

The Business of Music Production

[REDACTED] of 2020

CUM GPA
[REDACTED]

SDM Advisors

Professor Anthony Holland: Associate Professor of Music
Professor Christine Page: Associate Professor of Marketing

Rationale

My love of music crept up late in my high school years. While I have been enthusiastic about playing drums since third grade, an excitement for recording music became a strong interest in my junior year. Before then, I was immersed in my love of performing and creating original magic tricks. I was in the works of choreographing a magic performance that combined the wonder and visual eye candy of magic with elements of sound design through synthesis: this helped pique my interest in the world of music technology. Eventually, my parents gifted me a copy of Ableton Live, music recording software, and since then playing, creating and thinking about music has sewn itself into the fabric of my everyday life.

While applying to colleges, a strong music recording and business program was a key, but not critical, consideration in choosing a school. Since my first visit to Skidmore, the prospect of being able to design my own major sounded interesting, and I have been increasingly excited about designing my Self Determined Major ever since. My passion for music is not confined to the study of a single instrument or music theory, but rather driven by several passions: an enthusiasm for exercising my creativity through music production, the ability to express my thoughts on contemporary music and culture through journalism (including interviewing talent, reporting on music news and trends in broader music culture) and developing future business models of the industry.

This past year, several experiences have strengthened my devotion toward music production and business. This past summer I was fortunate to intern at SiriusXM in the music-programming department where I was exposed to the real

world of radio broadcasting. Prior to this, I interned at Billboard magazine where I worked as an editorial intern writing articles for the dance section of their website. Additionally, I continue to hone my skills as a music producer and mix-engineer on a daily basis by producing for independent artists and continuing to work on my own music as a solo artist. Also, I was able to meet with Scott Jacoby, Skidmore alumni and Grammy award winning music producer, this past winter break. During our conversation, we talked about his career as a producer and my aspirations as an artist. He also gave me very helpful feedback on my own work. Our meeting sparked a new sense of excitement for my future in the industry and I hope to be able to continue in the footsteps of such an accomplished Skidmore graduate. As a result of my visit, I will be interning for Jacoby this summer.

My SDM explores the intersection of contemporary music production and the music business industry. I will be taking classes focusing in music technology that will enhance my abilities in sound engineering and electronic music composition. Topics include, psychoacoustics, sound design, proper recording techniques, Digital Audio Interface navigation and MIDI sequencing also known as digital music sequencing. By utilizing the Grossman Recording Studio, through independent study, I will practice the theory learned Music Technology 1 and I will exercise my compositional skills developed in the course Film Scoring.

Additionally, I will be complementing these core music technology courses with business courses to prepare myself for a broader understanding of the entertainment industry. The MB courses will focus on marketing, brand development and promotion. In addition, I will be taking Entertainment Law and

Business, which delves into publishing and ethics of the entertainment industry: a course directly aligned with my major. By taking foundational business classes and then focusing on marketing and promotion, I will strengthen my business acumen, and explore practical ways I can market, distribute and brand my music and other artist's music.

Importantly, I will apply my knowledge of music technology and business to my studies in music journalism by taking upper level classes in English and Documentary Studies. As I further engage in music and business, I will enhance my writing skills to more effectively and creatively express my thoughts on music and music culture. The proposed courses will serve as high-level engagement in the world of journalism; they will forge disciplinary breadth in my proposed core and expand my skill set as I tackle a multifaceted music industry.

During the spring semester of my junior year, I plan on taking specialized courses in music technology and the music industry at NYU's The Clive Davis Institute for Recorded Music. Currently, there is no better program in the United States for pre-professional preparation in the recorded music industry. NYU opens their doors for "Spring at Tisch" a program specifically geared toward visiting students. If accepted into this program, I will be able to explore specific topics of my Self Determined Major in the music culture of New York City, with top professors and students that share the same passion and drive for the recorded music industry. The courses offered at NYU are outlined below and are not part of my core curriculum that I will be taking at Skidmore. I have made two course-by course schedules to show how the program fits into my schedule.

Currently there is no other major, singular or combined, that accomplishes what this SDM proposes. If I were to solely major or minor in music, I would have to focus on classical theory and performance work and would not have enough available space in my schedule to take all the breadth classes that are so critical to my success in the business entertainment, marketing and journalism space. The proposed core is not simply a combination of two or three programs but rather grounded in an interdisciplinary exploration of Music Technology, Business Marketing, Music Journalism and Physics. This interdisciplinary major is truly the only way to fulfill a rigorous course load that encompasses a multifaceted music industry. I hope that I can follow this Self Determined Major and I am confident that it will frame a rigorous academic path for me to follow my curiosity and passion for music production in the entertainment industry.

Curriculum: Core Courses

Foundation:

- MU 255 (3) *Music Technology I: Introduction to Electronic Music, Composition, and Recording Studio Techniques*
- MB 214 (3) *Foundations of Marketing*
- PY 109 (4) *Sound and Music with Lab*
- AR 136 (4) *Digital Foundations*

Methodology:

- MU 352 (3) *Film Scoring*
- MU 361 (3) *Topics in Recording Engineering and Computer Music Technology*
- MU 299 (3,6,9) *Professional Internship in Music*
- AAMB 321 (3) *Entertainment Law and Business*

Theory:

- MB 313 (4) *Consumer Behavior*
- MB 337 (4) *Advertising and Promotion*
- EN 228 (3) *Writing About Songs / Songwriters*
- AHDS 324 (3) *The Artist Interview*

Capstone:

- ID 351 A (1) *SDM Final Project Proposal Project*
- ID 372 (3-4) *SDM Final Project*

Disciplinary Breadth

- MU 352 (3) *Film Scoring*
- MU 361 (3) *Topics in Recording Engineering and Computer Music Technology*
- AAMB 321 (3) *Entertainment Law and Business*
- MB 313 (4) *Consumer Behavior*
- MB 337 (4) *Advertising and Promotion*
- EN 228 (3) *Writing About Songs / Songwriters*
- AHDS 324 (3) *The Artist Interview*
- PY 109 (4) *Sound and Music with Lab*

Courses by Sequence

Music:

- MU 255 (3) *Music Technology I: Introduction to Electronic Music, Composition, and Recording Studio Techniques*
- MU 352 (3) *Film Scoring*
- MU 361 (3) *Topics in Recording Engineering and Computer Music Technology*

Business:

- MB 214 (3) *Foundations of Marketing*
- AAMB 321 (3) *Entertainment Law and Business*
- MB 313 (4) *Consumer Behavior*
- MB 337 (4) *Advertising and Promotion*

English / Doc Studies (Music Journalism Focus)

- EN 228 (3) *Writing About Songs / Songwriters*
- AHDS 324 (3) *The Artist Interview*

Electives

- MU 101 (3) *Rudiments of Music*
- MU 106(3) *Miles Davis and John Coltrane*
- MU 220 (3) *British Rock and Popular Music in the 1960's*
- MP 275 (1) *Small Jazz Ensemble*

Semester-By-Semester Outline

Fall 2016

- EN 105 (4) *Beyond Favs and Trolls*
- SSP 100 (4) *Floods Hurricanes and Forrest Fires*
- PS 101 (4) *Intro Psychological Science*
- MU 106 (3) *Miles Davis and John Coltrane*
- MP 281 (2) *PrivMusInst-45Xfee Percussion*
- MP 275 (1) *Small Jazz Ensemble*

Spring 2017

- HI 125 (3) *American Colonial History*
- AA 201 (3) *Foundations of Art Administration*
- MF 220 (4) *Introduction to Media Studies*
- MU 101 (3) *Rudiments of Music*
- MP 275 (1) *Small Jazz Ensemble*

Fall 2017

- MU 220 (3) *1960's British Rock*
- MB 107 (4) *Business and Organizational Management*
- AN 101 (3) *Intro to Cultural Anthropology*
- MU 225 (3) *Music Technology 1*
- MP 275 (1) *Small Jazz Ensemble*

Spring 2018

- AM 101W (4) *A Humorous (Dis)Course*
- MU 352 (3) *Film Scoring*
- MB 214 (3) *Foundations of Marketing*
- PY 109 (4) *Sound and Music*

Summer 2018

- MU 29 (3,6,9) *Professional Internship in Music*

Fall 2018

- AAMB 321 (3) *Entertainment Law and Business*
- EN 228 (3) *Writing About Songs/Songwriters*
- AR 136 (4) *Digital Foundations*

Spring 2019

MB 313 (4) Consumer Behavior

Fall 2019

-MB 337 (4) Advertising and Promotion

-MU 361 (3) Topics in Recording Engineering and Computer Music Technology

-AHDS 324 (3) The Artist Interview

-ID 351 A (1) SDM Final Project Proposal Project

Spring 2020

-ID 372 (3-4) SDM Final Project

**Semester-By-Semester Outline:
If Accepted into NYU Clive Davis Spring Program
(Registration Opens in August 2018)**

Fall 2018

- AAMB 321 (3) *Entertainment Law and Business*
- EN 228 (3) *Writing About Songs/Songwriters*
- AR 136 (4) *Digital Foundations*

Spring 2019

Core of Program

REMU-UT 1102 (2) Critical Listening for The Recording Studio

REMU-UT 1021 (2) Fundamentals of Audio Workstations 2

Companion Courses TBD (Course Catalog Unavailable Until Registration)

Fall 2019

- MB 337 (4) Advertising and Promotion
- MU 361 (3) Topics in Recording Engineering and Computer Music Technology
- ID 351 A (1) SDM Final Project Proposal Project
- AHDS 324 (3) *The Artist Interview*

Spring 2020

- MB 313 (4) Consumer Behavior
- ID 372 (3-4) SDM Final Project

Course Descriptions (Core)

MU 255 - Music Technology I: Introduction to Electronic Music, Composition, and Recording Studio Techniques

Credits: 3

Introduction to basic music technology, electronic music, and professional recording studio techniques and equipment. Study of elementary acoustics, MIDI, synthesizers, microphones, analog and digital multitrack recording, sound mixing, and processing. Introduction to works in various styles by established electronic composers.

This course serves as the foundation to my work in Music Technology. Along with being introduced to the world of psychoacoustics and electronic composition, the course serves as an introduction to my work in the music studio in Zankel. Since this course teaches how to navigate the music studio and mixers, I plan on utilizing the studio for recording sessions.

MU 352 - Film Scoring

Credits: 3

Music composition and audio production techniques for film, television and documentaries. Students will learn to compose and record original compositions using either computer virtual synthesizers or a music notation program to accompany and enhance video sequences from short films/videos, feature film excerpts and television and documentary films and videos. From romantic background music to exciting action sequences, students will learn the most effective ways of creating original music that enhances the images on the screen. Commercial shorts, feature films and documentaries will be studied and analyzed for musical content and production techniques which may be applicable to student projects in this course.

Film Scoring will allow me to take the foundational knowledge built in Music Technology 1, specifically Digital Audio Interface navigation, and apply it towards compositional work. Through creating film music, I will further my arrangement skills and learn to produce music that elicits various emotions.

MU 361 - Topics in Recording Engineering and Computer Music Technology

Credits: 3

The study and practical application of advanced music technology topics chosen at the discretion of the instructor. Topics may include advanced MIDI applications; recording engineering, production, and marketing; digital synthesis, recording, and editing; intelligent synchronization; programming languages for synthesis and studies in psychoacoustics.

This course will accumulate all the knowledge I have learned in Music Technology and put it to practice in an independent study environment. I will use this time to hone the skills necessary for the music production project outlined in my capstone.

MU 299 - Professional Internship in Music

Credits: 3

Internship opportunity for students whose curricular foundations and cocurricular experience have prepared them for professional work related to the major field. With faculty sponsorship and department approval, students may extend their educational experience into such areas as arts administration, recording, and archival work.

This summer, I have an internship lined up with Skidmore Alumni and Grammy Award winning music producer, Scott Jacoby. By working with Jacoby, I hope to gain real work experience in the recording studio. By spending time watching Jacoby at work, I will build an ear for critical listening, learn to track recordings, engineer and produce in a real work environment.

MB 214 - Foundations of Marketing

Credits: 3

A comprehensive assessment of marketing's dynamic role in contemporary global society. The course emphasizes the development of marketing strategies which reflect domestic and cross-national competitive structures and diverse marketplace realities. Topics include consumer analyses, target market identification, positioning, e-commerce, ethics, sustainability, and coordination of marketing mix-elements. This course covers the following dimensions for studying management and business in context: I, III, V.

This course will serve as an introduction to the world of marketing. Marketing strategies, consumer behavior and market structure are just some of the concepts I will learn that will bring me one step closer in understanding the marketplace for the music producer.

AAMB 321 - Entertainment Law and Business

Credits: 4

An interdisciplinary study of the connections and conflicts between the business, artistic, and legal or ethical issues that arise in the arts and entertainment arena (theatre, music, film, television, literary, and visual arts). Students will explore, from both financial and creative perspectives, the complex and often fractious relationships among stakeholders in these industries while developing a practical understanding of the particular considerations that emerge with each kind of collaboration. Topics may include: the impact of new technologies and distribution methods, social media and marketing, copyright and piracy, privacy, free speech, defamation, and celebrity publicity rights and endorsements. This course covers the

following dimensions for studying management and business in context: I, II, III, IV, VI.

This course directly aligns with the goals of my proposed major. By comprehensively exploring the legal side of entertainment business, it will serve as a foundation for the way I distribute, copyright and sell my work. My goal is to form my own independent music label that will help develop other musician's work and my own work; therefore, I must grasp the legal and business side of the entertainment industry.

MB 313 - Consumer Behavior

Credits: 4

An examination of the psychological, sociological, and anthropological theories related to consumer decision-making. With the goal of understanding of consumer behavior, motivation, memory, cognition, attitude formation and change, persuasion, learning, and value systems of cultures and subcultures. This course covers the following dimensions for studying management and business in context: I, III.

Building off the foundation built in Foundations of Marketing, I will further my exploration of marketing music in "Consumer Behavior". By studying the psychological motivations behind why people buy, it will further my exploration on how to sell music.

MB 337 - Advertising and Promotion

Credits: 4

An examination of advertising and promotion principles from an integrated marketing communication perspective, emphasizing the planning, design, and implementation of advertising campaigns. Topics include consumer and market analysis, creative strategy, media selection, promotional budgeting, campaign evaluation, and agency relations. The course covers the following dimensions for studying management and business in context: II, IV.

Advertising and Promotion will be the last course exploring topics in marketing. By studying strategies in communication, branding and design, I will have a better sense of what image and brand I want to sell to my customers.

PY 109 - Sound and Music with Lab

Credits: 4

The physical principles of sound-how it is produced, propagated, and perceived. Illumination of principles will emphasize examples from music. Mechanisms used to produce different types of musical sounds will be discussed as well as the physical principles behind the reproduction of music in its many forms, such as radio, tape

recorders, and CD players. The laboratory component will include measurement of the speed of sound, frequency analysis of musical instruments, and sound recording.

Sound and Music with Lab will provide a scientific foundation for my understanding in music technology. By learning the way sound is both produced and perceived, I will have the knowledge to approach scientifically informed studio decisions.

EN- 228 002 Writing About Songs/Songwriters

Credits: 3

While praising the lyrics of the British band Arctic Monkees, poet Simon Armitage nevertheless asserts that “songs are often bad poems. Take the music away and what you’re left with is often an awkward piece of creative writing.” Is he right? Instead of simply accepting the notion that lyrics are little more than a species of failed poetry, we’ll strive in this course to understand the distinct nature of language written in the service of songs. As we consider landmark singer-songwriters, you’ll write about their work in a variety of forms — from the personal and critical to the experimental and biographical — in order to better understand just how those other-than-poetry lyrics spark our imaginations and speak to our lives. Our course will culminate in a writing-intensive, multi-media and multi-arts event that celebrates the work of a single artist.

By studying the lyrics of great musicians and translating those thoughts into words, I hope to build my skill in communicating my thoughts on music and music culture. I feel this course is essential and will help provide the communicational skills needed to navigate both the music industry and the world of music journalism.

AR 136 – 4 Credits - Digital Foundations

A survey of technological and aesthetic best practices and theory in visual communication. Students will study the basic functions and integral properties of Photoshop, Illustrator, InDesign, and other presentation and video editing software. Vector and raster imaging techniques, scanning, printing, and using digital images and typography are introduced through a series of demonstration/projects that build upon one another. Projects focus on design principles and basic skills needed to communicate a visual message with a specific intent. (Fulfills arts requirement.)

By learning to communicate through digital design, I feel this course will build the tools necessary to create my own promotional and artistic image. This course will serve as an essential tool to translating the information learned in Advertising and Promotion into artistic design and promotional material.

AHDS 324 – 3 Credits - The Artist Interview

An exploration of the artist interview as a form of original art historical research. Students will learn how oral histories can function in a museum collection archive. Working in teams, students will closely examine and research artworks in the Tang Museum collection, prepare questions for the artists, and create videotaped interviews. Students will learn different methodological approaches to the interview and consider such questions as: how does editing play a role in making meaning; who defines the meaning of an artwork; and is the artist always the best source about his or her own work?

By exploring techniques in interviewing and digitally documenting the works of artists, this course will serve as both practice and tools for my work as a journalist in the field of the arts and music. I look forward to interviewing musicians and music related artists in an effort to further practice and explore my passion for writing about music.

Course Descriptions (NYU Program)

REMU-UT 1102 (2) Critical Listening for The Recording Studio

In order for aspiring music producers to realize their potential in the studio, the ability to accurately describe what is being heard, and the skill to articulate possible audio issues, is a crucial necessity. Critical listening skills can take years to develop — this course is designed to speed the process of creating a pair of “Golden Ears” and give you a head start in developing their listening. Through theoretical and practical listening exercises, students will develop this expertise.

This course will help build my critical ear for sound, an essential component for making informed decisions while mixing music.

REMU-UT 1021 (2) Fundamentals of Audio Workstations 2

In this course, you will acquire an in-depth, theoretical and practical knowledge of Digital Audio Workstations using the industry standard LogicPro software through a weekly, lab-based workshop. Each class meeting will be a combination of lecture and immediate application. An emphasis will be placed on getting to know Logic, creating sessions, working with media in sessions, audio recording, audio editing, file management techniques, MIDI recording, editing techniques, mixing techniques, backups and stereo mix-down.

This course will serve as the next step in navigating Audio Workstations. After building the foundations built at Skidmore in Music Technology 1, I will be able to approach making music in a new environment at NYU and learn advanced techniques in editing, recording, producing and sequencing. (Since Music Technology 2 will no longer be offered in the spring at Skidmore, this will replace that course and extend my practice in Music Technology.)

Capstone

My final capstone sequence will unite the interdisciplinary knowledge of music technology and business in a single project. I will connect music production with business by proposing my own independent music label. Along with the label, there will be a rollout for the labels first official album release, complete with a marketing plan, financial projections, and promotional material, as well as a planned album release event. This first album will be a body of original music that I have composed, produced and mix-engineered. In addition to the body of music itself, will be an artist statement that serves as a reflection to the process of composing the music and the artistic intent behind the work. This capstone will allow me to exercise both the skills I have learned in music technology, business and journalism. My hopes are that this project lives beyond my years at Skidmore and becomes a successful music label that helps elevate music careers.