

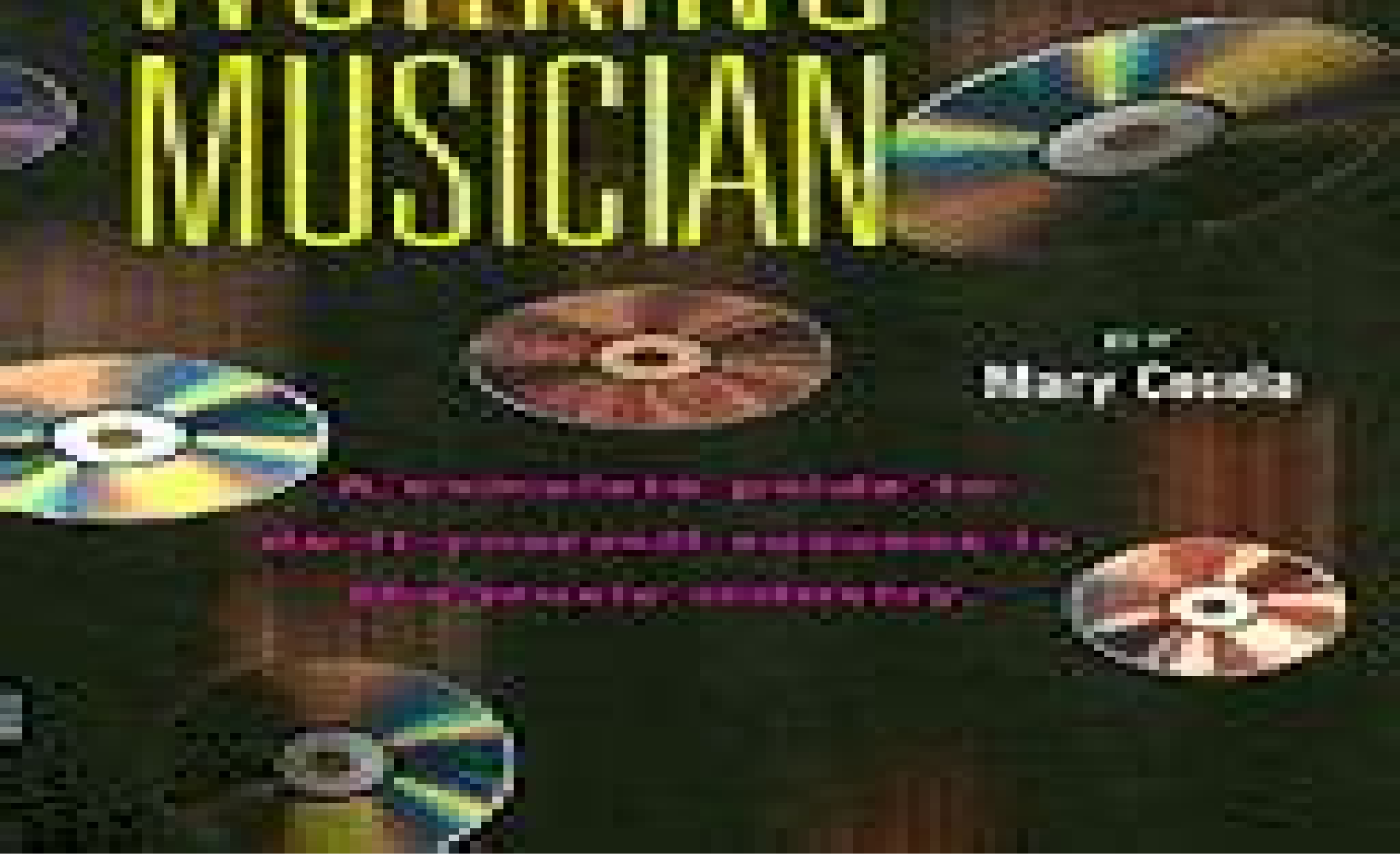
THE INDEPENDENT



# WORKING MUSICIAN

with  
Mary McCormack

How does it feel to be a musician?  
What's the secret to staying sane?  
How do you survive the industry?



# The Independent Working Musician

**Timothy D. Taylor**



## **The Independent Working Musician:**

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**Handbook for Professional Success** Kris Hawkins, 2022-05-09 So you've decided to become a professional musician to turn your passion into a career Now what Unlike many professions there is no clear cut path to success in the music industry Emmy winning music producer studio session guitarist and award winning educator Kris Hawkins explains some of the most basic and highly misunderstood concepts about what it takes to be a professional musician Questions are answered like How do I find a gig How much do I get paid What is a copyright What's a PRO With over two decades of experience in the industry Hawkins shares some of the insights that he has gained successes as well as failures in the hopes that you will learn from his missteps and triumphs The Working Musician's Handbook for Professional Success focuses on real life situations including Asserting your value Dealing with clients Protecting your work Treating your music as a business Financial

management Finding work and networking There are many twists and turns within the music industry and it can seem like a daunting task to try to understand it all This handbook is your navigator and will help you develop a workable and effective strategy to start your career off on the right foot **Working Musicians** Timothy D. Taylor, 2023-03-17 In Working

Musicians Timothy D Taylor offers a behind the scenes look at the labor of the mostly unknown composers music editors orchestrators recording engineers and other workers involved in producing music for films television and video games Drawing on dozens of interviews with music workers in Los Angeles Taylor explores the nature of their work and how they understand their roles in the entertainment business Taylor traces how these cultural laborers have adapted to and cope with the conditions of neoliberalism as over the last decade their working conditions have become increasingly precarious Digital technologies have accelerated production timelines and changed how content is delivered while new pay schemes have emerged that have transformed composers from artists into managers and paymasters Taylor demonstrates that as bureaucratization and commercialization affect every aspect of media the composers musicians music editors engineers and others whose soundtracks excite inspire and touch millions face the same structural economic challenges that have transformed American society concentrating wealth and power in fewer and fewer hands **The Bloomsbury Handbook**

**of Popular Music Policy** Shane Homan, 2022-01-13 The Bloomsbury Handbook of Popular Music Policy is the first thorough analysis of how policy frames the behavior of audiences industries and governments in the production and consumption of popular music Covering a range of industrial and national contexts this collection assesses how music policy has become an important arm of government and a contentious arena of global debate across areas of cultural trade intellectual property

and mediacultural content It brings together a diverse range of researchers to reveal how histories of music policy development continue to inform contemporary policy and industry practice The Handbook maps individual nation case studies with detailed assessment of music industry sectors Drawing on international experts the volume offers insight into global debates about popular music within broader social economic and geopolitical contexts

**Popular Music in the Post-Digital Age** Ewa Mazierska, Les Gillon, Tony Rigg, 2018-12-13 Popular Music in the Post Digital Age explores the relationship between macro environmental factors such as politics economics culture and technology captured by terms such as post digital and post internet It also discusses the creation monetisation and consumption of music and what changes in the music industry can tell us about wider shifts in economy and culture This collection of 13 case studies covers issues such as curation algorithms blockchain careers of mainstream and independent musicians festivals and clubs to inform greater understanding and better navigation of the popular music landscape within a global context

**The Complete Idiot's Guide to the Music Business** Michael Miller, 2010-06-01 Instrumental in turning musicians into moneymakers The Complete Idiot's Guide to the Music Business is written for every musician who needs to learn the business of music as well as for all businesspeople entering the music industry Author Michael Miller covers all the key business topics and reveals the wealth of job opportunities in the music industry from a business perspective Covers finding an agent negotiating contracts publishing songs collecting royalties and promotion strategies Also covers such nonmusician industry careers as artist management concert promotion music production and radio Features essential information on the new frontiers of electronic and online music

*The Independent*, 1916

**The Independent** Leonard Bacon, Joseph Parrish Thompson, Richard Salter Storrs, Joshua Leavitt, Henry Ward Beecher, Theodore Tilton, Henry Chandler Bowen, William Hayes Ward, Hamilton Holt, Fabian Franklin, Harold de Wolf Fuller, Christian Archibald Herter, 1916

*The Singer-Songwriter Handbook* Justin Williams, Katherine Williams, 2017-02-23 The singer songwriter someone who writes and performs their own music is an ever present and increasingly complex figure in popular music worlds The Singer Songwriter Handbook provides a useful resource for student songwriters active musicians fans and scholars alike This handbook is divided into four main sections Songwriting acoustic and digital Performance Music Industry and Case Studies Section I focuses on the how to elements of popular song composition embracing a range of perspectives and methods in addition to chapters on the teaching of songwriting to students Section II deals with the nature of performance stagecraft open mic nights and a number of case studies that engage with performing in a range of contexts Section III is devoted to aspects of the music industry and the business of music including sales contract negotiations copyright social media and marketing Section IV provides specific examples of singer songwriter personae and global open mic scenes The Singer Songwriter Handbook is a much needed single resource for budding singer songwriters as well as songwriting pedagogues

**Independence in 21st-Century Popular Music** Shannon Garland, Pedro Belchior Nunes, Pedro Roxo, 2025-01-23 Can music be made independently in the

21st century More than a generation of musicians music workers and music companies have now been operating in the context of the profound shifts in music production and dissemination in the digital era Scholarly focus on musical independence has often been centered on genres like punk and indie rooted in the US and UK This volume focused outside the Euro American context shows the variety of ways musicians music workers and businesses manage the economic media and cultural shifts propelled by digitalization asking what it means now to say one is independent It brings together scholars from around the globe who are researching forms of music production circulation consumption and finance that blur the boundaries between the dominant corporate players and independent cultural production With chapters detailing popular music in Argentina Brazil Chile Cuba Indonesia Portugal Spain and Taiwan independence is shown to be a concept and practice simultaneously nebulous contradictory and practical

Independent Music in Russia Marco Biasoli, 2025-06-27 This book explores Russian independent music nezavisimaia muzyka in a time of profound transformations in Russian society looking especially at the mutual influence between music and the socio political context in which it was created Contrary to what is commonly believed the book argues that nezavisimaia muzyka as a widespread form of non state sponsored culture was not necessarily oppositional to the Russian state instead it was rooted in identity quests that could overlap with some aspects of the official narrative as they could mock disrupt and refashion others The book demonstrates that Russian independent music is considerably more than the creation appreciation and dissemination of sounds For the practitioners to get involved in the scene is to participate in the construction of cultural legitimacy imagined communities and national identity involving values that can be cosmopolitan Western conservative supposedly Russian and often a mixture of all these In addition the book examines Russian independent music s interaction with Western and global trends and assesses its successes and failures in conquering a niche in foreign markets This book will be of interest to scholars of Russian culture media and politics as well as to scholars of popular music sociology national identity and Russia West relations

Music in Independent Schools Bernarr Rainbow, Andrew Morris, 2014 The first serious study of music in independent schools which bears eloquent witness to a high standard achieved over the last fifty years This is the first serious study of music in independent schools The high standard of musical work in such schools has long been known but now Andrew Morris and his team have provided up to date information There are contributions from seven individual schools Bedford Dulwich Eton Gresham s St Paul s Uppingham and Worksop as well as chapters about Girls Schools Preparatory Schools Choir Schools and Specialist Schools Andrew Morris was Director of Music at Bedford School for thirty two years and was President of the Music Masters and Mistresses Association in 1996 97 He is thus ideally placed to mastermind a substantial compendium which is eminently readable and absorbing The book includes material from Bernarr Rainbow s study Music in the English Public School 1990 and brings it up to date As a historian Rainbow looked back at how music developed in independent schools Progress was slow even tortuous but Rainbow s fascinating documents supported by his commentary show how

idealism won through and Morris and his colleagues bear eloquent witness to the very positive development over the last fifty years ANDREW MORRIS taught in secondary modern grammar and comprehensive schools in London before becoming Director of Music at Bedford School for thirty two years He was President of the Music Masters and Mistresses Association from 1996 97 and President of the RAM Club at the Royal Academy of Music 2005 06 He has examined for the ABRSM for over thirty years BERNARR RAINBOW 1914 1998 is widely recognised as the leading authority on the history of music education His seminal books are all published by Boydell and are listed on the back pages of this volume His series of Classic Texts in Music Education is a major resource and in 1997 he founded the Bernarr Rainbow Trust which supports projects in music education CONTRIBUTORS Catherine Beddison Elizabeth Blackford Timothy Daniell Richard Mayo James Peschek Alastair Sampson Graham Smallbone Jonathan Varcoe Myfanwy Walters Nathan Waring Robert Weaver Hilary Webster

Music and Human Flourishing Anna Harwell Celenza, 2023 It has long been accepted that participating in music either as a performer listener or composer can contribute to human happiness and well being This volume part of The Humanities and Human Flourishing series explores a fourth musical activity the act of music scholarship and reveals how engagement with the cultural social and political practices surrounding music contributes to human flourishing in a way that listening performing and even composing alone cannot Music and Human Flourishing contains essays by eleven prominent scholars representing the fields of musicology ethnomusicology and music theory The essays are divided into three general categories and cover a broad range of topics and music traditions In Part I Contemplation contributors explore a specific facet of music's connection to human flourishing and contemplate new approaches for future action Part II Critique contains essays that challenge past assumptions of the various roles of music in society and highlight the effects that unconscious bias and stereotyping have had on music's effectiveness to facilitate human flourishing Part III Communication features essays that explore how ethnicity gender religion and technology influence our ability to connect with others through music Collectively these essays demonstrate how the process of thinking and writing about music and human flourishing can lead to revelations about cultural identity social rituals political ideologies and even spiritual transcendence *An Introduction to Music*

*Studies* John Paul Edward Harper-Scott, Jim Samson, 2009-01-15 Why study music An introduction to the main aspects of the subject outlining the many benefits of a music degree

**The Independent Piano Teacher's Studio Handbook** Beth Gigante Klingenstein, 2008-09-01 Educational Piano Library This handy and thorough guide is designed to help the independent piano teacher in all aspects of running his/her own studio Whether it be business practices such as payment plans taxes and marketing or teaching tips involving technique composition or sight reading this all inclusive manual has it all Topics include Developing and Maintaining a Professional Studio Finances Establishing Lessons Studio Recitals Tuition and Payment Plans Composition and Improvisation Marketing Communications with Parents Make up Policies Zoning and Business Licenses Teaching Materials and Learning Styles The Art of Practice Arts Funding and many more **Making**

**Real Money in the Independent Music Business** Nate Sparks, 2011      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      Grove's Dictionary of Music and Musicians George Grove, 1908

*Hearing on Collective Bargaining at Private Educational Institutions and in the Performing Arts* United States. Congress. House. Committee on Education and Labor. Subcommittee on Labor-Management Relations, 1985      **American Folk Music and Left-wing Politics, 1927-1957** Richard A. Reuss, JoAnne C. Reuss, 2000 The 1930s and 1940s represented an era in United States history when large groups of citizens took political action in response to their social and economic circumstances The vision attitudes beliefs and purposes of participants before during and after this time period played an important part of American cultural history Richard and JoAnne Reuss expertly capture the personality of this era and the fascinating chronology of events in *American Folk Music and Left Wing Politics 1927 1957* a historical analysis of singers writers union members and organizers and their connection to left wing politics and folk music during this revolutionary time period While scholarship on folk music history and politics is not unique in and of itself Reuss approach is noteworthy for its folklorist perspective and its long encompassing assessment of a broad cross section of participants and their interactions An innovative and informative look into one of the most evocative and challenging eras in American history *American Folk Music and Left Wing Politics 1927 1957* stands as a historic milestone in this period s scholarship and evolution

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