



Understanding the Classical Music Profession

The Past, the Present and
Strategies for the Future

DAWN BENNETT

An **Ashgate** Book



Understanding The Classical Music Profession

Jeremy Yudkin



Understanding The Classical Music Profession:

Understanding the Classical Music Profession Dawn Elizabeth Bennett, 2008 Understanding the Classical Music Profession is an essential resource for educators practitioners and researchers who seek to understand the careers of classically trained musicians and the extent to which professional practice is reflected within existing classical performance based music education and training Bennett maintains that a musician cannot be simply defined as a performer but that a musician is someone who works within the profession of music in one or more specialist fields The perception of a musician as a multi skilled professional working within a portfolio career has significant implications for policy funding education and training and for practitioners and students seeking to achieve sustainable careers *Understanding the Classical Music Profession* Dr Dawn Elizabeth Bennett, 2013-01-28 Understanding the Classical Music Profession is an essential resource for educators practitioners and researchers who seek to understand the careers of classically trained musicians and the extent to which professional practice is reflected within existing classical performance based music education and training Taking Australia as a case study Dawn Bennett outlines how Australia is now a service economy and an important component of service provision is in the culture and recreation industries Despite this employment in culture and recreation is poorly understood and a lack of cultural intelligence contributes to a less than satisfactory environment that inhibits the creative potential of cultural practitioners Musicians in the twenty first century require a broad and evolving base of skills and knowledge to sustain their careers as cultural practitioners Bennett maintains that a musician cannot be simply defined as a performer but that a musician is someone who works within the profession of music in one or more specialist fields The perception of a musician as a multi skilled professional working within a portfolio career has significant implications for policy funding education and training and for practitioners and students seeking to achieve sustainable careers This indispensable book provides a comprehensive analysis of life as a musician from education and training to professional practice as well as revealing the structure of the Australian cultural industries Although Australia is the focus of the book the basis of the research originates from many different places and most of the issues discussed relate directly to other countries throughout the world Gender, Subjectivity, and Cultural Work Christina Scharff, 2017-09-27 What is it like to work as a classical musician today How can we explain ongoing gender racial and class inequalities in the classical music profession What happens when musicians become entrepreneurial and think of themselves as a product that needs to be sold and marketed Gender Subjectivity and Cultural Work explores these and other questions by drawing on innovative empirical research on the working lives of classical musicians in Germany and the UK Indeed Scharff examines a range of timely issues such as the gender racial and class inequalities that characterise the cultural and creative industries the ways in which entrepreneurialism as an ethos to work on and improve the self is lived out and the subjective experiences of precarious work in so called creative cities Thus this book not only adds to our understanding of the working lives of artists and creatives but

also makes broader contributions by exploring how precarity neoliberalism and inequalities shape subjective experiences Contributing to a range of contemporary debates around cultural work Gender Subjectivity and Cultural Work will be of interest to scholars and students in the fields of Sociology Gender and Cultural Studies

Voices for Change in the Classical Music Profession Anna Bull,Christina Scharff,Laudan Nooshin,2023 How is the classical music industry responding to the challenges of MeToo Black Lives Matter and other social justice movements Is increasing attention to equity and diversity in the classical music profession over recent years leading to systemic change In this book scholars activists and musicians from countries across Europe and North America analyze inequalities in the classical music profession and introduce strategies for making change Exploring racism class and gender inequalities disability representation authenticity changing the canon and neoliberalism the book brings together analyses from academics alongside contributions from musicians and industry leaders working in the classical music industry who reflect on issues of diversity and share insights and best practices Themes of the book include institutional legacies and possibilities for change racial classed and gendered inequalities and marginalised voices and strategies for activism whether reflective practices informal networks or larger organisations leading change The book also discusses questions such as whether musical change is necessary for social change in classical music and how activists can acknowledge structural inequalities whilst holding on to the possibility of change Opening up the interdisciplinary field of classical music studies this book lays the groundwork for empirically founded theoretically informed and practice based approaches to tackling inequalities in the classical music profession As such it will be a significant point of reference for musicians students classical music administrators policy makers teachers and academics and anyone else who wants to make classical music more inclusive

The Classical Music Industry Chris Dromey,Julia Haferkorn,2018-06-12 This volume brings together academics executives and practitioners to provide readers with an extensive and authoritative overview of the classical music industry The central practices theories and debates that empower and regulate the industry are explored through the lens of classical music making business and associated spheres such as politics education media and copyright The Classical Music Industry maps the industry s key networks principles and practices across such sectors as recording live management and marketing essentially how the cultural and economic practice of classical music is kept mobile and alive The book examining pathways to professionalism traditional and new forms of engagement and the consequences of related issues ethics prestige gender and class for anyone aspiring to make it in the industry today This book examines a diverse and fast changing sector that animates deep feelings The Classical Music Industry acknowledges debates that have long encircled the sector but today have a fresh face as the industry adjusts to the new economics of funding policy making and retail The first volume of its kind The Classical Music Industry is a significant point of reference and piece of critical scholarship written for the benefit of practitioners music lovers students and scholars alike offering a balanced and rigorous account of the manifold ways in which the industry

operates Transnational Musicians Beata M. Kowalczyk, 2020-12-29 Informed by theories pertaining to transnational mobility ethnicity and race gender postcolonialism as well as Japanese studies *Transnational Musicians* explores the way Japanese musicians establish their transnational careers in the hierarchically structured classical music world Drawing on rich material from multi sited fieldwork and in depth interviews with Japanese artists in Japan France and Poland this study portrays the structurally and individually conditioned opportunities and constraints of becoming a transnational classical musician It shows how transnational artists strive to conciliate the irreconcilable their professional identification with the dominant image of rootless classical musicianship and their ethnocultural affiliation with Japan As such this book critically engages with the neoliberal discourse on talent and meritocracy prevailing in the creative cultural industry which promotes the common image of cosmopolitan artists whose high universal skills allow them to carry out their occupational activity internationally regardless of such prescriptive criteria as gender ethnicity and race Highly interdisciplinary this book will appeal to students and researchers interested in such fields as migration transnational mobility ethnicity and race in the creative cultural sector gender studies Japanese culture and other related social issues It will also be instructive for professionals from the world of classical music as well as ordinary readers passionate about Japanese society *Voices for Change in the Classical Music Profession* Anna Bull, Christina Scharff, Laudan Nooshin, 2023 This volume advances understanding of the nature of current inequalities in the field of classical music production in the Global North exploring why inequalities continue to exist and asking what can be done to tackle ongoing exclusions It constitutes an urgent intervention into these contemporary debates drawing together ongoing and emergent analyses from scholars activists and musicians in a variety of countries across Europe and North America to foreground both scholarly examination of these inequalities alongside discussion of strategies and catalysts for change Academic accounts investigate inequalities in higher education and the classical music industry exploring racial class and gender inequalities authenticity disability representation changing the canon and neoliberalism The book also includes interviews with those working in the classical music industry where they reflect on issues of diversity and share insights and inspiration as well as good practice putting into dialogue scholarly and industry based accounts Themes of the book include institutional legacies and possibilities for change racial gender and class inequalities and marginalised voices and strategies for activism whether reflective practices informal networks or larger organisations leading change **The Classical Music Industry** Christopher Dromey, Julia Haferkorn, 2018 This volume brings together academics executives and practitioners to provide readers with an extensive and authoritative overview of the classical music industry The central practices theories and debates that empower and regulate the industry are explored through the lens of classical music making business and associated spheres such as politics education media and copyright The Classical Music Industry maps the industry s key networks principles and practices across such sectors as recording live management and marketing essentially how the cultural and economic

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,1923 *The Entrepreneurial Muse* Jeffrey Nytch,2018-03-01 The Entrepreneurial Muse Inspiring your Career in Classical Music explores principles of entrepreneurship in a classical music setting inspiring students emerging professionals and educators alike to gain the broader perspective and strategic understanding required to negotiate the complex and ever changing landscape of a professional music career The author s own career journey creates an additional narrative intended to inspire a broader and more creative view of career possibilities Readers will acquire strategic and observational tools designed to expand their view of possible career paths in classical music stimulate creative thinking about how their unique skills can find value in the 21st century marketplace and realize their professional goals through the entrepreneurial process And because entrepreneurship is itself a creative endeavor readers will learn how entrepreneurship and artistic integrity in music can not only peacefully coexist but actually nurture and inspire each other **Etude** Theodore Presser,1886 Includes music

Careers in Classical Music Institute for Career Research,2020-03-17 YOU WANT TO MAKE BEAUTIFUL MUSIC classical pieces from the masters like Bach Chopin Mozart Verdi and Beethoven What better way than to be a trumpet player for the New York Philharmonic a violinist for the Boston Pops a flutist for the Chicago Symphony or to perform with any of the 1 200 symphony orchestras throughout the United States A career in classical music does not limit you to just playing a musical instrument If you have what it takes you can sing conduct or compose your own scores You must have a love of classical music a real passion for it and of course you must have talent If you are thinking about a professional career in classical music you have probably devoted a good part of your early life to playing an instrument training your voice and studying the basics You have put countless hours into practicing your art and you know many more hours of work lie ahead before you rank with the best Each time you play sing or conduct presents you with an opportunity to be better than the last time you were onstage to perfect what you do There are others in the field you admire and emulate but for the most part it is a competition within yourself to reach new heights you never thought possible Understanding the music and interpreting it for the audience form the challenge of being successful in this field You will work in front of a very astute audience people who know what they are hearing The applause you get is hard earned the appreciation genuine and the performance cherished *Understanding Music* Jeremy Yudkin,1999 Jeremy Yudkin s book is a rich music appreciation program that

supports the ultimate goal of teaching active listening By focusing on music of the Western tradition in its social historical and global context this book engages readers in an active listening experience of music through a lively narrative text and innovative activities Topic coverage includes music around the world the fundamentals of music the art of listening the Middle Ages the Renaissance the Baroque Era the Classic Era Beethoven the Nineteenth Century and the Twentieth Century For those interested in developing active listening skills and a deeper appreciation for music *Transactions of the IRE Professional Group on Audio* IRE Professional Group on Audio,1955 Symphony ,2002 **The Music Bulletin** ,1923
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