



# TEACHER'S GUIDE

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# INTRODUCTION

This teacher's guide is a supplementary companion for the second edition of *Lessons from a Street-Wise Professor: What You Won't Learn at Most Music Schools*.

This guide is intended to be used by teachers who are using *Street-Wise Professor* as a textbook for their course.

This document is organized by topic (branding, gigging, websites, etc.). Each topic has a page which lists suggested page numbers for student readings, ideas for in-class activities related to the topic, and possible assignments as well.

This guide is not an exhaustive list of the subject matter covered in our book. Use it to help you organize your course, and refer to the Index of Lessons and the Table of Contents to build on the suggestions we have given here.

We hope you find this guide helpful in your teaching. And, we hope that you and your students find the *Street-Wise Professor* to be a practical and useful text on music careers in the 21<sup>st</sup> Century.

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# CHALLENGES AND OPPORTUNITIES ASSOCIATED WITH A CAREER IN MUSIC

**Suggested readings:** pp. xxv-xxvii, 1-13, 33-42

**Suggested in-class activities:**

- Discuss the idea of a non-linear career path: how a musician's career is hardly ever a straight, predictable line. Have students work in pairs or small groups to identify musicians they admire and research and explain the career paths of those musicians. Refer to the Career Journeys in Chapter 10.
- Have students consider what style of career may be a good fit for them: freelance/portfolio career, full-time performance position, full-time teaching position, administrative position, etc.
- Consider having a guest speaker or two discuss their careers and the challenges and opportunities they have encountered.

**Suggested assignments:**

- Have students write a brief statement about what type of career style they think is a good fit for them. Consider prompting them with a few questions: Do you enjoy working on your own or as part of a team? Do you see yourself working in an office full-time? Teaching in a school full or part time? Do you have a location where you would ideally like to live (a city or small town)?
- Ask students to think about why they want to pursue a career in music and discuss as a group.
- Ask students to write a short essay about the challenges they have faced and overcome thus far in their music studies.
- Ask students to interview a professional musician and write a short reflection about the challenges and opportunities associated with a career in music, based on feedback from their interviewee.
- Ask students to identify at least three websites that list job, scholarship, competition, or grant opportunities that are relevant to them.

# YOUR VISION OF SUCCESS

**Suggested readings:** pp. 1-4 , 42-45

**Suggested in-class activities:**

- Have students brainstorm their vision of career success and think about what they would like their career to look like in 10 years. Think big and avoid making judgements about what seems impossible or unrealistic. If you could do anything, what would you do?
- A fun activity early in the semester can be having students partner up after the brainstorming session above, and then introduce their partner to the class by describing their partner’s vision of success.
- Have students think about what makes them unique. Ask them to write down skills they have, traits that describe them, and qualities that make them unique. Another interesting way of approaching this is to ask, “What would your family and friends say about you? What would they say you’re good at?”
- As a class, develop a list of traits that successful musicians often possess. Discuss the idea that success will mean different things for everyone, and that’s okay. Every career is unique and students should feel free to pursue their own interests and not feel limited to the paths others have taken.

**Suggested assignments:**

- Have students refine the vision of success that they may have started in class. (It’s also interesting to ask students to write this at the beginning of the semester and revisit it at the end of the semester to see if it’s changed).
- Ask students to write out an artist mission statement for themselves that describes what they want to do, for whom, and why.
- Ask students to make a list of skills and traits that they possess (musical and non-musical).
- Ask students to envision their ideal day or week in 5-10 years. Prompt them with a few questions, like: What do you do? Where do you live? This is another way to help them think about what they’d like their life to look like.

# ENTREPRENEURSHIP IN MUSIC

**Suggested readings:** pp. 15-24, 49-51, 135-143, 219-227

**Suggested in-class activities:**

- Have students brainstorm an entrepreneurial idea they have. Or, have students start by identifying a problem (you could limit this to music-related problems, or not), then think about how an entrepreneurial idea could solve the problem.
- Have students do rapid prototyping. Give them some basic materials like rubber bands, popsicle sticks, paper, markers, paperclips and putty and ask them to construct prototypes of their ideas. (This obviously works better for products than services. For services, students can design a logo or write out a diagram of how the service works.)
- Review examples of musicians who have started their own ventures (ensembles, publishing companies, music products, etc.).

**Suggested assignments:**

- Have students expand on their entrepreneurial idea by creating an action plan, or mini business plan that answers some basic questions about the idea, without going into detailed business planning: What is the idea? Who is the audience? Is this needed and why? Where would this take place? What are the next steps? What is the timeline for creating this?
- Ask students to research the different business structures (described on pages 137-142) and have students describe each one in their own words, along with the pros and cons of each.
- Have students write up a short profile and/or prepare a brief presentation on a music entrepreneur of their choice.

# BRANDING

**Suggested readings:** pp. 25-32

**Suggested in-class activities:**

- Ask students in one or two words to describe the brands of major companies like Starbucks, Apple, etc.
- Ask students to describe the brands of musicians such as Renée Fleming, Gustavo Dudamel, Wynton Marsalis, and others that they suggest.
- Ask students to write down 10 words they believe describe their own brand. Then, have them refine those 10 words down to 3 words that best describe their work. For example: *Violinist, Educator, Compassionate*.
- Analyze a few musician bios so students can learn about different styles of bios and how they can help communicate their brand.

**Suggested assignments:**

- Ask students to write a brand statement that incorporates the words they identified in the activity above (words that describe their work and brand).
- Have students write a bio for themselves that communicates their brand to the reader/audience.



# YOUR FIVE-YEAR CAREER PLAN

**Suggested readings:** pp. 45-48

**Suggested in-class activities:**

- Have students share their five-year career plan with the class so students get a sense of how diverse musician's goals typically are.
- As the instructor, show a diagram of your career path (this will likely show that you can plan – and that's important – but careers often deviate from the plan and that's to be expected).
- Discuss goal-setting and ask students why they think it's important to set goals. Identify important aspects of goals – specificity, measurability, etc.

**Suggested assignments:**

- Ask students to complete a five-year career plan. We recommend giving students some guidelines for this assignment. For example, ask them to answer a number of questions or give them a template to fill in.
- Ask students to set a number of measurable, specific goals for their career. Consider having them develop 3-5 big goals, as well as a number of smaller goals. Each goal should have a timeline associated with it, action steps to help achieve it, and ways of assessing progress and achievement.

# SETTING UP A PRIVATE TEACHING STUDIO

**Suggested readings:** pp. 67-70

**Suggested in-class activities:**

- Consider having a guest speaker talk to students about their experiences with a private teaching studio.
- Review websites of private music teachers – specifically, their teaching philosophies and studio policies.
- Review best practices in internet-based teaching. Consider a guest speaker for this topic, as well.

**Suggested assignments:**

- Ask students to develop a document that specifies their studio policies. You may want to prompt them with a series of questions to ensure the students create a detailed document. For example: How much do you expect students to practice? What should students expect from you? How much will you charge? Where are lessons held? What is your policy for missed lessons and make-ups? How would you like to receive payment and when?
- Ask students to write a teaching philosophy that describes how they approach teaching and what learners can expect from them as teachers.
- Have students research a private music teacher in the local area, or someone who teaches lessons online. Interview the individual, if possible, and write a short reflection, or describe that person's teaching policies and reflect on the pros and cons of their approach.

**Suggested readings:** pp. 65-67, 212, 214, 252

**Suggested in-class activities:**

- Discuss professionalism when booking and performing gigs. Create mock scenarios where students can practice negotiating, dealing with challenging clients, and communicating effectively.
- Analyze a gig contract and have students examine and explain the various sections.
- Have a guest speaker talk to students about best practices regarding gigging. This could be a freelancer or anyone with significant gigging experience.
- Discuss the musician's union (AFM) – its purpose and benefits for musicians.

**Suggested assignments:**

- Ask students to reflect on this question: What are the 10 most important qualities to have as a gigging musician?
- Provide students with a number of mock gig scenarios and ask them to describe in writing how they would act and respond.
- Provide students with several gig scenarios and ask them to put together a price quote and explain their fees.

# GETTING GRANTS

**Suggested readings:** pp. 70-78

**Suggested in-class activities:**

- As a class, look at multiple grant requests and analyze the required materials. Have students identify important elements that should be included in the proposal (sometimes these items are subtle).
- Consider having a guest (grant writer, development director, ensemble director) talk about the process of writing and winning grants.
- Review examples of resumes/CVs and discuss best practices.
- Discuss keys to professional writing.
- Have a resume/CV workshop. Float around the room as students work to offer advice or answer questions. This can be a good way to help a range of students if you have varying levels of resume/CV experience in your class.
- Have students review each other's resume/CV.
- Discuss the pros and cons of using crowd-funding as another way to raise money.

**Suggested assignments:**

- Have students write or update their resume or CV.
- Have students write a short section of an actual grant proposal, reflecting the best practices discussed in class.

# INTERVIEWING

**Suggested readings:** pp. 78-80

**Suggested in-class activities:**

- Discuss cover letter and resume best practices, which are important parts of securing an interview. Review several examples as a group.
- Have on-the-spot interviews with students to discuss best practices of interviewing and reinforce the need for thorough preparation.
- Have students brainstorm (either on their own or in small groups) questions that they might be asked in an interview.

**Suggested assignments:**

- Have students complete a mock interview with a partner in the class. Have each student find and submit an actual open job posting that they could see themselves applying for one week in advance of the mock interview. Then, write a few questions that an interviewer for that position might ask them. Share these questions with the student's partner and have students take turns being the interviewer and interviewee. (You may also encourage students to ask their own questions in addition to or in place of your questions). Mock interviews can be conducted in person or virtually but should be recorded for your review.
- Prior to their mock interview, have students prepare an interview prep guide to help them prepare for their interview.

# SOCIAL MEDIA

**Suggested readings:** pp. 81-84

**Suggested in-class activities:**

- Analyze social media accounts of several successful musicians. Consider the different ways that musicians use social media throughout the personal to professional spectrum.
- Have students work in small groups to identify a few musicians who they think have an effective social media presence and share this with the class.
- Analyze examples of successful short promo videos used on social media to understand best practices for social media videos.

**Suggested assignments:**

- Give students a template for a short video storyboard. Ask them to create an storyboard for a short video (1-3 minutes) to promote an actual project they have coming up (an ensemble concert, their own teaching studio, a new composition, etc).
- Ask students to design a social media strategy/marketing schedule for an upcoming event.

# EMAIL MARKETING

**Suggested readings:** pp. 85-88

**Suggested in-class activities:**

- Review an example or two of a musician's email newsletter. Discuss best practices in terms of how much content to include, subject lines, and more. Ask students to identify aspects of the email that they like and dislike.
- Review and discuss popular email marketing platforms frequently used by musicians (MailChimp, Constant Contact, Convert Kit, etc.).
- Consider providing a brief tutorial/overview showing students how to use a platform such as MailChimp.

**Suggested assignments:**

- Have students create a free MailChimp account (or email marketing platform of their choice) and design an email newsletter that either: a) promotes an actual upcoming event they have coming up or b) functions as a news update that they'd send to their contacts on a semi-regular basis.
- Have students analyze and critique actual email campaigns that you provide.

# WEBSITES

**Suggested readings:** pp. 90-92

**Suggested in-class activities:**

- Ask students if they think they need a website, and why.
- As a class, analyze several different musician or ensemble websites. Have students describe aspects that they like and dislike, what they find confusing, first impressions, etc.
- Review a few basic website-building platforms that are popular with musicians (SquareSpace, Wix, Wordpress, Weebly, etc).
- Ask students to review their brand statement and brand words they developed and think about what kinds of colors and designs align with their brand.

**Suggested assignments:**

- Have students analyze 2-3 websites that you specify, plus one of their choice, answering specific questions that you provide.
- Ask students to write out their website goals. Ask them to think about what they want individuals to do on their website and what features they need. Also, ask what platform/service they plan to use and when they plan to have their website up and running.



# COPYRIGHT AND LICENSING

**Suggested readings:** pp. 92-106

**Suggested in-class activities:**

- Create a few mock scenarios that involve possible copyright issues, such as permission needed for a photograph that an ensemble wants to display on their website. Have students work in groups to identify what is required for each scenario.
- The activity above also works with licensing issues, such as permission needed to arrange a copyrighted work, permission needed to record a copyrighted work, etc.
- Have students read short summaries of actual copyright and licensing cases (typically from the popular music industry) and then have them briefly summarize the case for the class.
- Discuss the purpose of copyright. Describe the arguments of those who oppose expansive copyright protection and ask students to weigh in.

**Suggested assignments:**

- Give the students a take-home or online quiz to evaluate their understanding of key copyright and licensing principles.
- Provide a few mock copyright scenarios that require critical thinking and have students submit answers to the scenarios, drawing on copyright and licensing information discussed in class and from the book.

# TAXES FOR MUSICIANS

**Suggested readings:** pp. 123-135

**Suggested in-class activities:**

- Consider having a guest speaker who is knowledgeable about taxes for musicians/artists speak with your students.
- Create mock scenarios of various musicians working in different styles of careers (freelancer, full-time performer, part-time teacher, etc.). Have students work in groups to identify which scenarios would require filing estimated taxes, which individuals would receive 1099 forms vs. W2 forms, etc.

**Suggested assignments:**

- Give students a take-home or online quiz to evaluate their understanding of key tax principles.

**Suggested readings:** pp. 142-156

**Suggested in-class activities:**

- Consider having a financial planner come and speak with your students.
- Have students complete a monthly budget worksheet. Give them a template to fill in that includes space for typical expenses such as rent, food, clothing, etc. Ask them to carefully analyze their monthly spending and then reflect on the numbers. Students are sometimes surprised at how much they spend on things like coffee, food, and recurring monthly subscriptions. Ask them to think about ways to reduce their expenses, increase their income, and increase their savings. (This can also be an assignment.)
- Discuss or have students research different saving methods and types of savings accounts and identify the key features of each.

**Suggested assignments:**

- Have students write out a plan for their savings goals. This should include (at a minimum) saving for retirement, but may also include separate savings goals for things like purchasing a home, a new instrument, a car, etc. Have students write down what type of savings account they would use, when they want to start saving, and how much they'd like to save each month.

# LOANS AND INSURANCE

**Suggested readings:** pp. 156-162

**Suggestions for in-class activities:**

- Review different loan types: credit cards, mortgages, store loans, car loans. Discuss the purposes of each loan and typical terms.
- Have students work in groups to research different types of insurance (health, life, instrument, car, home), their purpose, and typical cost.

**Suggested assignments:**

- Provide students with a set of numbers to enter into an online mortgage calculator and/or a car loan calculator. Have them answer questions about the payments, interest, and more.

# PROFESSIONALISM IN PERFORMANCE, TEACHING, AND SCHOLARSHIP

**Suggested readings:** pp. 198-219, 259-262

**Suggested in-class activities:**

- Go around the room and have each student suggest a professionalism quality. Make a big list.
- Ask students to volunteer to share a personal experience where someone acted in an exceptionally professional manner or an exceptionally unprofessional manner.
- Discuss how and when to say no to opportunities (this is a great discussion topic – students often have differing views on this).
- Ask the class to make a list of ways that we as musicians can provide our audiences, customers, and supporters even more than they expect. How can we over-deliver and leave a great impression?

**Suggestions for assignments:**

- Ask students to reflect on the question: “What does being a professional mean to you?”
- Ask students to share a story and reflect on an experience when they felt like a professional.

# NEGOTIATING

**Suggested readings:** pp. 254-259

**Suggested in-class activities:**

- Have students share any previous experiences with negotiation they may have. We find that typically, students have a lot of questions about this topic.
- Discuss strategies for negotiation (such as those described on pp. 254-259) and do a few mock examples with volunteers from the class.
- Have students complete a mock negotiation with a partner in class. Create a few different scenarios that would involve musicians negotiating. For example: a band leader negotiating with a restaurant, an ensemble leader negotiating with a middle school for an in-school program, a composer negotiating with an advertising agency. Write up the two sides of the negotiation – what each side’s ideal goal is, and what their minimum is. Give each pair of students a scenario. (This could also be done as an assignment.)
- Review sample contracts so students can see what a contract for a gig or other opportunity might look like.

**Suggested assignments:**

- Have students answer a series of questions about a contract, identifying the meaning of various sections.
- Have students define the idea of leverage in a negotiation. Have them describe 2-3 scenarios that illustrate this point.
- Have students complete a mock negotiation with a partner in the class (in person or virtually). Ask them to record their conversation to share with you.

# YOUR CAREER, YOUR BUSINESS, YOUR LIFE

**Suggested readings:** pp. 227-254

**Suggested in-class activities:**

- Consider having a small group of local professionals discuss general career and life tips and answer questions from your students.
- Discuss why musicians are really small businesses and what this entails.
- As a class, write down all the services (and possibly products) that a musician might provide.
- Help students develop the mindset of thinking of themselves as a business that offers a range of services (and possibly products).
- Look at examples of invoices and discuss the scenario of “send me a bill!” Review a few platforms for creating and sending invoices (PayPal, Wave, etc.).
- Discuss a few helpful time-management strategies such as the Pomodoro Technique.
- Discuss best practices for professional communication: returning phone calls, well-written emails, hand-written notes, etc.

**Suggested assignments:**

- Have students design their own letterhead to use for professional correspondence. This should tie into the branding of their website and business cards.
- Have students create a template they can use for invoices.
- Ask students to reflect on their time-management skills and consider areas where they can improve.
- Ask students to think about how well they communicate with others and consider areas where they can improve.

## ADDITIONAL READINGS

### **Self-Publishing**

Chapter 8 (p. 107) contains detailed information on self publishing. This is particularly helpful for students and professionals who are interested in writing and preparing books for publication, such as method books, musical collections, and more.

### **Stories of Successful Musicians**

Chapter 10 includes the stories of six musicians and ensembles who have found success in music through a variety of paths.

### **Where to Look for Jobs**

The appendix on p. 273 lists a number of websites and organizations that may be helpful in searching for jobs and other opportunities.



## THANK YOU

Thank you for using the *Streetwise Professor* in your teaching. We appreciate your support! Feel free to share this teacher's guide with others you may know. Also, be sure to check out our **free Student Workbook**, available at the following locations:

- Our Facebook page, [@StreetwiseProfessorBook](#)
- <https://rayricker.com/street-wise-professor/>
- <https://www.stevedanyew.com/book>

## QUESTIONS?

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