

Understanding The Classical Music Profession The Past The Present And Strategies For The Future

Gender, Subjectivity, and Cultural Work
Voices for Change in the Classical Music Profession
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The Classical Music Industry
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Careers in Classical Music
Introduction to the Music Industry
Introduction to the Music Industry: An Entrepreneurial Approach
The Music Profession in Britain, 1780-1920
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British and International Music Yearbook
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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

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

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

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

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

germany is considered a lauded land of music outstanding composers celebrated performers and famous orchestras exert great international appeal since the 19th century the foundation of this reputation has been the broad mass of musicians who sat in orchestra pits played in ensembles for dances or provided the musical background in silent movie theatres martin rempe traces their lives and working worlds including their struggle for economic improvement and societal recognition his detailed portrait of the profession from below sheds new light on german musical life in the modern era

introduction to the music industry an entrepreneurial approach second edition is an introductory textbook that offers a fresh perspective in one of the fastest changing businesses in the world today it engages students with creative problem solving activities collaborative projects and case studies as they explore the inner workings of the music business while encouraging them to think like entrepreneurs on a path toward their own successful careers in the industry this new edition includes a revised chapter organization with chapters streamlined to focus on topics most important to music business students while also maintaining its user friendly chapter approach supported by an updated companion website this book equips music business students and performance majors with the knowledge and tools to adopt and integrate entrepreneurial thinking successfully into practice and shape the future of the industry

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professionalisation was a key feature of the changing nature of work and society in the nineteenth century with formal accreditation registration and organisation becoming increasingly common trades and occupations sought protection and improved status via alignment with the professions an attempt to impose order and standards amid rapid social change urbanisation and technological development the structures and expectations governing the music profession were no exception and were central to changing perceptions of musicians and music itself during the long nineteenth century the central themes of status and identity run throughout this book charting ways in which the music profession engaged with its place in society contributors investigate the ways in which musicians viewed their own identities public perceptions of the working musician the statuses of different sectors of the profession and attempts to manipulate both status and identity ten chapters examine a range of sectors of the music profession from publishers and performers to teachers and military musicians and overall themes include class gender and formal accreditation the chapters demonstrate the wide range of sectors within the music profession the different ways in which these took on status and identity and the unique position of professional musicians both to adopt and to challenge social norms

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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

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

the music industry handbook second edition is an expert resource and guide for all those seeking an authoritative and user friendly overview of the music industry today the new edition includes coverage of the latest developments in music streaming including new business models created by the streaming service sector there is also expanded exploration of the music industry in different regions of the uk and in other areas of europe and coverage of new debates within the music industry including the impact of copyright extensions on the uk music industry and the business protocols involved when music is used in film and advertising the music industry handbook second edition also includes in depth explorations of different elements of the music industry including the live music sector the recording industry and the classic music business analysis of business practices across all areas of the industry including publishing synchronisation and trading in the music industry profiles presenting interviews with key figures working in the music industry detailed further reading for each chapter and a glossary of essential music industry terms

the directory of the classical music industry

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