

Student First & Last Name: _____

Ensemble: Band__ Choir__ Guitar__ Mariachi__ Percussion__ Orchestra__ Ukulele__ Class Period: 0__ 1__ 2__ 3__ 4__ 5__ 6__ 7__ 8__ 9__ 10__

You can complete these items on this paper (keep to turn in to your teacher) or online through the link your teacher sends you.

Directions: For the days you are supposed to do work for your music class (see Distance Learning Class schedule: <https://www.washoeschools.net/distancelearning>), practice for 20 minutes. OR choose other items from the list below. If you are enrolled in more than one music class, complete one item for each music class on each scheduled class day. Write the date completed next to options as you complete them. Options with an *asterisk require internet access.

On days you practice for 20 minutes, complete this Instrument Practice log:

	Date you practiced	What will you work on next time to improve the music you practiced today?
1.		
2.		
3.		
4.		
5.		
6.		
7.		

OTHER ITEMS YOU CAN DO BESIDES PRACTICING:

- **Uncompleted items from the [April 1-16 packet](#)**, (some are ok to repeat, like **StaffWars** or **RhythmicDictation**)
- **Choose from the items below** (one option per scheduled class day)

Essay Directions: On a separate sheet of paper, write a three-paragraph essay on the topic of your choosing from the list below. Each essay topic counts for one music class period.

16. What is your favorite music genre? (rock, classical, rap, R&B, country, etc.). (Date completed: _____)
 - What type of rhythms/time signature/beat does this music have?
 - What type of melody?
 - Which instruments are typically used in this genre?
 - What are some of your favorite artists in this genre?
17. Write a letter to yourself when you first started playing your instrument. (Date completed: _____)
 - a. What is the best place and time to practice?
 - b. What would help you get a good sound?
 - c. How should you place your hands and body?
 - d. What would help you get the most out of your practice time?
18. Write a letter to your music teacher! (Date completed: _____)
 - a. Ask them about how they started in music or other questions you'd like to ask.
 - b. Tell them one of your favorite hobbies outside of music.
 - c. Tell them about your family and places you've lived.
 - d. Tell them about pets you have or fun family traditions.
19. Describe one of your favorite performances (where you were a performer). (Date completed: _____)
 - a. What school and group was it with?
 - b. When was it?
 - c. What music did you play?
 - d. Why was this one of your favorites? (The music? The group? The place you performed?)

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20. Complete the items below. (Date completed: _____)

THE STAFF
5 LINES AND 4 SPACES

Notes and rests are placed on the FIVE LINES or in the FOUR SPACES of the STAFF.

1 Write the NUMBER of the LINE or SPACE on which each of the following notes is placed.

Line Line Line Line Line
Line Line Line Line Line

Space Space Space Space Space
Space Space Space Space Space

Line Line Line Line Space Space Space Space

Line Line Line Space Space Space Line Space Line Line Space

2 Write L for Line S for Space

3 Write an 'x' on the correct LINE or SPACE above each number.

x

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3	2	1	5	3	4	5	3	3	2	4	1	2	4
L	S	L	L	S	S	L	S	S	L	L	L	S	L

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	2	4	4	5	1	1	3	3	4	2	3	4	2
L	S	L	S	L	L	S	L	L	L	L	S	S	L

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21. Complete the items below. (Date completed: _____)

LINES AND SPACES ABOVE THE STAFF



The lines above and below the staff are known as **LEGER LINES**. Music written for the violin may use as many as **FIVE LEGER LINES ABOVE** the STAFF.

1 Write in the **NUMBER** of the **LEGER LINE** or **SPACE** on which each of the following notes is placed. "A **BOVE**" is used for "above the staff."

1

1 | S | above | above | above | above | above | above | above

2 | S | above | above | above | above | above | above | above

2 | S | above | above | above | above | above | above | above

2 | S | above | above | above | above | above | above | above

2 Write a whole note () on the correct **LINE** or **SPACE** over each box. Make your own **LEGER LINES**.

2

2 | S | above | L | above | L | above | L | above | S | above | S | above | L | above | L | above

2 | S | above | L | above | L | above | L | above | S | above | S | above | L | above | L | above



Write in the **NUMBER** of the **LINE** or **SPACE** on which each of the following notes is placed. The word "**BELOW**" is used for "below the staff."

1

1 | S | below | below | below | below | below | below | below

2 | S | below | below | below | below | below | below | below

1 | L | below | below | below | below | below | below | below

2 | S | below | below | below | below | below | below | below

2 Write a whole note () on the correct **LINE** or **SPACE** over each box. Make your own **LEGER LINES**.

2

1 | L | below | L | below | L | below | L | below | S | below | S | below | L | below | L | below

1 | L | below | L | below | L | below | L | below | S | below | S | below | L | below | L | below

Note: The two leger lines below the staff are the only ones used in violin music.

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22. Look at the meter/time signature. Draw bar lines on the music below so that each measure contains the correct number of beats. Write the counting on the blanks provided. Refer to the values chart to the right for assistance. (Date completed: _____)

# of Counts	Name	Note	Rest
4 counts	Whole		
3 counts	Dotted Half		n/a
2 counts	Half		
1 count	Quarter		
.5 counts each	Eighth		
(.5) can be beamed by two (.5+.5) or four (.5+.5+.5+.5)			

Musical staff 1:

1 2 3 4 1 2 3 4 _____

Musical staff 2:

Musical staff 3:

Musical staff 4:

Musical staff 5:










Musical staff 6:




Student First & Last Name: _____

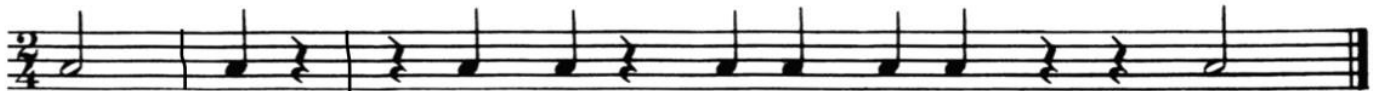
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3 counts	Dotted Half		n/a
2 counts	Half		
1 count	Quarter		
.5 counts each	Eighth		

 (.5) can be beamed by two  (.5+.5) or four  (.5+.5+.5+.5)

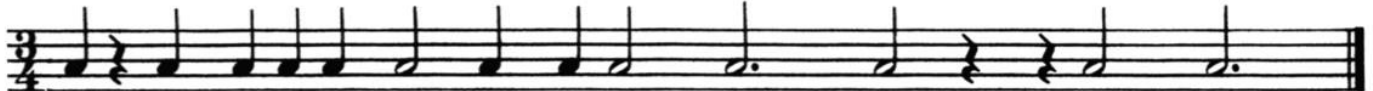


1 2 1 2 _____



1 2 3 1 2 3 _____







1 2+ 3 1+ 2 3+ _____



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24. Complete these musical math problems. Refer to the values chart in item #9 or 10. (Date completed: _____)

Fill in each blank with the NUMBER that solves each musical math problem.

$\text{Quarter Note} + \text{Quarter Note} = \underline{\hspace{2cm}}$
 $\text{Half Note} + \text{Half Note} = \underline{\hspace{2cm}}$
 $\text{Quarter Note} - \text{Quarter Note} = \underline{\hspace{2cm}}$
 $\text{Quarter Rest} - \text{Quarter Rest} = \underline{\hspace{2cm}}$

$\text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note} = \underline{\hspace{2cm}}$
 $\text{Quarter Note} + \text{Quarter Note} - \text{Quarter Note} = \underline{\hspace{2cm}}$
 $\text{Quarter Rest} + \text{Quarter Note} - \text{Quarter Note} = \underline{\hspace{2cm}}$

$\text{Quarter Note} - \text{Quarter Note} + \text{Quarter Note} - \text{Quarter Note} = \underline{\hspace{2cm}}$
 $\text{Quarter Note} + \text{Quarter Note} - \text{Quarter Rest} + \text{Quarter Note} = \underline{\hspace{2cm}}$

$\text{Quarter Note} - \text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note} - \text{Quarter Note} = \underline{\hspace{2cm}}$
 $\text{Quarter Rest} - \text{Quarter Rest} + \text{Quarter Rest} + \text{Quarter Rest} - \text{Quarter Rest} = \underline{\hspace{2cm}}$

Fill in each square with ONE note or rest to solve each musical problem.

Notes

	$+$	$+$	$=$	4
$+$		$+$	$=$	5
$+$	$+$		$=$	6

Rests

	$+$	$+$	$=$	7
$+$		$+$	$=$	8
$+$	$+$		$=$	9

Write ONE note or rest to balance each scale. Be sure that the notes or rests on one side of the scale balances the note or rest that you have written.

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You can complete these items on this paper (keep to turn in to your teacher) or online through the link your teacher sends you.

26. Complete these musical math problems. Refer to the values chart in item #9 or 10. (Date completed: _____)

Write notes or rests to balance each scale. Be sure that the notes or rests on one side of the scale balances the notes or rests that you have written.

Fill in each blank with ONE note or rest to solve each musical problem.

$\text{quarter note} + \text{quarter rest} = \underline{\hspace{1cm}}$	$\text{dotted quarter} - \text{quarter rest} - \text{quarter note} = \underline{\hspace{1cm}}$	$\text{half note} + \text{quarter note} + \text{quarter rest} - \text{quarter rest} = \underline{\hspace{1cm}}$
$\text{quarter note} + \underline{\hspace{1cm}} = \text{quarter note}$	$\text{quarter note} + \underline{\hspace{1cm}} - \text{quarter rest} = \text{quarter note}$	$\text{quarter note} + \underline{\hspace{1cm}} + \text{quarter rest} - \text{quarter note} = \text{quarter note}$
$\text{quarter note} - \text{quarter note} = \underline{\hspace{1cm}}$	$\underline{\hspace{1cm}} + \text{quarter note} - \text{quarter note} = \text{half note}$	$\text{quarter rest} - \text{quarter note} + \text{quarter rest} + \underline{\hspace{1cm}} = \text{half note}$
$\underline{\hspace{1cm}} - \text{quarter rest} = \text{quarter note}$	$\text{quarter note} + \text{quarter note} - \text{quarter rest} = \underline{\hspace{1cm}}$	$\text{quarter note} + \text{quarter rest} - \text{quarter rest} - \text{quarter rest} = \underline{\hspace{1cm}}$

Solve each musical problem by placing the correct answer (NUMBER) above each division line.

$\text{quarter note} \mid \text{half note}$	$\text{quarter note} \mid \text{half note}$	$\text{quarter rest} \mid \text{quarter rest}$	$\text{quarter note} \mid \text{quarter note}$
$\text{quarter note} \mid \text{half note}$	$\text{quarter note} \mid \text{quarter note}$	$\text{quarter note} \mid \text{quarter note}$	$\text{quarter rest} \mid \text{quarter rest}$
$\text{quarter note} \mid \text{quarter note}$	$\text{quarter rest} \mid \text{quarter rest}$	$\text{quarter note} \mid \text{quarter note}$	$\text{quarter note} \mid \text{quarter note}$

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27. Read this article and complete the following questions. (Date completed: _____)

Ten Reasons To Let Your Kid Major In Music – Part 1

Accessed from: <https://www.forbes.com/sites/lizryan/#4296b201190e>

Dear Liz,
My daughter is a junior in high school, and she is sure that she wants to major in music in college. She wants to attend a music conservatory. That plan scares my husband and I greatly. We love the fact that our daughter is a talented musician, but how can we in good conscience tell her "Sure, get a degree in music performance."? What could she possibly do with that degree? How many people earn their living playing the cello? My recommendation is for her to get a more conventional degree but to minor in music. My husband wants her to study engineering or math (she is gifted in both math and science) and keep her musical activities out of her academic program entirely. He says she can play in an ensemble as an extra-curricular activity. I trust your judgment, Liz. You are a musician, a mom and a business person — what's your opinion?
Thanks Liz!
Yours,
Janet

could major in lots of things apart from music. They choose to major in music because they love it — and that's the best reason to support your daughter's plan. When you tell your child "Honey, we think you're great, but you're not strong enough to follow your own path. Take the safe route!" you send a strong message. The message is "Our fears for your future outweigh your desires, and your confidence in yourself." I lucked out when I asked my parents to support my decision to go to conservatory after high school. I was the sixth of eight kids. My parents were over it. They were tired of arguing. My voice teacher weighed in on my side. He told my parents "Hey, if she can get into the school she wants to attend, let her go!" and they did. Gradually I learned the truth about the working world: except in a few narrow areas of expertise, your undergraduate college major has very little influence on your career path — or your success. On the other hand, a kid with the strong muscles every young musician grows will be able to prosper in life. Following the tough road of a music major will make your daughter more sturdy and flexible than kids who drift through "safe" degree programs. Traditionally "safe" degrees are no longer safe. The world is changing too fast for any one field or career path to remain stable for forty or fifty years. All of us have to bend and flex in the working world these days, whether we major in music, astrophysics or accounting. You cannot shield your daughter from the real world, so why not let her confront it on her own terms?

Dear Janet,
 Your daughter has a little flame inside her, the way we all do. Your job as a parent is to help her grow that flame. No "practical" degree will keep your daughter from learning the lessons Mother Nature has in store for her. However, your efforts to keep your daughter from exploring her musical talent and passion in the name of practicality will dim her flame, and that's the worst thing you can do to a kid. Musical kids are smart. They

Why is the parent concerned that her daughter wants to major in music? Would your parents share the same concern?

What do you think the mother means when she is talking about a "practical" degree?

Do you agree with the author who is advocating you should study what you love? Why or why not?

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28. Read this article and complete the following question. (Date completed: _____)

Ten Reasons To Let Your Kid Major In Music – Part 2

Accessed from: <https://www.forbes.com/sites/lizryan/#4296b201190e>

Here are ten reasons to let your kid major in music:

1. Musical kids are hardy. They get that way sitting on a freezing bus at five in the morning going to a band or orchestra competition. They practice for countless hours. They compete, lose, compete, win and then compete and lose again. You think your hardy kid is going to be daunted by a tough job market?
2. Musical kids know about focus. They know about giving up good things (time hanging out with their friends or playing video games, e.g.) to reach their longer-term goals. A kid who is good enough to get into music school and get through it will have no trouble reaching their other goals, whether they want to run a bank one day or create a whole new musical genre. Support their goals -- then stand back and watch them surpass them!
3. If you choose a program that you can afford without student loans, your child will have incurred no risk in pursuing their musical passion. If your child wants to work for a multinational corporation upon graduation or at any point in their career, they will get hired fast. Corporations know how smart and capable musical kids are.
4. If you worry about child being overwhelmed by the freedom and the social norms at college — too much partying, for instance — definitely let them major in music! They won't have enough spare time to go off the rails.
5. Music instruction is all about patience and listening. Over and over, music students are told "Listen to your tone. Listen to this phrasing. Is that what you're going for?" They know how to tune in. They know how to make course corrections. If the kid doesn't land a plum job working for a symphony orchestra straight out of school — and they won't — they know how to put one foot in front of the other and keep walking.
6. The real world favors confidence, tenacity and an entrepreneurial outlook — three things every music student cultivates.

7. Musical kids are scrappy. They know how to improvise when they forget notes, forget a piece of concert attire or lose a page from their sheet music. Managing a career these days is all about improvisation. That is something all of us could learn from music students!
 8. It is insulting to tell your child "Being a musician is a sure path to poverty." Some musicians are poor, and others are fabulously wealthy. Some musicians are unhappy, but so are vast hordes of cubicle dwellers. Let your kid figure out their own path to a happy, successful life that never puts a lower value on their health and happiness than on their financial well-being.
 9. When your daughter auditions, your heart will burst with pride. The love and anxiety parents feel as they stand outside a closed audition room listening through the door and praying for their child is a mighty force. When your daughter gets her acceptance letter, you will marvel at the fact that you raised a musician with the talent and proficiency to study under master teachers.
 10. When your daughter comes home on her first break you will be struck by the improvement in her playing. You will see her maturing before your eyes — stepping into her power as a performer and a person making a mark on the planet. You can't do better for your child than to encourage her in that journey.
- Of course you will support your daughter in her conservatory ambitions. If you were invited to make art at the highest level, would you turn down the invitation because you couldn't predict how it would help you earn money down the road? We know this much: pursuing your art will never hurt you! Tell your daughter "Follow your passion, sweetheart. Of course we trust you to follow your heart — after all, Daddy and I raised you to be the solid, confident young woman you are!"
- All the best,
 Liz

Looking at the ten reasons the author states to major in music, which of the ten do you agree with and which of the ten do you not agree with? Be specific and defend your opinion.

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29. Read this article and complete the following questions. (Date completed: _____)

Top 10 Careers in the Music Business (and How Much Money You can Make) – Part 1

Accessed from: <https://online.berklee.edu/takenote/top-10-careers-in-the-music-business-and-how-much-money-you-can-make/>

When you think of a career in music, you might start with the performers who are center stage. But when you pull back the curtain, you'll find people with an array of music business jobs and careers that help make performances possible. You have the people who coordinate and promote the music, the folks in the recording studios and on the soundboard who make the musical act sound topnotch, the writers who compose and arrange the music, and much more.

There's more to a career in music than just performance — it can involve one or many disciplines. The more versatile you are, the more opportunities you will have to work in the music business.

Breaking into the music business is harder than other industries. Competition is high, but if you hone your craft, network with the right people, and put in the hard work, here are some music business careers to consider and what compensation you can expect out of them.*

* Salary information is from the 2016 Edition of *Music Careers Dollars and Cents* by the Career Development Center at Berklee College of Music

1. Music Producer

Want to be a jack of all trades? A producer understands both the creative and commercial side of the business and develops relationships with both musicians and the record label. A producer should create an environment that enables artists to create and express themselves. A producer also assists an artist's recording project with many of the details, including choosing which material to record, interfacing with the recording engineer, adapting arrangements, balancing the recording budget, and influencing mixes.

What to Learn: If you're looking to become a music producer, consider learning about foundational audio and music concepts, start studying various types of software, and dive into what makes a good sound. To be a truly great producer, you'll need to acquire knowledge in engineering and mixing. Look at the credits of your favorite albums: who produced them? Who engineered them? Find out what other albums these people produced, and get even further acquainted with their style. Read interviews with these people about their techniques. There isn't one path to success here, but you can forge your own way as you develop the necessary skill set.

What's the Money Like?

\$25,000 – \$1,000,000+

2. Recording Engineer

An audio engineer is responsible for capturing sound and manipulating it in the studio. You'll deal with both analog and digital audio, compressors, microphones, and signal flow—and typically combine both traditional and tech-savvy recording techniques to record music. You could also be responsible for organizing recording sessions and repairing any technical problems when they arise. And sometime you may catch the brunt of the producer or musicians if something goes wrong in recording that magic take!

What to Learn: Become well-versed in multiple recording technologies and develop file management skills. Some jobs in sound engineering may require additional training in mixing and editing. You'll also need to know how to solve problems, run recording sessions and take initiative.

What's the Money Like?

\$25,000 – \$150,000+

3. Musician for Hire/Session Musician

As a session musician, you back and perform on another musician's album or perform with various acts onstage. This means you have the freedom to dabble in multiple styles, genres, and sounds. You'll interact, meet, and form relationships with a heap of other musicians. You may be asked to contribute to a recording

session or join a band on tour. If you're extremely proficient at your instrument, the path to becoming a successful session musician can be rewarding and even lead to a solo career. Before their solo careers, Stevie Ray Vaughan was a session musician for David Bowie, Sheryl Crow was a back-up singer for Michael Jackson, and Jimmy Page played in countless recording sessions. And some recording studios even have their own house bands. (See *Standing in the Shadows of Motown*, *Muscle Shoals*, and *Twenty Feet From Stardom*. Really! See these movies!)

What to Learn: A successful session musician is a connoisseur of their instrument and has a solid reputation for their craft. You should be able to step into any musical arrangement to offer your skills and also be proficient and experienced at improvisation. Another necessity is to learn how to build a reliable network and solid relationships. You'll want to have great communication skills and general industry knowledge.

What's the Money Like?

Extremely wide range, \$100 – \$2,500 per day or up to \$100,000+

The American Federation of Musicians (AFofM) specifies the minimum rate

4. Artist Manager

An artist manager exists to create opportunities, connect, and propel the musical act forward. You have to wholeheartedly believe in your artist and help them build a strong and sustainable career through planning, organization, directing, and negotiating. You may not get all of the credit and adoration that the artist gets, but you'll have to do as much—if not more—work! See that photo above? You probably recognize at least 80 percent of the people, and know their names. But how about the man in the center? That's Brian Epstein, the manager of the Beatles during their rise to fame. Without the influence of Brian Epstein, it's likely you'd never know the names John, Paul, George, and Ringo, much less know any of the music they made.

What to Learn: Management and leadership skills are key here. Not only will you be streamlining and organizing multiple moving parts between musicians, publishers, and booking agents but you'll also be making sales calls, negotiating contracts, and giving constructive criticism.

What's the Money Like?

10 -50 percent of artist's earnings

\$30,000 – \$200,000 for a developing artist

\$2,000,000 – \$10,000,000 for a mega successful artist

5. Tour Manager

As a tour manager, you'll be involved in every aspect of a band's career on the road. You're the behind-the-scenes mastermind who has hands in every piece of transportation, accommodation, scheduling, and finances of a tour. You'll make things run smoothly for everyone involved. You'll need to have self-motivation and be okay with shouldering the band's responsibilities—especially the financial ones.

What to Learn: You'll need to know the industry like the back of your hand.

There are music business management programs you can study but you should also self-study tour logistics, accounting principles, and daily scheduling management. Get experience in different components of the live music industry and learn to anticipate and cater to needs while sticking to the schedule. To get a more thorough sense of what this job entails, read our profile on Berklee Online alum and Wilco tour manager Ashley 'PK' Mogayzel.

What's the Money Like?

\$2,500 – \$10,000 per week for theater/arena-level touring

Question: Who is more important, the performer or the people helping the performer such as producers, managers, publicists, etc?

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6. Music Teacher

Teaching can take on a variety of forms. You could teach in a school, a small music shop, or teach independently. You could teach theory or a specific instrument. You'll also have freedom to choose which age range you'd like to teach—each one comes with its own advantages and obstacles. If you like encouraging people, sharing knowledge, and practicing patients, a career teaching music could be right for you.

What to Learn: Your required education and background depends on which teaching path you're most interested in. For example, teaching in a school will likely require more certifications than going down a self-employed route. You'll certainly need to be proficient in the subject you're teaching and feel confident giving lessons.

What's the Money Like?
 \$30-\$120 per hour for studio teacher/private instructor

NOTE: Lesson fee should reflect amount of teaching experience and the going rate in a region. Be aware that it may take some time to build up a profitable clientele. Travel to a private student's home may require an additional fee. \$30,000-\$71,181 for a public school music teacher (K-12)

NOTE: Requires state certification. Schools are supported largely by property taxes so schools in wealthier communities are typically able to pay more. \$43,140 -\$67,360+ for an assistant professor (full-time on a tenure track)

NOTE: Salary depends on the size of the institution, budget, and reputation of the teacher. At least a master's degree is required, more often a PhD.

7. Booking Agent

Your job here is to get the band onstage. Booking agents facilitate a lot of the logistics around live performances, including securing concert venues, negotiating deals, arranging technical equipment, and hospitality. You'll work closely with management (of the artists and the venues) and event promoters and determine what an artist's touring schedule will look like.

What to Learn: A degree in music management, marketing, or accounting would help you prepare you for a career as a booking agent. You'll want to learn about contract negotiation, copyright law, sales, marketing, and event planning. Begin working in event promotion and administrative roles to understand the foundational elements of booking shows.

What's the Money Like?
 \$20,000 – \$3,000,000
 Commissions range, typically 10-20 percent of the act's gross income per show.
 \$50,000 for a developing artist
 \$500,000 – \$3,000,000 for a star
 \$50,000 – \$250,000/Booking Specialty Agent

8. Publicist

A music publicist works closely with media outlets, marketers, and venues. Publicists ensure that their musicians' concerts, releases, and announcements are covered by the media in a way that feeds positively into their public perception while increasing awareness of the artist. The good news is that you'll see your hard work pay off in a very tangible way—whether that's a sold-out show or a spot on the radio. It can be tough to break through to journalists in a media landscape that is increasingly cutting staff and eliminating outlets that cover music. This role is more than just PR—it's about selling a story, building a network, managing a reputation, and staying ahead of the game.

What to Learn: This is a communications and marketing-based role, so start there. Learn the basics of public relations strategy and develop your people skills. To become a publicist, you'll have to network, be tenacious in your outreach efforts, and ask the right questions. Arm yourself with on-the-ground experience as well as writing, crisis communications, and publicity campaign development.

What's the Money Like?
 \$500-\$10,000 per month

9. Composer

Composers aren't just tied down to the classical music genre; they can write for film, TV, and video games. They can also write and arrange recorded or live music across genres. Regardless of which avenue you wish to pursue, you must have a masterful understanding of music theory, you must be able to really play one or many instruments, and have the technical capabilities to capture your compositions effectively, whether it be through music notation or recording.

What to Learn: Formal education and experience are keys to success here. Composers are proficient in one or many instruments and have a deep understanding of music theory and arrangement. Being a great composer means understanding the technicalities and mechanics of music on multiple levels. Start learning composition software and begin practicing. There are event elements of sound engineering that can come in handy, like notation software and recording programs.

What's the Money Like?
 Composers are usually paid on a per-project basis.

Television

\$1,500-\$7,500+ for a 30-minute episode
 \$2,000-\$15,000+ for a 60-minute episode
 \$2,000-\$55,000+ for a TV movie

Film Score Composer

\$0-\$10,000+ for a student film
 \$2,500-\$500,000+ for an indie feature
 \$35,000-\$2mil+ for a studio feature

Video Game Composer

\$30,000-\$75,000+ for *Creative Fee* deal – interactive game (30 min. of music)
 \$30,000-\$60,000+ for *Package Fee* deal – interactive game (30 min. of music) – covers composing and all expenses
 \$300-\$600 per minute of finished music for casual games (creative fee only)

10. Music Arranger

A music arranger is responsible for taking a piece of written music and reorganizing it to achieve a new sound or goal. You might have a client ask you to take a pop piece and add a Latin rhythm, shorten or lengthen a piece, or change the key. Arranging is a specialized skill and those who pursue it can work as a freelancer or for a band or music organization.

What to Learn: Music arrangement can be a single career or an added skill set as a writer and composer. An arranger, like a composer, also requires a deep understanding of music theory, different instrument groups and how they work with one another. Before learning about arranging, learn the fundamentals of music theory, composition, and the technical aspects involved.

What's the Money Like?
 \$20,000-\$43,000+

Question: List all of the salaries from smallest to largest. Why do you think some are higher or lower paying?