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Abstract

This paper explores the need for reform in higher music education institutions by incorporating music business and technology into music degree programs. Drawing from Richard Mendelson's insights and experiences at Berklee College of Music, the study highlights the complexities and challenges associated with implementing these reforms. It emphasizes the importance of responsiveness to the evolving dynamics of the music industry and the need for universities to overcome bureaucratic obstacles to effect positive changes in music education. The paper also offers advice to traditional music students, emphasizing the significance of seeking guidance, making informed decisions, and embracing music business and technology opportunities. It underscores the importance of being open to modifying plans based on feedback and personal growth, while also acknowledging the competitive nature of the music industry. Additionally, the study highlights the importance of empirical research to validate assumptions and assess students' preparedness for post-graduation endeavors. The paper concludes by advocating for the integration of music business and technology in music education to equip students with the necessary skills and knowledge for successful careers in the modern music industry.

Keywords: music education, reform, higher institutions, music business, technology, implementation, challenges, responsiveness.

Abstract (Español):

Este artículo explora la necesidad de reformar las instituciones de educación musical superior mediante la incorporación de negocios de música y tecnología en los programas de grado en música. Basándose en las ideas y experiencias de Richard Mendelson en el Berklee College of Music, el estudio destaca la complejidad y los desafíos asociados con la implementación de estas reformas. Se enfatiza la importancia de ser receptivos a las dinámicas cambiantes de la industria musical y la necesidad de que las universidades superen los obstáculos burocráticos para lograr cambios positivos en la educación musical. El artículo también ofrece consejos a los estudiantes de música tradicionales, enfatizando la importancia de buscar orientación, tomar decisiones informadas y aprovechar las oportunidades en los negocios de música y tecnología. Se subraya la importancia de estar dispuestos a modificar planes según los comentarios y el crecimiento personal, al tiempo que se reconoce la naturaleza competitiva de la industria musical. Además, el estudio destaca la importancia de la investigación empírica para validar suposiciones y evaluar la preparación de los estudiantes para emprendimientos posteriores a la graduación. El artículo concluye abogando por la integración de los negocios de música y la tecnología en la educación

musical para dotar a los estudiantes de las habilidades y conocimientos necesarios para tener carreras exitosas en la industria musical moderna.

Palabras clave: educación musical, reforma, instituciones superiores, negocio de la música, tecnología, implementación, desafíos, capacidad de respuesta.

The Integration of Music Technology and Business in Contemporary Music Education

Due to changes in the music industry and advancements in technology, music technology and music business have become essential components of contemporary music curricula. The use of computers and innovative software has revolutionized music education, influencing teaching methods and student responses. Notable technological tools include music notation software, MIDI instruments, and Digital Audio Workstations (DAWs). These tools have made music composition, production, and improvisation more accessible and have blurred the lines between different music roles. Modern music technology has also influenced students' musical interests and preferences, with younger generations more open to new styles and progressive instruction.

As a result, the integration of music technology in education has gained momentum, prompting the need for further exploration of its impact on students' lives. This trend indicates a heightened interest in music industry careers, emphasizing the importance of incorporating music technology in music curricula. Additionally, understanding the music business is crucial for comprehensive music technology programs and expanding career prospects for future graduates. Numerous institutions, such as Berklee College of Music, NYU, and the University of Miami, have embraced these changes by implementing innovative approaches and offering programs in Music Business and Industry studies (Campbell, 2016; Curtin & Tarnow, 2013; Hargreaves, 2003; Hornfischer, 2006; Hull, et al., 2011; Rudolph, 2009; Williams & Webster, 2008).

Adapting Music Education for Marketable Musicianship in the Modern Industry

The traditional vocational opportunities for musicians in fields like orchestras and opera companies have declined in recent years due to various factors. These include a lack of interest in art music among younger generations, reduced funding for entertainment programs, and advancements in audiovisual technology. However, there is a growing demand for versatile musicians who can adapt to different genres and instruments. Music festivals, record companies, churches, and film production companies seek musicians with diverse skill sets and knowledge of technology and business. The shift in the music industry emphasizes the need for musicians who can meet market demands and excel in various roles. To address these changes, music education institutions must reorient their focus toward developing marketable musicians who possess artistic skills, technological proficiency, and business acumen.

Today's marketable musicians are akin to the versatile musicians of the Baroque and Classical periods, such as Haydn, Bach, Mozart, and Beethoven. Music institutions need to restructure their curricula, redefine marketable musicianship, and adapt their educational models to remain relevant. By integrating technology and business education into music programs, institutions can attract students interested in pursuing music as a career and equip them with the necessary skills for success in the modern music industry. It is crucial for music educators to embrace new pedagogical approaches that empower students to learn music while balancing artistic mastery and modern technology understanding. Additionally, providing a strong foundation in the music business is essential to prepare students for the competitive industry. Without these adaptations, students may face challenges in finding employment and meeting the standards of the evolving music industry

(Curtin & Tarnow, 2013; Khaddage & Lattemann, 2014; NEA Reports on the Arts, 2015; Passman, 2012; Pejrolo & DeRosa, 2007; Smallwood, et al., 2008; Tan, et al., 2014; Zuckerman, 2015).

Essential Business Knowledge for Navigating the Modern Music Industry:

In today's music industry, musicians face the demand for more than just artistic talent. To thrive and succeed, they must equip themselves with essential business knowledge (Berrett, 2011; Howard & Angus, 2009; Williams & Webster, 2008). Building a strong online presence, with professional websites and active social media profiles, has become a fundamental requirement for self-promotion, fan engagement, and music sharing. It is essential to navigate platforms like Facebook, YouTube, and Instagram effectively. Understanding copyright and performance rights is vital for musicians to protect their intellectual property and ensure proper royalty collection. This includes securing copyrights for their content and joining Performance Rights Organizations (PROs) for comprehensive protection. Moreover, complying with venue requirements, such as liability insurance and performance licenses, is essential for legal and successful performances.

Musicians must also grasp music publishing regulations to safeguard themselves from exploitation. This involves handling contracts, securing agreements, and avoiding potential rip-offs. An entrepreneurial mindset is crucial, encompassing self-marketing strategies, engaging with audiences through social media and blogs, and a comprehensive understanding of the legal aspects of the industry. Staying updated on music technology advancements, including production software, digital audio workstations, and virtual instruments, is necessary for remaining competitive. Basic business skills in financial management, marketing, and networking are expected. Musicians should be proficient in contract negotiation and seek revenue opportunities.

Adaptability and continuous learning are paramount as the industry evolves rapidly. Musicians must stay informed about industry trends, actively participate in workshops or seminars, and seek educational resources to navigate the complexities of the music business effectively. In acquiring and honing this essential business knowledge and skills, musicians can position themselves for success in the modern music industry. It not only increases their chances of building sustainable careers but also equips them with the tools necessary to thrive in a rapidly changing landscape.

Interview Approach

In this study, the author employed an interview approach to gather valuable insights into the current state of music education and the significance of incorporating music business and technology. The interviewee, Richard Mendelson, was selected for his extensive experience as an audio engineer and his role as a professor at Berklee College of Music. This choice aimed to capture perspectives from someone with industry knowledge and academic background, ensuring comprehensive insights into the direction of music education. The interview sought to address the existing disconnect within the field of music education, which has been slow to adapt to the evolving trends in the music industry. Through engaging in a conversation with Mendelson, the study aimed to explore the challenges and opportunities associated with integrating music business and technology in educational settings.

The interview process involved open-ended questions that encouraged Mendelson to share his experiences, observations, and opinions. Topics discussed encompassed the value of commercial music ensembles in nurturing students' musical abilities and the overall direction of music education in relation to the incorporation of business and technology. Through this interview approach, the study aimed to shed light on the current landscape of music education and provide insights into the importance of incorporating music business and technology to meet the evolving demands of the music industry.

Take Aways from the Interview with Richard Mendelson

During the interview, the author delved into the topic of reforming music education in higher institutions, specifically the incorporation of music business and technology as essential components of music degree programs. Richard Mendelson, drawing from his teaching experience at Berklee College of Music, acknowledged the complexities and nuances involved in implementing such reforms. He recognized that each school, program, student, and teacher may hold different perspectives on the role of music education and the need for change. Throughout the interview, Mendelson emphasized the inherent challenges associated with swift changes in educational institutions, primarily due to bureaucratic processes and differing opinions among stakeholders. While the foundational aspects of music education, such as music theory and instrumental proficiency, may remain relatively constant, the music industry itself and popular music continually undergo significant transformations. He underscored the importance of schools being responsive to these evolving dynamics.

Drawing attention to the significant shifts in music consumption and distribution exemplified by the emergence of music streaming services, Mendelson urged music programs to learn from the adaptability of the tech industry. He suggested that universities should closely observe how people listen to music, the types of music gaining popularity, and the technological advancements shaping the industry. By streamlining their processes and staying abreast of these developments, educational institutions can better equip students for successful careers in music. Moreover, Mendelson expressed his desire for universities to overcome bureaucratic obstacles and facilitate positive changes in music education. He acknowledged the challenges associated with obtaining committee approvals and managing differing opinions, which can impede progress. He emphasized the importance of setting aside personal egos and finding effective ways to implement innovative ideas that enhance music education. In summary, Richard Mendelson's insights from the interview shed light on the necessity for music education to adapt to the evolving music industry and embrace music business and technology. He stressed the significance of responsiveness, streamlined processes, and collective efforts to effect positive changes in the field.

Regarding advice for students in traditional music programs lacking exposure to music business and technology career choices, Mendelson underscored the importance of seeking enlightened guidance, high-quality instruction, and making informed decisions about where and with whom to study. He acknowledged the highly competitive and challenging nature of the music industry, urging students to have a realistic understanding of the profession. Mendelson emphasized the need for openness to modifying plans based on feedback from the world around them and their own personal growth. Being responsive to information, maintaining realism, and being brutally honest with oneself were qualities he emphasized. While acknowledging that some individuals can

change realities with their powerful visions, he advised students to confront and accept reality in order to make well-informed decisions about their talents and chosen career path.

In conclusion, the author summarized the discussion with Richard Mendelson by highlighting the significance of music technology and business in students' education. Acknowledging the importance of proficiency in these areas for students' marketability in the music industry after graduation, the author also emphasized the need for empirical research to validate these assumptions and explore students' preparedness for post-graduation endeavors.

Implications

The discussion has several implications for music education:

- There is a clear need to reform music education programs in colleges and universities to include music business and technology as essential components. This implies that institutions should update their curricula and teaching methods to ensure students are adequately prepared for the evolving music industry.

- Another important implication is the importance of being responsive to industry changes. It is crucial for educational institutions to stay informed about emerging trends, technological advancements, and shifts in music consumption habits. By doing so, they can ensure that their programs remain relevant and aligned with the demands of the music business.

- Collaboration and innovation are also highlighted as necessary factors for implementing positive changes in music education. Overcoming bureaucratic obstacles requires a collaborative approach, involving different stakeholders and encouraging the implementation of innovative ideas. This can help create an environment that fosters creativity and adaptability in music education.

- Realistic career guidance is emphasized as well. Students need to have a clear understanding of the challenges and realities of the music industry. Universities should provide comprehensive information and support students in making informed decisions about their career paths. Additionally, students should be encouraged to be open to modifications based on feedback and personal growth.

- The need for empirical research is underscored to support assumptions about students' readiness for the music industry after graduation. Conducting studies that examine students' knowledge, competence, and marketability in music technology and business can provide valuable insights and contribute to the ongoing improvement of music education programs.

In summary, the implications from this text highlight the importance of proactive changes in music education, including the integration of technology and business elements, fostering responsiveness and innovation, providing realistic career guidance, and conducting empirical research. These efforts can help ensure that music programs effectively prepare students for successful careers in the dynamic music industry.

Limitations

While the information provided in this text offers valuable insights into the topic of music education and its necessary reforms, there are some limitations to consider. Firstly, the perspectives shared in the interview primarily reflect the views of Richard Mendelson, a teacher at Berklee College of Music, and the author of the article. While their expertise and experiences provide valuable insights, it's important to recognize that these viewpoints may not represent the entire spectrum of opinions within the field of music education. Additionally, the text does not provide empirical evidence or data to support the claims made. While the insights and observations shared are based on professional experience, empirical research is needed to validate and strengthen these assumptions. Without empirical evidence, the conclusions drawn from this text may be subjective and lack generalizability.

The interview primarily focuses on the need for incorporating music business and technology into music education. While these aspects are undoubtedly important in today's music industry, other aspects of music education, such as artistic expression, creativity, and cultural understanding, may not receive as much attention in the discussion. It's also worth noting that the text does not delve into the specific implementation strategies or challenges associated with reforming music education. While the need for change is acknowledged, the practical aspects of how these reforms can be achieved and the potential barriers that may arise are not extensively explored.

Finally, the text primarily focuses on the American context of music education in colleges and universities. The perspectives and insights shared may not fully capture the nuances and variations in music education systems and practices across different countries and cultural contexts. To conclude, while the text provides valuable perspectives and insights into music education and its needed reforms, the limitations include a lack of empirical evidence, a potential bias in viewpoints, a narrow focus on certain aspects of music education, limited discussion on implementation strategies, and a focus on the American context.

Suggestions for Future Research

Based on the insights gathered from the interview with Richard Mendelson and the discussion surrounding the relevance of music business and technology in music education, several suggestions for future research can be made:

- **Empirical studies on the effectiveness of incorporating music business and technology in music education:** Conduct research to examine the impact of integrating music business and technology components into music degree programs. Assess the outcomes, skill development, and marketability of students who have received education in these areas compared to those who have not.

- **Longitudinal studies on the career trajectories of music graduates:** Follow the professional journeys of music graduates who have been exposed to music business and technology education. Investigate how their acquired skills and knowledge influence their career choices, success, and job satisfaction in the music industry.

- **Comparative studies on different music education programs:** Compare and evaluate the curricula and teaching approaches of various music education programs, specifically examining the inclusion of music business and technology. Identify best practices and determine the impact of these programs on students' readiness for the music industry.

- **Surveys and interviews with music industry professionals:** Gather perspectives from professionals in the music industry, such as musicians, producers, managers, and executives, regarding the relevance of music business and technology in today's music landscape. Explore their expectations and requirements for music graduates entering the industry.

- **Exploration of emerging technologies and trends:** Investigate the role of emerging technologies, such as artificial intelligence, virtual reality, and blockchain, in the music industry and their potential implications for music education. Analyze how these technologies can be integrated into music programs to better prepare students for future industry demands.

- **Comparative analysis of international music education systems:** Compare music education systems across different countries, with a focus on their incorporation of music business and technology. Identify successful models and strategies that can be adapted and implemented in other educational contexts.

Scholars and educators can delve into these research areas to enhance their understanding of how integrating music business and technology in music education influences its impact and effectiveness. This will contribute to the ongoing improvement of music programs and ensure students are better equipped for careers in the constantly evolving music industry.

Conclusion

The interview with Richard Mendelson provided valuable insights into the need for reform in music education, particularly in terms of incorporating music business and technology. Mendelson emphasized the challenges of implementing changes in educational institutions due to bureaucratic processes and varying opinions among stakeholders. However, he highlighted the importance of adapting to the evolving music industry, being responsive to technological advancements, and providing students with the necessary skills and knowledge for successful careers in music. The interview shed light on the significance of bridging the gap between traditional music programs and the demands of the modern music industry. Moving forward, it is crucial for educational institutions to prioritize flexibility, responsiveness, and innovation in order to equip students with the tools they need to thrive in the ever-changing landscape of music.

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About the Author



Bruno George DiMatteo Miranda is a multi-Latin GRAMMY® Award Nominated Artist, Producer, and Audio Engineer. Formally, he was the Head of Audio Engineering at Neilsen in Tampa Bay and maintains an active career as a cross-genre piano artist providing concerts internationally with Gospel music recording artist-icon, Ron Kenoly.