

Kentucky Governor's School for the Arts

Career Seminars for Instrumental Music Students

by Jim Bates, Richard Byrd, Scott Erickson, Richard Scott

(as appeared in the *Kentucky Music Teacher*, Vol. II, No. 3, Winter 1998)

Seminar 1a: PRACTICE TECHNIQUES

Learning to practice productively and to solve problems independently are two of the most important skills a music student can acquire from the private teacher. When leaving the teacher at the end of the lesson, the student must know what the goals for the next lesson are and how to accomplish them. The art of practicing should be thoroughly discussed by the teacher and student, and the student must conscientiously think through the process.

Practice involves complete concentration and focus. It is a time to exercise the intellect and senses. It involves the coordination of mind and body. It is a time of questioning and self-criticism. It involves careful repetition, listening, and changing.

The constructive and efficient use of practice time becomes imperative the longer the students continue their studies and become more involved academically and socially. Teachers who help students develop effective practice habits can improve the rate of retention of private students and assure the continuation of their musical study, especially as their students' high school lives tend to become over scheduled. The following guidelines are offered to teachers and students for careful consideration:

1. *Practice intelligently.* Always think before, during and after playing.
2. *Have a practice plan or goal for each practice session.* This may include specific tempos, scales, movements, technical objectives, and musical goals. Develop a practice routine for yourself that includes warm-ups, technique, literature, and sight reading. Consistency in practice is important. Practice every day, cover all aspects of your routine, and work to achieve your goals.
3. *Use your time carefully, wisely, and efficiently; prioritize your objectives.* Quality is more important than quantity. Take regular breaks every 45-50 minutes, realizing that your concentration typically lasts only that long and that your body and mind need rest.
4. *Practice creatively.* Challenge yourself and maintain your interest by constantly varying practice and making up new technical and musical demands from the original musical material. Change aspects of the music, such as the rhythm, dynamic, articulation, accent, register, tempo, and sequence of sections in order to keep repetitions fresh and exciting.
5. *Warm-up thoroughly each day.* This is necessary to practice safely and to avoid possible physical injuries.
6. *Practice difficult sections more than easy sections.* Isolate problems and work on them; focus on difficult sections and make exercises out of them. Sectionalize your piece, working sometimes from the end to the beginning. Use a metronome (and tuner if you are a wind player). Practice slowly for control and clarity. Slow practice allows your ear to learn the music accurately.

7. *Organize your practice time by warming up, gradually moving to more difficult work and ending with easy sections that you can play well.* This avoids frustration as you finish your practice, and you leave with a positive impression of your accomplishment.
8. *Carefully observe the markings in the score: dynamics, articulation, tempo, character, and style.* Translate and know the meaning of all foreign terms. Write fingerings and other helpful markings in the score with pencil. Know the stylistic differences and performance practices of the various musical periods. Any ornamentation should be an integral and natural part of the melodic line.
9. *Work slowly and carefully to learn the music correctly the first time.* Discover the interrelationship between fingering, articulation and phrasing. Work to understand the basic tempo and rhythms as they relate to the character and proportions of the piece.
10. *Determine the articulation and phrasing of a line by singing the part and then matching the result on your instrument.*
11. *Apply your understanding of music history to your piece.* Listen to performances of your piece, other music by the same composer, and music by other composers written about the same time. Investigate the contextual analysis of your piece, research the time period, biography of composer, other works by the same composer, works composed before and after the work you are studying, and other composers and works during that time.
12. *Contribute to your technical and musical development by studying and understanding music theory.* Develop your aural skills and relate them to your instrument and part. You must be able to hear what you play before you play it. Understanding melodic intervals and harmonic vocabulary directly affects interpretation.
13. *Practice immediately after your lesson.* This is one of the best times to practice. Review, correct and reinforce concepts you worked on in the lesson. Write your teacher's comments in the score. Tape record your lesson (with your teacher's permission) to review information and reinforce new ideas.
14. *Use the concept of modeling by listening to other artists on recordings and play along with or imitate them.*
15. *Perform your repertoire for family, friends, classmates, and sympathetic listeners many times before your scheduled performance.*
16. *Create real performance opportunities and support community service by scheduling your program for schools, civic organizations, hospitals, and nursing homes.*
17. *Practice away from your instrument, using only the score.* Mental practice can be used to memorize a piece and to work on technical and musical aspects.
18. *Try the techniques of positive performance visualization, descriptive verbalization, and graphically mapping the music.* Complete descriptions of these techniques may be found in pedagogy books and journal articles.

19. *Record yourself.* Recording on audio or video tape for the purpose of listening to and/or watching yourself play is a technique that speeds up the listening and learning process, and it assists in reducing repeated errors.
20. *Keep a practice diary.* Record assignments, technical and musical concepts, thoughts, and progress.
21. *Practice musically and always listen.* Students tend to think technically and close the ears.
22. *Assume the role of teacher when you practice.* You must take responsibility for your own progress and gradually become your own teacher.
23. *Remember these two priorities in all that you do: LISTENING and SELF-DISCIPLINE.* Avoid procrastination. Carefully pace yourself and your practice.
24. *If you are in an ensemble, remember ensemble rehearsal techniques.* Know your part when you come to the rehearsal; observe markings in score; listen to how your part fits in the ensemble and determine its relative importance; and know the other parts as well as your own.

Not included in article:

Practice advice from GSA trumpet guest artist, Vince DiMartino to GSA students:

- Practice is listening, changing, repeating, hearing other music
- You must be able to hear what you play before you play it
- The physical part must be connected to the aural part
- Practicing slowly allows your ear to learn things accurately
- Listen to music away from your instrument
- To improvise, you must be able to play what you hear in your head
- Sight reading includes notes, style, rhythm, tuning
- Technique is studying the instrument and developing the ear
- Change is a continual and additive process

Kentucky Governor's School for the Arts

Career Seminars for Instrumental Music Students

By Joanna Binford, Richard Byrd, Scott Locke, Richard Scott

Seminar 1b: ENSEMBLE PRACTICE TECHNIQUES

1. *Apply principles from "Seminar 1a: Practice Techniques" to your individual preparation and ensemble rehearsal.* Are you practicing slowly enough? If yes, practice even slower!
2. *Know your part when you come to the rehearsal, including the notes and the musical phrasing.* Be sure to observe markings in the score. Figure out how your part fits in the musical texture and determine your role in the ensemble.
3. *Learn the entire score as soon as possible.* You must know all the parts in order 1) to know the relative importance of each part, and 2) to understand the structure of the work and what is going on at all times.
4. *Know where each phrase begins and ends.* Is everyone matching articulation? Who has the melodic line at any given moment?
5. *When you have the tune, listen closely to the accompaniment.* When you have the accompaniment, "sing" the tune almost as if you could conjure it up from the accompaniment.
6. *Study the harmonic underpinnings of the phrases, which determine the dynamic shape of the line.* Study the structure of the composition. Study the styles of different periods and composers.
7. *Listen carefully to yourself and your colleagues: you must constantly gauge your relative importance.* Are you the soloist or part of the supporting texture? Your role determines your sound and projection.
8. *Communication is the key in performing ensemble music.* Discuss the music during rehearsals—don't just play through the piece. Stop to analyze, determine roles, clarify balance, check intonation, and rehearse cues.
9. *Discuss the appropriate articulations, note lengths, dynamic levels and style with your colleagues.* Are you in tune with each other, especially at the beginning and ends of phrases?
10. *Be diplomatic and respectful with your colleagues when offering musical ideas, performance suggestions or constructive criticisms.* Do not assume you are in charge or insist that your way is necessarily the only right way.
11. *Have a specific goal for each rehearsal.* For example, the group will play the exposition with no stops, in tune, rhythmically correct, with dynamics, and with "clear" phrasing.
12. *Musical cues are communicated by performance gestures, eye contact, and breathing; they must be ongoing and constant.* Look at your colleagues at the beginning, middle, and end of phrases.

13. *Determine and rehearse who will start and stop the piece, as well as all internal fermata cutoffs and caesuras.*
14. *Always rehearse in the performance configuration so your cues, communication, and balance are consistent from rehearsal to performance.* Special instructions in the score including the use of mutes, instrument changes, or special effects should always be observed in each rehearsal.
15. *Develop the ability to breathe and phrase together.* Are you breathing in the rests? Are you breathing at the beginning of phrases?
16. *Develop the ability to anticipate your colleagues.* This takes mastery of your part, knowledge of the other parts in the ensemble, and much rehearsal time together. The object of ensemble performance is for the group to act as one.
17. *Listen to recordings of the piece or recordings of other works by the same composer to develop an appropriate sense of musical style and interpretation.*
18. *Bowing and acknowledging your audience is an important part of the presentation.* In chamber music, all members of the ensemble should bow together, taking their cue from the leader of the group. If the pianist is in an accompanying role, the soloist bows first and then acknowledges the pianist for a bow.

Especially for pianists: Preparing for Accompanying Success

from "Mylkas Times," March-April 1984, Vol. 7, No. 2

Piano students are sometimes called upon to accompany instrumentalists or vocalists. The request might require an immediate response at the piano, as at a party, or it might be a request for a later date for which preparation could be made. In either case, the student needs some training.

The piano teacher, knowing that this kind of request is a real possibility, can include preparation for accompanying as part of piano study. Then, when students receive requests, they can do the job with confidence instead of stumbling through an ill-prepared and sometimes embarrassing experience.

Following are suggestions that piano teachers could give to their students:

For the unexpected, extemporaneous accompanying, quickly scan the music, make mental notes of the time signature, rhythm patterns, overall shape of note patterns, and any unusual happenings such as a clef change.

For the planned accompanying even there are other helpful ideas:

1. Develop an accompanist frame of mind. Realize that the performance is a joint effort, but that the soloist is highlighted while you furnish support and extension. While the emphasis is understandably on the soloist, you play the accompaniment as beautifully and as artistically as possible, especially when an interlude occurs and you have the spotlight.
2. Practice and know the music so well that you can stop, speed up, slow down, or skip around on demand.

3. Learn to listen and anticipate. Listen to the soloist and anticipate where and when retards and a tempo occur as well as crescendos and diminuendos.
4. Watch two scores simultaneously. If you are accustomed to reading only a piano score, adding another score is a new experience.
5. Position yourself so that you can see the physical gestures of the performers. You can see the singer or woodwind player breathe; you can see the violinist's bow arm about to play. When you accompany a chorus, you watch the conductor every moment.
6. Cover up, is necessary. For example, if the soloist forgets to repeat a passage, you stay with the soloist and make it appear intentional. It takes experience to do this. Practicing with your teacher and following some unorthodox even is helpful.
7. Play loud enough to support the performer, but do not overpower with too much volume.

Golden Rules for Ensemble playing, by J.W. Swing

1. Everyone should play the same piece.
2. Stop at every repeat sign and discuss in detail whether to take the repeat or not.
3. If you play a wrong note, give a nasty look to one of your partners.
4. Keep your fingering chart handy. You can always catch up with the others.
5. Carefully tune your instrument before playing. That way you can play out of tune all night with a clear conscience.
6. Take your time turning pages.
7. The right note at the wrong time is a wrong note (and vice-versa).
8. If everyone gets lost except you, follow those who get lost.
9. Strive to get the maximum NPS (note per second). That way you gain the admiration of the incompetent.
10. Markings for slurs, dynamics and ornaments should not be observed. They are only there to embellish the score.
11. If a passage is difficult, slow down. If it's easy, speed it up. Everything will work itself out in the end.
12. If you are completely lost, stop everyone and say, "I think we should tune."
13. Happy are those who have not perfect pitch, for the kingdom of music is theirs.
14. If the ensemble has to stop because of you, explain in detail why you got lost. Everyone will be very interested.
15. A true interpretation is realized when there remains not one note of the original.
16. When everyone else has finished playing, you should not play any notes you have left.
17. A wrong note played timidly is a wrong note. A wrong note played with authority is an interpretation.

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Seminar 2: COLLEGE CHOICES AND PREPARATION

One of the most overwhelming tasks for students and parents is researching and choosing a college. This is an important responsibility that requires much time, study and thought. The financial investment over a four- or five-year period is substantial even with a school even of modest tuition, and costs are projected to rise steadily in the future.

The key is to begin the search early. The senior year is too late to begin. The junior year offers adequate time, while the sophomore year is by no means too soon to begin.

Talk to as many people as you can for advice. These can be family, friends, private teachers, professional musicians, high school teachers, high school music teachers, counselors, community leaders, ministers, professionals, parents with children in college, and students in college.

Once on mailing lists, you will receive an incredible amount of information from a variety of schools. Make a filing system so that applications for admission, housing, financial aid, academic scholarships, and music scholarships are easy to find and deadline dates are not missed. Give yourself options; apply to at least five schools.

On vacations, business trips, or family outings, make it a point to visit college campuses enroute. Pick up literature from school relations, admissions, and department of music offices. Familiarize yourself with degree offerings, reputations, financial assistance, faculty, administrators and facilities of colleges in which you are interested.

Majoring in music is more complicated and time consuming than most other majors. For each prospective school you should plan: 1) to take the proper qualifying exams (ACT or SAT), 2) to visit the campus, 3) to fill out the required forms for admission, housing and academic/music scholarships, 4) to make arrangements for a scholarship audition, 5) to schedule interviews with appropriate administrators and faculty, and 6) to take a lesson with the prospective applied music teacher.

Most high school seniors will be contacted by college recruiters. Rather than taking a passive role and waiting to be contacted, take an active role and pursue those institutions and programs in which you are interested. Remember, also, that honesty is the best policy in dealing and negotiating with college representatives.

Considerations for Choosing a College or University

- *Reputation of the department/school.* Visible faculty works well together; ensembles are of high quality; school graduates qualified students who have success in finding jobs; department successfully advises students; department is accredited by National Association of Schools of Music (NASM).
- *Facilities of the department/school.* Condition of classrooms and studios; condition of practice rooms and pianos; holdings and availability of music library and listening library facilities; up-to-date technology; computer assisted instruction and music synthesis support; performing and concert hall facilities.
- *Size.* Small private or state school versus large university or state school; ratio of faculty to students; courses are taught by professors or teaching assistants (TAs); individual attention; solo, chamber and ensemble performance opportunities; cultural offerings—i.e., faculty/student recitals and concerts, museums, film series, concert series, guest speakers.

- *Studio teacher.* Active performer/teacher; respected artistically and professionally; easy to communicate with; personally compatible; recommended by your private teacher or ensemble director, other teachers in the region/state, students of the school you are considering, colleagues of the teacher you are considering; has contacts in the music profession and ability to place students in jobs or graduate schools.
- *Academic support.* Quality of library; class size; technology resources; availability of student services; international programs and opportunities.
- *Student life.* Dormitory and cafeteria facilities; on campus support and activities; off-campus opportunities, entertainment and recreation; religious organizations and support.
- *Financial.* Tuition, fees, board and room; financial aid through academic and music scholarships, student loans, work study and part-time employment; cost of living in area.
- *Location.* Big city or small town; near or far from home; arts, shopping, recreation, entertainment in city/community; safety and crime; traffic, congestion and pollution.

Things To Do When You Are Looking for a College or University

- Ask your private teacher, high school music teacher and counselor for recommendations of schools.
- Locate the school website, if available.
- Contact the school public relations office or music department to arrange a visit.
- Visit the school and tour the facilities.
- Meet and talk with faculty and administrators.
- Obtain a copy of the undergraduate catalog/bulletin and review the courses for degrees.
- Obtain a four-/five-year outline of recommended courses for your degree program.
- Take a lesson with the prospective studio teacher.
- Talk to students currently enrolled in the school and those studying with the studio teacher.
- Attend concerts and visit rehearsals and classes at the school.
- Audition on a date scheduled specifically for auditions.
- Apply for academic as well as music scholarships.
- Investigate all forms of financial aid.
- Tour the campus, library, dormitories and cafeterias.
- Tour the community.
- Don't be shy; ask many questions.

Important Resources in Your College Search

- *Directory of Music Faculties in Colleges and Universities, U.S. and Canada* (College Music Society Publications, Inc., P.O. Box 8208, Missoula, MT 59807). This is a primary source that you can find in reference rooms, music libraries, and/or music department offices. It contains listings of all music departments and schools, including addresses, telephone and fax numbers, degrees offered, and names of faculty with their degrees and teaching areas. The information is cross-referenced.
- *Musical America: International Directory of the Performing Arts* (1998 edition; Primedia Information Inc., Highstown, NJ 08520, ISBN 1-891131-00-1). This is one of the most comprehensive musical and arts resources available, and is the ultimate, professional performing musician's guide to practically everything in the profession. Listings include the following:
 - A. *United States and Canada.* Artists' managers, orchestras, opera companies, choral groups, dance companies, performing arts series, festivals, arts administration degree programs, music schools and

departments, summer music camps and special programs, contests, foundations and awards, commercial services and products, record companies, non-profit services and professional music organizations, state arts agencies, publishers of music, facilities, music magazines, newspaper music critics, radio and television stations, survey: North American cities.

B. *International*. Publishers of music, orchestras, opera companies, choral groups, dance companies, artists and concert managers and facilities, festivals, music schools and departments, summer music camps and special programs, contests, foundations and awards, record companies, music magazines, services and professional music organizations, radio and television stations.

Scholarship and Financial Aid Resources

- *Chronicle Financial Aid Guide: Scholarships and Loans for High School Students, College Undergraduates, Graduates, and Adult Learners*. (Chronicle Guidance Publications, Inc., Moravia, NY 13318, 1997, ISBN 1-55631-269-5)
- *College Scholarships and Financial Aid*, 7th edition, by John Schwartz. (Wintergreen/Orchard House, Inc., New Orleans, LA, 1989, ISBN 0-02-861928-5)
- *The Complete Scholarship Book* by Student Services, Inc. (Sourcebooks, Inc., Naperville, IL, 1996, ISBN 1-57071-127-5)
- *The Financial Aid Book—The Insider's Guide to Private Scholarships, Grants and Fellowships*, 2nd edition. Researched and compiled by Student Financial Series. (Perpetual Press, P.O Box 45628, Seattle, WA 98145, 1996, ISBN 1-881199-30-4)
- *Finding Money for College, 1998-99*, by John Bear and Mariah Bear. (Ten Speed Press, Berkeley, CA, 1998, ISBN 0-89815-933-4)
- *Music Scholarships in the United States*. (Music Educators National Conference, Reston, VA 20191)
- *Peterson's College Money Handbook 1998*, 15th edition. (Peterson's Publishing Company, Princeton, NY, 1997, ISBN 1-56079-832-7)
- *The Scholarship Book: The Complete Guide to Private-Sector Scholarships, Grants and Loans for Undergraduates*, 5th edition, by Daniel J. Cassidy. Prentice Hall, Englewood Cliffs, NJ, 1996, ISBN 0-13-476060-3)
- *Scholarships, Grants, Fellowships and Endowments: Free Money*, 1st edition, by Loretta Johnson. (LoKee Publishing Company, Houston, TX, 1996, ISBN 0-9651524-0-5)

ACADEMIC PRIMER AND TERMINOLOGY

Undergraduate Degrees

- Bachelor of Music (B.M.), Bachelor of Science (B.S.), Bachelor of Music Education (B.M.E.). These are professional baccalaureate degrees in music with majors in the following programs: performance, opera and musical theatre, orchestral conducting, music theory, composition music history and literature, sacred music, jazz studies, pedagogy, music therapy, music education, and music in combination with other fields (such as music and business, music and electrical engineering). The minimal time required to complete these degrees varies from four to five years.
- Bachelor of Arts (B.A.). This is the liberal arts degree that, in some instances, may have a performance or research study option. It is applicable, but not limited, to music business, arts administration, church music, music therapy, music librarianship, and communication. The degree at many schools allows one to combine the music major with a minor in another field.

The minimal time required to compete this degree is four years. {Additional note: Some colleges and universities are chartered to offer only the B.A. Degree. In those schools it is often possible to earn a B.A. in music education with certification to teach in grades K-12.]

Graduate Degrees

- Master of Arts (M.A.) or Master of Sciences (M.S.). These degrees can be earned without specialization. The length of time required to complete these degrees varies from one to two years.
- Master of Music (M.M.) and other specialized masters degrees—e.g., Master of Music Education (M.M.E.), Master of Arts (M.A.), Master of Arts in Teaching (M.A.T.), and Master of Education (M.Ed.). These degrees may have majors or emphases in composition, performance, opera performance, opera and musical theatre, pedagogy, accompanying, conducting, orchestral conducting, music education, music history and musicology, sacred music, music theory, and music therapy. The length of time required to complete these degrees varies from one to two years.
- Doctor of Philosophy (Ph.D), Doctor of Music (D.M.), Doctor of Musical Arts (D.M.A.), Doctor of Music Education (D.M.E.), and Doctor of Education (Ed.D.). These degrees may have majors in composition, performance, opera and musical theatre, orchestral conducting, music theory, musicology, music education, and sacred music. The length of time required to complete these degrees varies from four to six years.

[Additional note: Programs leading to bachelor's degrees normally require 124-128 semester hours of course work. Music education degrees at the baccalaureate level usually require more hours, and, therefore, demand a longer period of time to complete. Master's degrees normally require 32-36 semester hours. The master's degree can sometimes be completed in a year if one attends school during two consecutive summer sessions and one academic year of two semesters. Doctoral degrees normally require a minimum of 90 semester hours beyond the bachelor's degree or 60 semester hours beyond the master's degree. One can complete the doctorate by attending summer sessions, but most degree-awarding institutions also require two consecutive semesters—usually fall and spring—in residence.]

Tenure

Public schools, colleges and universities have a system whereby teachers can be awarded job security or *tenure* following a six- or seven-year period during which all aspects of teaching, research/creative activities, and service are reviewed and evaluated by other tenured faculty and administrators. Tenure is not awarded automatically based upon length of service. The teacher's record must demonstrate accomplishment and creativity in all areas. The award is also affected, in part, on the current and projected needs of the school. This is especially true at the college/university level.

College/University Ranks

A graduate student who is awarded some financial assistance often must do a small amount of teaching. This student is called a *Teaching Assistant (TA)* or *Graduate Assistant (GA)*.

Colleges and universities engage the services of some teachers as part-time employees, with the designation *Adjunct Instructor*, *Lecturer*, or *Part-Time Instructor*. Pay is often quite low and the person does not usually receive fringe benefits, such as health insurance and retirement privileges.

A full-time faculty member without the doctorate usually begins at the college/university level as an *Instructor*. This person may or may not receive fringe benefits, depending on the school's policies. In many cases in today's market, an instructor must earn the doctorate within a predetermined time frame in order to remain employed at the college or university.

The full-time faculty member with the doctorate usually begins at the college-university level as an *Assistant Professor*. Usually, after six years service, the faculty member is eligible for tenure and promotion to the rank of *Associate Professor*. After another six years, the Associate Professor may usually apply for promotion to the rank of *Professor* (or *Full Professor*). The full-time faculty member who retires from an institution of higher learning is usually given status as *Emeritus Professor*. At some institutions, an Emeritus Professor is given office space and access to secretarial assistance during the years of retirement.

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Seminar 3: COLLEGE AUDITION PROCEDURES AND TECHNIQUES

As a prospective music major you should be prepared to audition for music scholarships at each school to which you apply. The scholarship audition offers you an opportunity to visit the campus, to meet administrators, faculty and students, and to see the music facilities. Realize that scholarship audition days are not business as usual for classes, but the advantage is that most of the faculty will be present, application materials and resources will be available, and the days are planned especially for prospective students and parents.

Most schools offer several audition dates, usually at the end of the fall semester and at the beginning of the spring semester. Utilize these dates if possible. Most schools collect and process information from the auditions and then make award decisions early in the spring. You will not receive first consideration for scholarship awards if your audition takes place after decisions have been made.

Common sense should be your guide in planning auditions. The audition dates are often earlier than expected, and students find themselves unprepared. Plan your repertoire and gain experience performing it during your junior year. Senior year academic and social activities leave little time for earning new repertoire and becoming really comfortable with audition material. Understand the priority you should place on this process.

- *Doing your homework.* You are responsible for the relative success or failure of the audition and all the details connected with the arrangements. Auditioning on the college's audition day is always best, but if that is not possible, use a senior day or schedule an individual appointment. Faculty and administrators will gladly schedule auditions at any time, but you should know that you are complicating the process. Colleges usually begin the audition process in early spring or even earlier, so plan to be performance-ready accordingly.
- *Being aware of the different requirements of each college.* Make sure you know what is required and expected of you at each audition. Minimum requirements may include scales, contrasting repertoire—usually two pieces from different style periods, excerpts (for instrumentalists), and sight reading. Having experience as an accompanist and being a good sight reader are distinct advantages for a pianist. Memorization is expected of pianists and vocalists. Be prepared to answer and ask questions, and remember that students who ask questions demonstrate their interest and make better impressions. Use the opportunity to present your resume and repertoire list.
- *Choosing repertoire.* Choose pieces that demonstrate the best aspects of your playing, both technically and musically. The order of your pieces is also important; start with something comfortable and end with something showy. Avoid pieces that are over played and too familiar. Fast and loud is important here, but these should not be the only considerations. Seek advice from your private teachers. This is not the time to try out new repertoire. Always choose literature that you know well, that you have performed before, and that you like.

- *Assuming responsibility to contact the schools, music departments and private teachers that interest you.* Take a pro-active role in your school search, not a passive one. *Plan to apply to at least five schools.* Find out specifically what each school can offer you. Plan your schedule of auditions well in advance. Start a filing system and keep a record of applications and deadline dates for each school of interest and the various documents you must submit. These would include admissions, housing, parent's financial statement, financial aid, work-study, loans, academic scholarships, music scholarships, and auditions. Your senior year will be filled with activities, but you must also keep in mind the importance of the coming year and the choices you must make. Your decisions will greatly affect the next four or five years of your life.
- *Conducting yourself professionally and courteously, as though you were going for a job interview.* Be on time for your audition; indeed to be a few minutes early is better. Take your music and have your pieces clearly marked. Have copies of your resume and repertoire ready to hand out. Know about the composers, keys and opus numbers of the pieces you have selected to play. Have questions prepared to ask the faculty. Be conversant—that is, be prepared to answer questions about your musical background, school activities, and personal interests. Dress comfortably and conservatively. Overdressing or under-dressing detracts from the purpose and importance of your audition. Be sure to rehearse in the clothes and shoes you plan to wear for the audition.
- *Providing accompaniments for your audition solo.* If your solo requires accompaniment, bring the accompaniment to the audition. The best solution is to bring your own accompanist, someone with whom you have rehearsed. If an accompanist is provided by the school, you may have only a short time to rehearse. It is best to perform your audition unaccompanied if you have never performed your solo with the accompaniment.
- *Being aware of different audition procedures at every school.* The number of people for whom you will play will vary, and auditions may be formal or informal. Be prepared for a variety of reactions from people for whom you audition, but *do not take anything personally*. Concentrate and focus on your audition and not on what you imagine the judges are thinking. Practice by taking mock auditions for your teachers, family and friends. You will find that the more experience you have in taking the auditions, the easier they become and the better you perform.
- *Planning your audition itinerary carefully.* Schedule your auditions so that the schools in which you are most interested come last. That way you benefit from the audition experience. Make a point to meet the private teachers of your instrument at each school, especially if you have an idea with whom you want to study. Take a private lesson while you are there to see if you can work with that teacher for the next four or five years.
- *Following a few final guidelines:*
 1. Use positive visualization techniques.
 2. Expect the unexpected.
 3. Take care of yourself before you do any audition or performance. Get plenty of rest, eat food and drink fluids that will not upset your stomach or make you nervous, and do not over practice.

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Seminar 4: CAREERS IN MUSIC

Contrary to popular opinion, one can have a career and make a living in music. It's not always easy or lucrative, but it can be challenging, rewarding and personally satisfying.

Most musicians combine several aspects of the music profession in order to live comfortably. Teaching privately, performing as a soloist or collaborative artist, and writing or consulting are ways of using a variety of skills to make an adequate income. Some creative individuals even combine music with other fields of study—e.g., communication, technology, business or medicine—to create hybrid careers that may fit market needs.

Students and parents invariably ask if majoring in music is time and money well spent. Some individuals simply know that music is the only major for them; they major in music because they are compelled to do so. For them the choice is easy. Others are undecided and find the choice difficult because of other interests and talents, or peer and parental pressure. The best solution for those undecided individuals is to try the music major for a year or two.

The musical experience many students have in their high school band or choir is often enjoyable socially. The first-year college music major experiences the rigors of transition to college life, the general education course work required by all universities, plus the academic study of music theory and history, and the very time consuming demands of applied study, ensemble rehearsals and performances. The difficulty of majoring in music should not be underestimated. It is one of the most intellectually and physically demanding and time-intensive majors on any college campus.

Music majors are often qualified to enter other fields of study at the graduate level. Music majors can be accepted into law schools, medical schools, and other professional schools for which adequate preparation has been achieved. The discipline and problem-solving skills that music study requires are adaptable to virtually any profession. The linear and abstract thinking skills developed in the study of music theory and analysis are the same as those used in law, science, mathematics and engineering.

A. TEACHING CAREERS

- Private studio. (B.A., B.M., B.M.E., B.S., graduate degrees.) Pay depends on teacher's experience, reputation, and geographical location.
- Public school. (Appropriate bachelor's degree and state certification required; master's degree required for permanent certification in many states.) Pay (for approximately nine months) starts at \$20,000-\$22,000 plus partial or full health insurance and retirement benefits. Tenure may be granted after approximately six years. An added benefit is nearly three summer months for teaching summer school, pursuing more education, working at other jobs or projects, or taking time off.
- Parochial school. (Some flexibility in degree requirements.) Pay varies greatly depending on geographical location, but is usually lower than public school teaching.
- College, University, Conservatory (Doctorate, Performers Certificate, or international reputation necessary.) Pay starts at \$22,000-\$25,000 plus other benefits similar to public school benefits. for teaching summer school, other job/project or time off; tenure
- Supervisor, consultant, or administrator.

B. PERFORMANCE CAREERS

Talent and experience are assumed. A person's versatility, punctuality, and flexibility are imperative, and reputation and reliability are very important. Jobs are often secured largely by personal references and word of mouth.

- Orchestra, chamber ensembles
- Military bands and orchestras
- Popular/rock/jazz/country/western/Latin/swing
- Dance/lounge/clubs
- Studio engagements
- Weddings/receptions
- Solo artist
- Collaborative artist (vocal, instrumental, dance)
- Church/Temple minister of music, choir director, organist, soloist
- Free-lance musician
- Conductor
- Clinician
- Adjudicator

C. RETAIL MUSIC/MUSIC BUSINESS CAREERS

Music store clinician and/or performer

Instrument repair person, tuner, or technician

Music dealer, manager, or sales person

Instrument maker or designer

Music publisher or editor

Manufacturer, importer, or wholesaler

Music software programmer

Recording industry: technician or engineer

Music business: manager, agent, producer, promoter, executive assistant

Composer, arranger, orchestrating, or copyist

Music media: programmer or announcer

Music copyright or license facilitator

D. ADDITIONAL CAREERS

Library music, arts administration, music therapy, music medicine, music history or theory, music criticism, and music engineering (acoustics).

As in all careers, professional organizations in music form the basis of networks necessary for support and success in the profession. These organizations also provide a means of continuing education and staying abreast of developments in the profession. They can also serve to channel concerns and receive feedback regarding professional matters. All music students should investigate and utilize these professional resources. Following is a list of many of the organizations:

American Bandmasters Association

American Cello Council, Inc.

American Composers Alliance
American Composers Forum
American Federation of Musicians
American Guild of Organists
American String Teachers Association Inc.
American Viola Society
College Band Directors National Association
Guitar Foundation of America
International Alliance for Women in Music (formed in 1995 through the merger of the
International Congress for Women in Music, the American Women Composers and the
International League of Women composers)
International Association of Jazz Educators
International Clarinet Association
International Double Reed Society
International Friends of the Cello Association
International Horn Society
International Society of Bassists
International Trombone Association
International Trumpet Guild
International Viola Society
Kentucky Music Educators Association
Kentucky Music Teachers Association
Music Educators National Conference
Music Teachers National Association
National Association of College Wind and percussion Instructors
National Association of Composers, U.S.A.
National Flute Association
National Guild of Piano Teachers
National Piano Foundation
North American Saxophone Alliance
Percussive Arts Society
Suzuki Association of the Americas
Violin Society of America
Violoncello Society Inc.
Tubists Universal Brotherhood Association
Southeastern Composers League
Society of Composers, Inc.

Kentucky Governor's School for the Arts

Career Seminars for Instrumental Music Students

by Jim Bates, Richard Byrd, Scott Erickson, Richard Scott

(as appeared in the Kentucky Music Teacher, Vol. IV, No. 1, Spring 2000)

Seminar 5: RÉSUMÉ

Although some may believe it to be premature, starting a resume during the sophomore or junior year of high school is a very good idea. The submission of a well-prepared resume creates a very favorable impression of its presenter. It can be used in many instances, including part-time or summer job applications and interviews, applications for high school and college scholarships, and college music scholarship auditions. Music students are incredibly active individuals and often forget many activities in which they participate, so it is a good idea to begin a record early. Writing a resume is also a good exercise in organizational skills.

Students should prepare a music repertoire list to accompany the resume. For scholarship interviews, the combination of resume and repertoire list saves time and greatly assists the evaluators.

The following guidelines for preparing a resume and the repertoire list. Keep in mind that every resume is different and should be tailored to fit the individual. Indeed, several formats may be designed to fit different applications or situations.

1. *The resume should be no more than one page in length.* The repertoire list should be on a separate sheet that is attached to the resume.
2. *The resume is organized with the most important material first.* The objectives should be ease of reading, logical organization and consistency of style.
3. *The resume should have a professional appearance.* Proofread and have others proofread the document carefully. It should be free of written or typed corrections. Set it up on a word processor to facilitate formatting, error correction, and updating of listings. Print it on a laser printer and duplicate with high quality paper. Do not use bright colors; stay with white, beige or gray.
4. *Listings for all categories should be dated and presented in reverse chronological order—that is, from present/most recent to past.*
5. A sample format for music students might include the following categories:
 - Name
 - Address and Zip Code
 - Telephone Number with Area Code and E-Mail Address
 - Performance Medium (Be specific; list more than one, if applicable.)
 - Intended Major and Degree Program
 - Career Objective
 - Education
 - a. high school, city, state
 - b. year of graduation
 - c. rank in class
 - d. GPA (qualifies point scale and weighted score)

- e. ACT/SAT scores
 - Artistic Training
 - a. teachers, instrument, location
 - b. dates of instruction
 - c. summer music camps
 - d. master classes in which you performed
 - Performing experience
 - a. recitals
 - b. band/orchestra member (Indicate chair if to your advantage.)
 - c. choir member
 - d. musicals
 - e. church soloist, organist, choir, instrumental ensemble
 - f. accompanist of church/high school choir, musicals, soloists
 - g. private ensemble(s)
 - h. solo performance with ensembles
 - Honors and Awards
 - a. Governor's School for the Arts
 - b. All-State
 - c. competition/adjudication awards (in KMTA, Piano Guild, concerto competitions, solo and ensemble contests)
 - Teaching Experience
 - a. private teaching
 - b. band and other types of camp
 - Activities and Special Information:
 - a. high school student body offices
 - b. high school honors organizations, clubs and extracurricular activities
 - c. leadership activities in civic and service organizations outside school
 - d. participation in religious organizations and activities
 - References:
 - a. three people who know your work well and *are not* family members, such as private teacher, minister, high school teacher or counselor
 - b. their names, occupations, addresses, telephone numbers, and e-mail addresses

Ask their permission before listing them as references.
 - Solo Repertoire (on separate page)
 - a. organize works chronologically by periods (Baroque, Classical, Romantic, Impressionistic, Contemporary)
 - b. list works in each period alphabetically by composer
 - c. include title of work, key, opus and number (if any), and movement(s)
 - d. list only works you have studied and use a symbol key for works performed and memorized
 - e. include significant chamber works—for example, sonatas for instrument(s) and piano
 - f. indicate instrumental and/or vocal works accompanied
 - g. vocalists should include roles in musicals and operas
 - h. instrumentalists should include band or orchestra pieces that include extended solos they have performed
6. Sample resume and repertoire list.

LINDSEY DOYLE
1533 London Drive, Murray, KY 42071
Phone: 270.753.9799; e-mail: ldoyle@net.com

PERFORMANCE MEDIUM

Piano

CAREER OBJECTIVE

To complete a five year comprehensive degree in music education and be employed as a high school general music/choral teacher.

EDUCATION

1995-date

Calloway County High School, Murray, KY
Expected date of Graduation: June, 1999
GPA: 3.25/4.0; Class rank: 34/150; ACT: 25

ARTISTIC TRAINING

1998, summer
1997-date
1996, summer
1994-96
1989-94

Dr. Kile Murphy, piano, KY Governor's School for the Arts
Dr. Richard Scott, piano, Murray State University
Dr. Ramona Caves, piano, Foster Music Camp
Mrs. Virginia Green, piano, Murray, KY
Mrs. Roberta Jewel, piano, Madisonville, KY

PERFORMING EXPERIENCE

1998, summer

1997, summer
1996
1996, 1997
1995-date
1994-96
1994-date

Piano solo, chamber music/accompanying, KY Governor's School for the Arts, Louisville
Piano solo, Foster Music Camp Piano Recital
Pianist for high school musical, *Oklahoma!*
MTNA Competitions at the state level
Piano soloist and accompanist for Solo and Ensemble
Piano solo for studio recitals of Mrs. Green
Church choir accompanist, First Baptist Church, Murray

HONORS and AWARDS

1998, summer
1998

KY Governor's School for the Arts, Instrumental music
Winner, MTNA Yamaha High School Piano Competition Outstanding Junior in Music, Calloway County High

School

1997
1995-98

Winner, MTNA Yamaha High School Piano Competition
First place rating, piano, Solo and Ensemble Festival

TEACHING EXPERIENCE

1996-date

Three private piano students

EXTRAMUSICAL ACTIVITIES AND SPECIAL INFORMATION

1997-98
1997-date
1996-date

1997-97

Student Body Treasurer, Calloway County High School
National Honor Society
French Club, Calloway County High School
Drama Club, Calloway County High School
Volunteer work at Calloway County Hospital

REFERENCES

Dr. Richard Scott, Department of Music, MSU, Murray, KY 42071; 270.762.6443
Mrs. Virginia Green, 1446 Pleasant Drive, Murray, KY 42071; 270.753.9090
Rev. George Hayes, First Baptist Church, Murray, KY 42071; 270.759.3302

LINDSEY DOYLE
1533 London Drive, Murray, KY 42071
phone: 270.753.9799; e-mail: ldoyle@net.com

SOLO REPERTOIRE

BAROQUE

Bach	<i>Two Part Inventions, C, F, B-flat, a, e</i>
	<i>Prelude and Fugue in C Minor, WTC I</i>
Handel	<i>Variations on the Harmonious Blacksmith</i>

CLASSICAL

Beethoven	<i>Sonata in C Minor, Op. 10, no. 1, mvt. I</i>
	<i>Sonata in G Major, Op. 79</i>
Haydn	<i>Variations in F Minor</i>
Mozart	<i>Concerto in A Major, K 488, mvt. I</i>

ROMANTIC

Brahms	<i>Ballade in D Minor, Op. 10, no. 1</i>
Chopin	<i>Preludes from Op. 24, b, c, g</i>
	<i>Nocturne in E-flat Major, Op. 9, no. 2</i>
Schumann	<i>Grillen, Op. 12</i>

IMPRESSIONISTIC

Debussy	<i>The Sunken Cathedral, Preludes Book I</i>
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CONTEMPORARY

Bartok	<i>Evening in the Country</i>
	<i>Rumanian Folk Dances</i>
Copland	<i>Passacaglia</i>
Ginastera	<i>Creole Dance, Triste, Tribute to Roberto Garcia Morillo,</i> <i>from American Preludes, Vol. I</i>

ENSEMBLE REPERTOIRE

BAROQUE

Various	<i>Anthology of Italian Songs</i>
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CONTEMPORARY

David	<i>Concertino for Trombone and Piano</i>
Ibert	<i>Trio for Violin, Flute and Piano</i>
Poulenc	<i>Sonata for Flute and Piano, mvt. I</i>

Kentucky Governor's School for the Arts

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(as appeared in the *Kentucky Music Teacher*, Vol. IV, No. 2, Summer 2000)

Seminar 6: COMPETITIONS AND SUMMER PROGRAMS

COMPEITIONS

Music competitions are considered by many a double-edged sword. They require investments of money, time and specialized repertoire. Participation in them is stressful, and results are unpredictable—and may be political. However, if approached philosophically, competitions can provide an incentive to practice, increase repertoire, and gain performing experience. They also yield constructive comments from adjudicators.

Use competitions as additional performance opportunities. If viewed from the perspective of educational experiences, they benefit the unsuccessful participants as much or more than the winners.

- *Kentucky Music Teachers Association (KMTA) and Music Teachers National Association (MTNA) competitions.* Teachers must be members for MTNA and KMTA in order to enter students in KMTA competition. Nonmember teachers may enter students in MTNA competitions, but the entrance fees are higher. Competitions are two types:

1. The MTNA competitions begin at the state level, and winners advance to the divisional and national levels. Monetary awards are given to winners of the national-level competitions. Complete rules, guidelines, and official entry forms are published annually in the *American Music Teacher*, usually in the April/May or June/July issue.

2. The KMTA competitions are called *Bluegrass Competitions* and are sponsored solely by KMTA. They are held only at the state level during the annual KMTA convention. Winners are awarded recognition and the opportunity to perform in a winners' recital at the convention. Repertoire requirements are less demanding than those for the MTNA competitions. Complete rules, guidelines, and official applications forms are published annually in the spring issue of the *Kentucky Music Teacher*.

[NOTE: The KMTA High School Competitions Coordinator is Patricia Glaser-Hattendorf, 2796 Whithouse Lane, Cincinnati, OH 45244; phone: 513.474.0233; e-mail: phatt@aol.com]

- *Kentucky Music Educators Association (KMEA) and music Educators National Conference (MENC).* These are not competitions in the literal sense. Students enter *festivals* through their school music programs and perform for adjudicator's comments and ratings at regional site throughout the state.

- *Other organizations sponsoring a variety of competitions:*

- American String Teachers Association (ASTA)
- Downbeat Magazine Instrumental Competition
- International Clarinet Association (ICA)
- International Double Reed Society (IDRS)

National Association of Teachers of Singing (NATS)
National Flute Association (NFA)
National Piano Guild
National Trumpet Competition (NTC at George Mason University)
Percussive Arts Society (PAS)
Tubists Universal Brotherhood Association (T.U.B.A)

- *Variety of concerto competitions:*

Lexington Philharmonic Concerto Competition
Louisville Orchestra Concerto Competition
Macauley Chamber Competition
Paducah Symphony Orchestra and Murray State University Young Artists Piano Concerto Competition
Western Kentucky University Concerto Competition

SUMMER PROGRAMS

Summer programs are an invaluable source of study and experience. They offer concentrated study with guest artists and an opportunity to meet and work with other young students. Perhaps most importantly, one gains perspective on the music professions and an idea of how one compares with peers in other areas.

Most of the following periodicals, available in many public and university/college libraries, contain ads and have a listing of summer programs in their spring issues. Like professional organizations, these periodicals are an up-to-date source of general and specific information on music and music teaching.

American Music Teacher
American String Teacher
Bluegrass News
Clavier
Downbeat
Instrumentalist
International Musician
International Trumpet Guild Journal
Music Education Journal
Musical America
National Association of Jazz Educators Journal
Piano & Keyboard
Suzuki Journal

Various summer programs that were listed in recent issues of *Musical America* include:

- Aebersold Summer Jazz Workshops, P.O. Box 1244, New Albany, IN 47150
- Aspen Music School, 2 Music School Road, Aspen, CO 81611
Telephone: 970.925.3254
- Baldwin-Wallace College Conservatory of Music Summer Music Clinic, Baldwin-Wallace College, 275 Eastland Road, Berea, OH 44017
Telephone: 440.826.2362
- Brevard Music Festival, P.O. Box 312, Brevard, NC 28712
Telephone: 704.884.2021

- Stephen Collins Foster Music Camps, Music Department, Foster 101, Eastern Kentucky University, Richmond, KY 40475
Telephone: 606.622.3161
- Furman University Music Camp, Music Department, Furman University, Greenville, SC 29613
Telephone: 864.294.3193
- Indiana University School of Music Special Programs, School of Music, Indiana University, Bloomington, IN 74705
Telephone: 812.855.1814
- Indiana University Summer Music Clinic, Indiana University School of Music, Merrill Hall, Bloomington, IN 47405
Telephone: 812.855.1372
- Interlochen Arts Camp, Interlochen Center for the Arts, P.O Box 199, Interlochen, MI 49613
Telephone: 616.276.7822
- Kentuckiana Music Institute, University of Louisville, School of Music, Louisville, KY 40292
Telephone: 502.852.0536
- Missouri Summer Music Institute, University of Missouri-Columbia Bands, 202 Loeb, Columbia, MO 65211
Telephone: 573.882.3438
- Murray State University Woodwinds Workshop, Department of Music, Murray State University, Murray, KY 42071
Telephone: 270.762.4288
- Murray State University Trumpet Workshop, Department of Music, Murray State University, Murray, KY 42071
Telephone: 270.762.4288
- Music at Maplemount, Brescia College, 717 Frederica Street, Owensboro, KY 42301
Telephone: 270.685.3131
- National High School Music Institute, School of Music, Northwestern University, 711 Elgin Road, Evanston, IL 60208
Telephone: 847.491.3141
- Sewanee Summer Music Center and Festival, Sewanee Summer Music Center, Sewanee, TN 37383
Telephone: 931.598.1225
- TCU/Cliburn Piano Institute, Texas Christian University, Box 297026, Fort Worth, TX 76129
Telephone: 817.921.7456
- University of North Carolina at Greensboro Summer Music Camp, School of Music, UNCG, Greensboro, NC 27412
Telephone: 910.334.5299