

## Arts Leadership Curriculum (ALC) Course Descriptions

### Arts Leadership Program

The Arts Leadership Curriculum offers 7-week, half-semester courses and 14-week 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 ALP 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](mailto:alp@esm.rochester.edu) or 274-1112.

#### ARTS LEADERSHIP PROGRAM ONLINE COURSES

ALP's online courses are asynchronous, meaning that students do not 'attend' class at a specific time of day. However, students must participate in online class activities and complete assignments within the weekly framework and deadlines of the course. Interaction with your instructor and peers is an essential part of these courses and is through discussion forums, class activities, assignments and video presentations hosted in Blackboard.

<u>Course Title</u>	<u>Instructor</u>	<u>Semester/ Credits</u>
<b>ALC 210 – Entrepreneurship &amp; Careers</b>		
<b>CAREER SKILLS FOR THE 21<sup>ST</sup> CENTURY (ALP Certificate CORE Course)</b> CLASSROOM It's never too early to start thinking about your career, but how do you get started on your career path? In this course, we will focus on the "nuts and bolts" of getting a job, and on developing skills needed for creating your own career. This class will help you explore possible career options and develop a vision for your career. You will learn about fundamental career skills such as interviewing, negotiating, networking, and managing your finances. You will craft several professional documents such as resumes, cover letters, bios, press releases, press kits, email newsletters, and more. We will also explore marketing strategies for musicians, including branding, social media, video, and websites. Guest lecturers will speak on topics including financial management, portfolio careers, managing your online presence and entrepreneurship.	S. Danyew	Fall/Full 2 credits
<b>CAREER SKILLS FOR THE 21<sup>ST</sup> CENTURY (ALP Certificate CORE Course)</b> ONLINE COURSE Same description as above	S. Danyew	Fall/Full <b>ONLINE</b> 2 credits
<b>ENTREPRENEURIAL THINKING (ALP Certificate CORE Course)</b> CLASSROOM An entrepreneurial person is one who transforms an idea into an enterprise that creates value. This broad definition includes the Arts. The value could result in a business, but it could also be socially beneficial. It is hoped that, by the end of the semester, you should be able to: Recognize the entrepreneurial potential within yourself and others in your environment; Appreciate the role of entrepreneurship within society, at the level of the organization, and in your own personal life; understand the process nature of entrepreneurship, and ways to manage the process; develop an appreciation for opportunity, how to recognize it, and how to evaluate it; have familiarity with business entities profit vs. non-profit, contracts and dealing with lawyers, branding, developing a business plan, ethics and professionalism, financial planning, basic accounting, how to read a balance sheet, cash flow management and taxes; and to think entrepreneurially.	J. Doser	Spring/Full 2 credits

<u>Course Title</u>	<u>Instructor</u>	<u>Semester/ Credits</u>
<b>ENTREPRENEURIAL THINKING (ALP Certificate CORE Course)</b> <b>ONLINE COURSE</b> Same description as above	J. Doser	Fall/Full <b>ONLINE</b> 2 credits
<b>ARTS, MEDIA &amp; PROMOTION: PERFECTING &amp; PITCHING YOUR MESSAGE</b> Whether your performing career calling leads you to a string quartet, a jazz trio, the opera stage, a major orchestra or a still-to-be-determined musical entity, you'll need to know how to inform potential audiences about you and your performances. In this course, you'll explore the fundamentals of identity, promotion, and public and media relations as they relate to a performing musician. Learn how to write an effective and newsworthy press release, construct a bio, assemble a press kit, create a promotional plan, work with a photographer and understand the "ins-and-outs" of the print, electronic and social media. Guests will include members of the local media in a roundtable discussion. Although professional photographs are not mandatory for this course, they are highly recommended. Contacts for local professional photographers will be shared.	A. Blum	Fall/Late 1 credit
<b>BUILDING A WEB PRESENCE</b> The purpose of this course is to equip each student with the necessary tools to design or expand upon a web presence that accurately reflects their personal brand as a professional musician. Students will learn how to build a fully functional, modern website that integrates social media, audio, video, photography, and any materials from an existing press kit. Topics will include basic principles of graphic design, recent trends in web design and technology, audio and visual file formats, and digital self-promotion. Students should have basic skills using their computer's operating system (Windows or Mac OS X) and familiarity with web browsers. Knowledge of web languages such as HTML, JavaScript, and CSS is not required for this course.	N. Jeleniauskas	Spring/Full 1 credit
<b>COPYRIGHT &amp; LICENSING FOR MUSICIANS - ONLINE COURSE</b> This 7-week course will provide an in-depth look at the current business of music copyright and licensing. Students will learn about the history of copyright, current laws, and how it's relevant for performers, composers, educators, and all those working in the music field. Students will also learn about music licensing, how royalties are earned and distributed, and how streaming on the web is changing music licensing. We will consider actual case studies from the music business, and hear from a number of guest speakers who have extensive experience in these areas.	S. Danyew	Spring/Late <b>ONLINE</b> 1 credit
<b>DIGITAL MARKETING – ONLINE COURSE</b> How Can I Use Digital Marketing to Serve My Career? This class is designed to help students understand the key concepts of relationship marketing in the arts, the digital strategies involved and how to put these concepts into action through a digital marketing campaign. The course will cover topics such as effective message crafting techniques, establishing a cultural brand, project fundraising as a relationship building tool and the leveraging of modern social media platforms to execute a cohesive and sustainable marketing plan. Students will learn the key concepts of marketing which include creating and utilizing a marketing mission statement, defining appropriate campaign goals, developing promotional strategies and measuring their effectiveness using tools such as: Instagram, Facebook, Twitter, YouTube, podcasts and blogs.	J. Luks	Spring/Full <b>ONLINE</b> 2 credit

<b><u>Course Title</u></b>	<b><u>Instructor</u></b>	<b><u>Semester/ Credits</u></b>
<p><b>VIDEO BRANDING FOR THE 21<sup>ST</sup> CENTURY MUSICIAN</b></p> <p>The future of marketing is visual. The ability to create engaging video is vital to showcase your brand. This class will provide hands-on practical skills for high quality video production. You will work with professional video and audio equipment, learn editing/splicing of audio and multi-angle video, and marketing practices for successful release of content that will align with your brand as a musician. You will complete the class with visual media in your portfolio designed to create a buzz.</p>	M. Sherman	Fall/Full 1 credit
<p><b>FUNDING THE INDIVIDUAL ARTIST: STRATEGIC WRITING FOR GRANT AND EARNED INCOME</b></p> <p>In an unusually competitive landscape of grants, sponsorship, and strategic partnerships, your edge will come from the ability to make your case in a compelling way. This course is structured for those not affiliated with a non-profit organization and will teach you research techniques to find potential funding sources, how to assess prospective funders, author a funding request, and prepare a project budget. The course will also offer basic information for individual artists navigating the larger non-profit grant landscape and its concomitant practices.</p>	J. Langerak	Spring/Early 1 credit
<p><b>GIFT AND GRANT SEEKING IN THE NON-PROFIT ARTS WORLD: A PRIMER FOR FUNDRAISING IN THE 21<sup>ST</sup> CENTURY</b></p> <p>This course will offer an introduction to the gift, earned, and grant income seeking process for non-profit arts organizations, as well as introduce the mechanisms by which a successful arts organization maintains its mission, scope, and most importantly, it's funding. We will examine the various avenues of non-profit support, how to cultivate them, when and how to engage an organization's mission to enhance donor relationships, and how to strategically highlight your organization's value. The course will include a grant maker's forum, in which you will learn about the mechanics and procedures of the funding side of these relationships, as well as an opportunity to evaluate the proposals we create during the class.</p>	J. Langerak	Fall/Early 1 credit
<p><b>COMMUNITY ENGAGEMENT: A 360-DEGREE VIEW OF DYNAMIC CONCERTS</b></p> <p>This course is for anyone for whom performing will be a part of their career. Outside of academia there is no longer a consistent captive concert audience. Working musicians and music educators must develop dynamic concerts, that engage their community and educate the audience on the realm of artistic possibilities. In this course we will investigate, evaluate, and develop creative and inventive musical events. With a 360-degree approach, we will consider all concert constituents, seeking to make lasting impacts in our communities and for our audiences. Topics includes programming, venue selection, staging, stage presence, audience engagement across many platforms, inclusion of other artistic mediums, marketing, and educational opportunities. For the capstone project students will design and facilitate a concert in the local area.</p>	A. Hall	Spring/Full 1 credit
<p><b>INTRODUCTION TO RECORDING: A BEGINNER'S GUIDE</b></p> <p>Most successful audio engineers are also musicians. They speak the same language of music. But even if your career path is not towards audio engineering, you will benefit from understanding the recording process. In this course, we will focus on mobile audio recorders and computer audio software. This class covers sound wave properties, acoustics, microphone technique, critical listening, and post-production. Students will operate recording equipment, edit and process audio, and produce recordings. We will also learn basic video capture, editing and sync. Guest lecturers will speak on topics including broadcast audio, mastering engineering, and the professional recording process.</p>	J. Truebger	Fall/Late 1 credit

<u>Course Title</u>	<u>Instructor</u>	<u>Semester/ Credits</u>
<p><b>INTERMEDIATE RECORDING</b></p> <p>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.</p> <p><i>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.</i></p>	J. Truebger	Spring/Early 1 credit
<p><b>SPEAK FOR YOURSELF: PUBLIC SPEAKING FOR MUSICIANS</b></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	Spring/Late 1 credit
<p><b>ALC 220 – Leadership &amp; Administration</b></p>		
<p><b>LEADERSHIP ISSUES IN MUSIC (ALP Certificate CORE Course) - ONLINE COURSE</b></p> <p>This course will provide an understanding of what drives trends in innovative musical leadership in North America, and proposes ways in which young professional musicians can exercise leadership in shaping these trends to ensure a healthy and productive musical future. This course is based upon class interviews of five leaders of major orchestras, opera companies, music schools, and other musical institutions in North America. Each guest is interviewed about this essential question: "What are the most critical priorities facing us as the musical leaders of tomorrow and what can we do to address them?" Guests are encouraged to illuminate how their own organizations have addressed these priorities through sustainable educational programs and initiatives.</p>	J. Doser	Fall/Early ONLINE 1 credit
<p><b>PREPARING FUTURE MUSIC FACULTY</b></p> <p>All musicians participate in various forms of music teaching and learning. For those graduate students who desire to teach in a college or community music school, even on a part-time basis, this course will prepare you to teach effectively. During the course, you will begin to develop a teaching portfolio that will complement your performance portfolio. You will also explore ways to organize music content for learning, assess your students' prior musical knowledge and experience, communicate expectations to your students, and speak knowledgeably about teaching with colleagues and administrators. <b>RESTRICTED TO GRADUATE STUDENTS ONLY.</b> <i>Graduate students wishing to take this course for degree elective credit will need to pay for the course and should sign up for MUE 504. Core course for Certificate in College/Community Teaching.</i></p>	L. Caravan	Fall/Full 2 credits
<p><b>STUDIO TEACHING: AN ESSENTIAL CAREER COMPONENT</b></p> <p>RPO Second Horn Maura McCune Corvington, joined by Senior Instructors of the Eastman Community Music School and other leading area professionals, offers a course illuminating essential, impactful, and innovative studio teaching strategies for future music educators who face a continually evolving professional mentorship landscape. Gain vital and practical insight into establishing a successful private music studio, affiliating with a university or community music school, teaching at a music store, developing relevant pre-collegiate and collegiate programs, and more. Topics include teaching and deep learning strategies for diverse learners, basics of major international music education methods, the role of psychology in music education, assessing and measuring results, preparing students for college auditions, and building a business and a brand. This course interactively delves into effective approaches not only integral to future students' musical trajectories, but profitably to one's own professional musical path.</p>	M. McCune Corvington	Spring/Early 1 credit

**Course Title****Instructor** **Semester/  
Credits****ALC 230 – Performance****A SINGER'S GUIDE TO THE PROFESSIONAL JOURNEY**

K. Cowdrick

Fall/Full

This 14 week, one hour course explores the many facets that help singers negotiate the beginning of their professional life. This includes financial management, website construction, Young Artist and summer institute program information, and preparing your audition package (graduate school, concert, oratorio and all forms of lyric theater). Classes include creating a completed package resume and head shots, application information- in addition to audition practice and helping you nurture your musical and performing strengths. This class is open to all seniors and graduate students. *Consent of the instructor and primary studio teacher is required.*

1 credit

**STRATEGIES FOR AUDITION SUCCESS**

G. McCormick

Fall/Early

In this class we will learn how to develop both the internal and external skills to achieve optimal audition performance; Internal: a state of presence, allowing thought and action to be integrated, finding your optimal activation level on cue, gaining mental stamina and flexibility. External: the practical tools toward a balanced preparation of musical materials and physical readiness. Guest speakers will include professionals in the areas of stress management, health and wellness, and visualization as a preparation tool. High level artists (RPO and visiting guests) will listen to mock auditions as part of our training in this course.

1 credit

**ALC 250 – The Healthy Musician****KEYS TO HEALTH MUSIC**S. Callan-  
HarrisFall/ Spring  
Early

Making music is a physically demanding task in which the performer requires the same attention as an elite athlete. Just as music affects our health and well-being, our state of health influences our music performance. Keys to Healthy Music helps students to assess their own physical well-being and implement the strategies that will turn into life-long performance enhancement practices. Based on research from the Performing Arts Medicine Association (PAMA), students are offered current guidelines for optimal recovery from a performance- related injury, preventing overuse injuries, and enriching the physical experience of music-making. Guidelines for physiological arousal and quieting that inform the preparation for practice and performance will be customized for the individual. Students will design and implement their own physical conditioning for maximum strength, endurance, and learning (yes, exercise makes you smarter). Essential concepts of Posture, Movement, and Ergonomics are covered and applied to practice habits. Students will design their practice routines using principles from Sports Medicine to guide the intensity, frequency, and duration of sessions to meet their academic demands. Areas of concern to music students, including hearing conservation, performance anxiety, and managing multiple practice/performance tasks are covered. Although this is an online course, it is a very physical course requiring students to practice instrument –specific warm-up and cool-down, interval training, postural changes, and ergonomic adjustments. Ideas for “cross-training” with Martial Arts, Yoga, Pilates, Alexander, Feldenkrais, Dance, Sports are incorporated into the individual Lifestyle Plan.

1 credit

**INTRODUCTION TO MUSIC THERAPY**

M. MacArthur

Spring/Late

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

1 credit