <p>More and more, musicians are being required to provide a presentation to their audiences. These can be very valuable learning experiences, but giving oral presentations can also be stressful for musicians. Not only are they worried about getting up in front of a group to speak, but also many of them haven't had much instruction in what constitutes an effective presentation. There are a number of ways that a skills-presentation teacher can help musicians prepare for their presentations. This course focuses on those skills necessary for successful public speaking.</p>	J. Stetzer	Sp10 Sp11 S12 Sp13 Sp14
<p>TUNE IN, LOG ON, & DROP OUT: TECHNOLOGY AND MUSIC IN THE NAPSTER WORLD</p> <p>The relationship between music and technology is as old as music itself; however, developments in digital technology and network delivery have the potential to impact music and music making as dramatically as the development of Edison's phonograph. From peer-to-peer environments such as Napster and Gnutella to audio codecs such as mp3 and RealAudio, new technologies offer musicians and consumers new and heretofore unimagined ways to create and experience music. This course will explore current and future technology and its impact on music, musicians, and listeners.</p>	K. McPeak (Sp01 to Sp03) P. Ponella (Sp04) H. Smith	Sp01 Sp02 Sp03 Sp04 Sp05

ALC 220 – Leadership & Administration

<u>Course Title</u>	<u>Instructor</u>	<u>Year</u>
<p>KEYSTONE COURSE: LEADERSHIP ISSUES IN MUSIC <i>(formerly TRENDS IN AMERICAN MUSIC PRESENTATION & TEACHING)</i></p> <p>This course will provide an understanding of what drives trends in professional performance and teaching in North America, and proposes ways in which young professional musicians can exercise leadership in shaping these trends to insure a healthy and productive musical future.</p>	J. Undercofler J. Rossi – (F06) Nan Hildebrandt taught F11 for JR	F98 F00 F01 Sp04 F04 Sp05 F05 Sp06 F06 Sp07 F07 Sp08 F09 F10 F12 F13
<p>CLASSICAL MUSIC IN AN AGE OF POP</p> <p>Why does classical music seem to be in trouble these days? Are the problems largely financial, or are there artistic difficulties, too? What's the cause of the trouble? These are some of the questions this course will address. We'll look at the artistic and financial situation of orchestras, and ponder the shrinkage of classical music on public radio. We'll look at classical music in centuries past; was it always so formal, so much removed from society at large? We'll look at pop music, as both an artistic and commercial phenomenon. What challenges does it pose for classical music? Finally, we'll look for signs of hope, and for things that all of us can do to help find classical music a larger audience.</p>	G. Sandow	Sp06 S07 Sp08 Sp09
<p>THE JOYS & OPPORTUNITIES OF STUDIO TEACHING</p> <p>Many if not most musicians find that teaching is one of their essential career components. Join the Jack Frank Instructors from Eastman's Community Music School for an in depth view of the enormous opportunities in studio teaching. Are there unique advantages/responsibilities for the teacher in: maintaining an independent studio, teaching at a music store or affiliating with a University or Community Music school? How do these choices influence the learning environment and opportunities for your students? What strategies are effective in motivating your students and deepening both their performance skills and enjoyment of music? Our goal is to help you become a most creative and effective teacher by sharing our experiences, strategies and "joy of teaching".</p>	R. Cahn	F03 F05 F06 F07 F08 F09 F10 F11 F12 F13

Course Title

Instructor

Year

MUSICIANS IN AN ERA OF GLOBALIZATION

K. Ciesinski/
E.Koskoff

F12 canceled
F13

This course outlines steps to success in an increasingly diverse musical marketplace. The focus will be on issues of diversity and inclusion that performers and future music administrators will face in their professional lives, in their interpersonal business relationships, and in institutional structures. Guidance for outreach to new audiences and effective crafting of promotional materials will be given. Frequent guest speakers will present course content and lead discussions.

PREPARING FUTURE MUSIC FACULTY

S. Conkling
P. Silvey (F10)

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

PROBLEM SOLVING IN THE ARTS (formerly HOW TO MANAGE YOUR ARTS CAREER: PROBLEM SOLVING IN THE ARTS) * New name

N. Hildebrandt

F05
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Sp14suspended

Learn tactics for maximizing your leadership potential in a rapidly changing and increasingly competitive marketplace. Case studies and interactive problem solving exercises will help you to become a decisive and strategic-minded leader. Learn how to effectively communicate your ideas, sell your vision and make decisions that define your place in the music world.

ALC 230 – Performance

<u>Course Title</u>	<u>Instructor</u>	<u>Year</u>
<p>CREATIVE MUSIC MAKING</p> <p>The Creative Music Making course consists of interactive sessions in which each participant - including anyone with no prior experience in improvisation - will perform on his or her major instrument (or voice) in free-form improvisations in ensembles of 2 to 6 players.</p>	W. Cahn	Sp11 Sp12 Sp13 Sp14
<p>DEALING WITH STRESS ONSTAGE: Are you Using Adrenaline or is it Using You? (formerly <i>PERFORMANCE ENHANCEMENT SEMINAR</i>)</p> <p>This course will address issues related to improving performance in challenging situations, whether they be concerts, recitals, juries, or auditions. The goal is to create a clear understanding of performance related stress and to provide a comprehensive method for coping with its effects. Material covered includes a review of the stress model, assessment of individual performance strengths/weaknesses, and exercises specifically designed to improve performance while under pressure. Six of the sessions will be held via Internet 2, using this latest technology that allows our students to observe and interact with musicians at remote locations within the U.S. or across the globe. Note: Required course materials include Performance Success by Don Greene, PhD and completion of the online Artists' Survey.</p>	W. Williams	F03
<p>HOW TO WIN AN ORCHESTRAL AUDITION</p> <p>Master the techniques needed to win an orchestral audition. This is an audition training program for orchestral instruments involving intensive practice and preparation. Classes include live mock auditions, taped auditions, mental toughness training and resume evaluations.</p>	R. DiLutis K. Kemp/C. Ross (F09) Kemp/C. (F10)	S06 S07 F08 S08 F08 Sp09 F09 S10 F10 F11 F12 F13
<p>INSPIRATION AND MEANING THROUGH IMPROVISATION</p> <p>Designed for undergraduate and graduate students with limited improvisation experience/exposure, this class will introduce practical techniques designed to develop improvisation skill in various styles and define relationships between improvising, reading, and composing music. The class will explore a variety of performance genres and include a logical harmonic and rhythmic sequence for skill development. Students will learn repertoire by ear, transcribe solos, and improvise solos, accompaniments, and counterpoint.</p>	C. Azzara	Sp11
<p>MUSIC BUSINESS: BOOKING & PLAYING A REAL GIG</p> <p>As an Eastman student, you are fortunate to have such great performance opportunities. You perform in amazing concert halls, and have teachers, a concert office, and a stage crew who help with the logistics of your performances. Once you leave Eastman for the real world, this network of helping hands doesn't follow you, and you're left having to book your own gigs, negotiate your own contracts, promote your own performances, and plan logistics for your shows. Through a partnership with local businesses, this course will require you to do just that; book, negotiate, promote, and play your own show away from Eastman. In order to simulate a real world experience, the course instructor will act as a facilitator for student performances, which will happen outside of class. This course is open to all instrumentalists and vocalists in all genres of music.</p>	I. Trevino	F12 F13

<u>Course Title</u>	<u>Instructor</u>	<u>Year</u>
<p>MUSIC OUTREACH: PERFORMANCE, MASTER CLASSES & MUSIC APPRECIATION</p> <p>This class is designed to give hands on experience in presenting music to young people. It will consist of 14 hours, with the first 7 sessions comprised of instruction in how to present an effective master class, lecture recital, and class for elementary school students. These 7 sessions will take place at ESM during a regularly scheduled class time. Of the first 7 sessions, 2 or 3 class times will be set aside for individual coaching sessions with the instructor for those students who would like additional assistance in preparing their outreach programs. The second half of the course will consist of 3 required visits/presentations (total of 6 hours) that take place in a local school district. The presentations will not occur during the normal class time period, and will be coordinated with the local schools and students' class schedule. Dave Mancini will accompany the students to provide on site feedback and guidance. After completion of the presentations, a final class at Eastman will summarize the course, share experiences, and discuss how each of the students can continue to fine tune and improve their presentations.</p>	D. Mancini	F04 F05 F06 F07
<p>OUTREACH-SHARING THE MAGIC OF MUSIC</p> <p>Introduce students to various outreach situations and to provide them with the knowledge and skills that would guide them toward success in real-life situations. This class will help them in their personal outreach efforts, as well as give them ideas on how to create and develop outreach programs in their future academic or performing professional positions.</p>	P. Kodzas	F08 F09 F10
<p>VOICE AUDITION SYNERGISM: MAXIMIZING YOUR WINNING POTENTIAL!</p> <p>This 14 week, one hour course explores the many facets that make up the voice audition process. This includes all types of auditions (the graduate school audition, the concert stage and all forms of lyric theater). <u>Lectures and topics include:</u> <i>realistic repertoire programming, the functional yet noticeable resume and headshot, the completed package – application, dress, rapport, execution, mastering your audition anxiety, techniques to become artistically grounded in the exposing world of the inconsistent audition space, a survey and understanding of apprentice programs and summer institutes, being dynamically different in a world where many are the same, realistic goals and expectations as a maturing singer.</i> The class will culminate with a 'mock' audition. Guest lectures will include members of the Eastman Voice and Opera Faculty and video conferencing with professional administrators. This course is open to all seniors and graduate students. Consent of the instructors and primary studio teacher are required.</p>	S. Daigle/ K. Cowdrick	F12 F13
<p>WOMEN IN MUSIC: PERFORMANCE & SOURCE MATERIALS</p> <p>This class will discuss the development of women's music in a research and performance context. Students will learn about resources, organizations, editions, recording companies, etc, devoted to women's music. As part of the class, guest women composers, conductors, researchers, and performers specializing in women's music will be invited to give lectures and/or master classes. Students will participate by performing a work from one of the guest composers' output and by doing a project related to women's music.</p>	S. Beaudette	F04 F06 F08

ALC 240 – Contemporary Orchestral Issues

Course Title

KEYSTONE COURSE:

REALITIES OF ORCHESTRAL LIFE

Students preparing for careers as orchestral musicians seem fully aware of the steps and preparation necessary to eventually win an audition, but a successful audition is merely the introduction to the *Realities of Orchestral Life*. This seven-week course will help familiarize interested students with issues and roles of the union, ICSOM, music director, management, board, committees, audition process, attitudes and musician dynamics. The first half of the course will discuss current practices of regional, mid-size and big 5 orchestras, while the second half will explore changing attitudes and ways musicians can be more pro-active in shaping their workplace. Guest speakers who are currently active in the symphonic world will highlight the course.

Instructor

R. Ricker
D. Angus (07)
Cancelled F12 & F13 due to
low enrollment

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ARTISTIC DECISION MAKING

This course will provide an understanding of the artistic decision making process when programming concerts and concert series, and the challenges of balancing artistic initiatives with fiscal responsibility. Utilizing the orchestra as a model and working through scenarios and case studies, participants will learn about budgeting, contracting guest artists, programming, and other important components of artistic planning. The concepts and skills taught in this course are essential and applicable to any artistic planning, from a single recital, a festival, or an entire season of concerts.

B. Dorhout
R. Decker (05)

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ALC 250 – The Healthy Musician

Course Title

INTRODUCTION TO MUSIC THERAPY

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

B. Hunter
L. Hunter

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S09/BH
Sp10/LH
Sp11/LH
Sp12/LH
Sp13/LH
Sp14/LH

KEYS TO HEALTHY MUSIC

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

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

Callan-Harris

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