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A Live Performance Guide: Building a Concert

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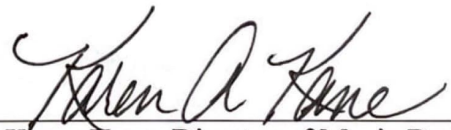
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A Live Performance Guide:
Building a Concert

Genevieve White
May 2023

Approved to fulfill the
requirements of HON 437

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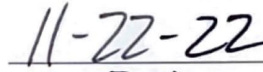
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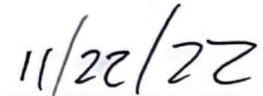
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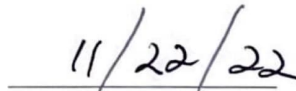

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A Live Performance Guide:
Building a Concert

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for the Murray State University Honors Diploma

Genevieve White

November 2022

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Introduction

Many are unaware of the production process when it comes to live performances in the Music Industry. While the obvious barriers of obtaining a time, place, and performer can be easily concluded, many outside of the industry fail to consider other components that contribute to successful performances. The attainment of proper contracting, performance licenses, and music materials are just a few examples of the thought and preparations that go into planning and accomplishing a successful concert.

This project, from conception to execution, is intended to further my knowledge of live performance through the utilization of classroom education and industry experience. Some additional research of common best practices of individuals holding a variety of positions in the music industry will also be considered to expand on the overall guidance that this paper shall grant. This thesis may also stand to act as a basic “How-To” guide for readers if they are ever to venture into concert production and live performance.

Programming

Fortunately, this project was not under the typical profit-driven constraints other productions must consider when choosing what type of performance to present. Due to university regulations, students are unable to host events on campus property for monetary gain when not associated with a university recognized club, college, or organization and not intended for organizational spending or expenses. Because of this, it was not necessary to consider public demands when forming a program.¹

This does not mean that the audience's entertainment was not in mind when selecting pieces to be performed; however, without the concern for earning profit, I was able to select pieces myself and other student artists may have already been familiar with. This allowed performers to expedite the rehearsal process and maximize the time available to generate a higher degree of performance quality. Additionally, selecting pieces from varying genres provides a better chance of satisfying the largest number of concert attendees. A little taste of everything aims to meet listeners' preferences and introduce new music styles and ensembles. With these factors in mind, it gave more leniency regarding the number of artists who could participate in the concert. Even though a larger number of performers causes more logistical concerns, the benefit of having a diverse range of artists outweighed the extra trouble when it came to planning rehearsals. It also does not hurt that a larger number of participants lends itself to a larger audience attendance.

¹ Program: A paper or booklet containing the order of performances, sometimes including additional information about the pieces to be performed and/or artists performing each work.

The pieces chosen for the concert and their respective genre and ensemble type are as follows:

PIECE	GENRE	ENSEMBLE TYPE	INSTRUMENTATION
Long Time Traveller	Folk/Traditional	A Cappella Trio	3 Vocalists
This Heart of Mine	Folk	Folk Band	3 Vocalists, Acoustic Guitar, Drum Set, Mandolin, Fiddle
Laurie's Song	Opera Aria	Solo Voice and Piano Accompaniment	Solo Voice, Piano
Bloom	Choral	Treble Choir and Piano Accompaniment	Choral Voice, Piano
Estampes: 1. Pagodes	Solo Piano	Solo Piano	Piano
There Is No Rose	Choral	Mixed Voice Choir	Choral Voices
Even When He Is Silent	Choral	Mixed Voice Choir	Choral Voices
Words	Vocal Jazz	Mixed Voice Quintet	5 Vocalists
Delilah	A Cappella Pop	Treble A Cappella Sextet and Vocal Percussion	6 Backing Vocals, Soloist, Vocal Percussionist
Don't you Worry 'Bout A Thing	Pop/ R&B	Commercial Band	2 Soloists, 3 Backing Vocals, Electric Guitar, Electric Bass, Keyboard, Drum Set, Tambourine, Alto Saxophone, Trumpet, Trombone

Consult Appendix A for a complete program of the concert.

Each ensemble type listed consists of a distinct makeup of instrumentation which can be found in the rightmost column of the chart. The diversity of vocalizations and instrumentation of each piece adds to the concert's appeal and provides the audience with a unique musical experience.

Copyrights

In order to perform music legally, attaining the proper licensing is required. Many may assume that if sheet music for a work was purchased that it means they can legally perform said work. This, however, is not the case unless permission is given expressly in the sheet music. Otherwise, performance licenses must be acquired through the proper PROs. Performance licenses grant individuals or groups the right to perform a work in public.²

PROs

PROs (performing rights organizations) are responsible for representing songwriters and collecting royalties³ on their behalf. There are three main PROs that represent songwriters in the United States: Broadcast Music, Inc. (BMI), The American Society of Composers, Authors, and Publishers (ASCAP), and the Society of European Stage Authors and Composers (SESAC). In order to legally perform any song written (in full or in part) by an individual who is a member of a PRO, royalties must be paid to their respective organization. These royalties can be paid either directly for each work performed, or an organization may pay an annual license fee to one or all of these organizations to cover any works performed throughout the year.

Murray State University pays licensing fees for each of the three major PROs which covers any performances held on campus by University affiliates.⁴ Therefore, any works performed in the concert are covered by this licensing.

There are, of course, PROs outside of the United States. For example, Moody Ruth Carmel, who wrote “This Heart of Mine,” is a member of SOCAN, The Society of Composers,

² This should not be misunderstood as the right to broadcast, record, or post online a musical work. That would require securing different licenses.

³ Royalty: A fee collected on behalf of a creator (in this case, a songwriter) each time their work is exhibited or performed.

⁴ See Appendix B for proof of BMI, ASCAP, and SESAC licensing provided by MSU Procurement Services.

Authors and Music Publishers of Canada. Murray State does not pay annual fees to SOCAN, so I needed to ensure that they had a partnership with one of the U.S. PROs before deciding to perform the piece. Luckily, SOCAN and ASCAP share ownership of any royalties that are collected outside of their territories. There are many partnerships like this across the world encompassing a large network of PROs. Because of this, it is likely that most any composer is a member of a PRO somewhere, and attaining a performing license is more accessible than it may seem at first glance.

Sheet Music

Composers more often than not share ownership of their works with a publisher. By partnering with a publishing company, they are able to promote their music to a much wider audience by utilizing the publisher's resources. In exchange, the publisher is given partial ownership of the pieces and therefore receives royalties alongside the composer. As stated above, each piece's composer (as well as their publisher) are members of a PRO. The annual blanket fee mentioned in the previous section covers the royalties paid to both the composer and publisher or whomever else may have partial ownership of the work.

Licensing that comes with sheet music is often misunderstood or even abused since it is almost exclusively used in the classical live performance and music education sectors. To avoid having to purchase sheet music from a publishing company or directly from the composer, many performers and educators will resort to photocopying. Some try to rationalize this, assuming that photocopying music is legal if it is intended for a school performance or some other event where there is no monetary gain; however, copyright law has very strict limitations as to when photocopying is permissible. The act of photocopying music is not allowed as is stated in the

Copyright Act of 1976. Under “prohibitions,” it is stated that “copying for the purpose of performance” is strictly prohibited excluding emergency copies needed to “replace purchased copies which for any reason are not available for an imminent performance provided purchased replacement copies shall be substituted in due course.”⁵ Because of this, it was necessary for me to utilize either previously purchased sheet music or buy new scores while ensuring that I had enough of each musical work for every musician performing that piece.

Fair Use

One exception to the use of copyrighted material without a license is available through fair use. If any of the works performed in this concert were not covered under the three major PROs that Murray State pays licensing fees to, it would still be reasonable to assume that the use of these works is considered fair use. Due to the educational purpose of this concert and the lack of intention for financial gain, I would argue that performing these pieces is legally permissible. But, let’s take a closer look at the law itself:

Notwithstanding the provisions of sections 106 and 106A, the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include—

- (1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
- (2) the nature of the copyrighted work;

⁵ 17 U.S.C. § 107

- (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- (4) the effect of the use upon the potential market for or value of the copyrighted work.⁶

All of these factors are taken into consideration when discerning whether or not a work qualifies as fair use. In this particular case, “performances of music... are not copyright infringements... [if they are] live performances without commercial advantage to anyone.”⁷ A performance is without commercial advantage “if no payments are made to any performers, promoters, or organizers,” and “if there is no direct or indirect admission charge.”⁸ Seeing as how no admission will be charged and no performers will be financially compensated, I would argue that, if the concert were not already covered by performance licensing, that the production would qualify as fair use.

The only reproduction of the works performed that I approved was of a single, unbroadcasted audiovisual recording of the concert. As stated in the statutory notes under Section 107 of the Copyright Act of 1976, “a single copy of recordings of performances by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or individual teacher.”⁹ The recording will be presented only to those faculty members of my thesis council so that they may have all materials necessary to accurately grade the project. Since all other sheet music and performance licensing was properly gathered, the recording is the only element up for “fair use” consideration.

⁶ 17 U.S.C. § 107

⁷ Althouse, *Copyright*, 73-74.

⁸ Ibid, 75.

⁹ 17 U.S.C. § 107

Artist Contracting

Proper contracts between an artist and employer ensure that events mentioned in the contract go smoothly and that both the employer's and artist's rights are protected and ensured. For the purpose of practicing industry standards and to learn more about common contract clauses, a mock contract was drafted and signed between myself (observed as the "Contractor") and an Artist (observed as stated) who agreed to perform in this concert. (Appendix C) The opening section of the contract explains to readers what parties are involved and what their respective titles shall be for the remainder of the contract to avoid confusion. After stating the date of the proposed contract, it continues to describe the nature of the relationship between the Contractor and Artist.

Professional Services

This section explains what services are to be provided by the Artist for the Contractor during the term of the contract. Here, the event, date, and location are specified.

Term

The term discloses the time of employment of the Artist to the Contractor. In this contract, the term of employment is from September 30th, 2022 through November 12th, 2022 including the performance and all rehearsals within this time frame. It also includes the terms of how a scheduling conflict is to be made aware to the Contractor as well as what consequences will occur if proper notice is not given.

Production Specifics and Role

All expectations of the Artist and Contractor during the term are listed here including [1] how the Artist is to perform, [2] what materials will be provided by the Contractor and by what date, [3] how both parties are to address scheduling changes and/or additional rehearsals, [4] what is expected of the Artist at the occurrence of the first rehearsal, and [5] what tasks the Artist is assigned to perform. It is also included that if the Artist is to fail to perform any of these expectations that the contract is subject to termination.

Compensation

This section specifies how, by when, and with what the Artist shall be paid at the completion of the term. The compensation is, of course, dependent on the assumption that participation was in full and all tasks were performed satisfactorily. If any qualms in regards to performance or participation are evident, the compensation may be reduced by an amount proportional to the offense (whether that be absences from rehearsals, arriving late to rehearsals, and/or failure to perform other listed duties). It is further explained that if the Artist does not claim their compensation in person, it falls on the responsibility of the Contractor to deliver it within five working days (also commonly known as business days) following the completion of the term. Lastly, the compensation given to the Artist is ensured to be kept confidential not only by the contracting party but by the Artist as well.

Personal Release Agreement

For the sake of common practices, this section was included as it would be expected of an Artist by any typical performing organization. It is extremely common for organizations to use

media for promotional purposes whether that be via pictures, videos, audio, or other forms of communication. The contract specifies that the “name, likeness and the voice of the Artist... other materials, ... [and] biographical information of the Artist” are subject to use by the Contractor for business purposes for the event specified or for the promotion of other organizational ventures.

Defamation

Defamation is “the act of communicating false statements about a person that injures the reputation of that person.”¹⁰ Upon signing this contract, both parties agree to refrain from defaming the other’s “businesses, services, reputation, properties or assets, or employees, personnel, agents, or representatives in any form.”¹¹ Including a defamation clause protects both the Artist and Contractor from having defamatory statements spoken of each other as well as prevents the opportunity for a lawsuit to ensue.

Force Majeure

Force Majeure clauses will be found in every contract that is to result in a performance being had if not every contract, period. This clause primarily protects the seller (in this case, the Artist) from being denied compensation for the failure of contract fulfillment if that failure of fulfillment is caused by “an Act of God, labor dispute, acts of terrorism, non-delivery or inadequate performance by program suppliers, installation contractors, or equipment suppliers, breakdown of facilities, fire, flood, hurricane, legal enactment, governmental order or regulation, or any other cause beyond their respective control.” An Act of God is understood to mean any

¹⁰ “Defamation.” *Marriam-Webster.com*

¹¹ Quoted from the corresponding section in Appendix C: “Artist Contract.”

event that occurs not due to human error and that cannot be reasonably prepared for. For example, at the beginning of 2020, COVID-19 was considered an Act of God since it was not reasonable to assume that individuals were prepared for a pandemic of such magnitude; however, in 2022, getting sick with COVID-19 is not likely to be covered by this contract since it is now reasonable to assume that an individual can take the proper precautions to prevent the contraction of this illness. Of course, there are many factors that would be taken into consideration if something like this were to occur such as the presence of a new and more aggressive COVID variant or some other similar cause.

Assignment

Section 8 explains that the contract becomes the sole and primary agreement between the two parties regardless of any other agreements, whether assumed or explicitly stated, that have occurred prior to the signing of the contract. It further states that any changes or modifications to be made to the contract must be acknowledged through written consent by both parties before they will be recognized. This acknowledgement must also be made between both parties in the event that compensation should be transferred to another, third party. Lastly, the section states that the contractual relationship will follow in accordance with the laws of the State of Kentucky.

Termination of Agreement

Termination clauses are a great way for the contracting party to protect its ability to annul already agreed upon contracts. As stated in Appendix C, causes for termination may include “the failure of Artist to comply with any of the material provisions of this Agreement or the inability of Artist to perform the services required under this Agreement.” This clause is typical of any

contract as there may come a time when the Contractor needs to terminate the relationship with the hiree to preserve the integrity of the project.

Return of Agreement

This section simply states that the Artist is to return the contract signed within five days of having received the agreement. This ensures that both parties will be able to begin working on the contracted project in a timely manner and would be provided enough time to complete said project by the stated deadline. The Contractor also “reserves the right to withdraw the offer made” if the Artist does not return the contract within the given time frame.

Concert Planning

Aside from making the decision of what will be performed and who will perform it, one must consider where, when, and with what the concert will take place. Venues must be researched and secured, sheet music purchased (if not already owned), and any other equipment needed to produce the event must be attained or created.

Venue Acquisition

Venues can often be difficult to secure as many are often out of the planner’s price range, of unsuitable size for the production and/or audience, lacking the correct equipment, or simply already booked. The easiest concern to manage was that of the price as I am able to utilize school facilities as a music student with no charge. With that out of the way, three factors remain

Next, the size of the space needed to be taken into consideration. There are three venues under the full or partial control of the MSU Music Department: Farrell Recital Hall, Lovett

Auditorium, and the Performing Arts Hall (PAH). This turned out to be a *Goldilocks and the Three Bears* predicament. Farrell Recital hall is quaint, and though it would work well acoustically for the choral works due to their small ensemble sizes, the larger ensembles and those that require microphones and amplifiers would create an immoderate amount of noise. Lovett Auditorium, though newly renovated and available for events, is entirely too large a space to carry the sound of three unmic'd vocalists singing unaccompanied to their audience. Additionally, the expected attendance for the concert is well below the 2,000 marker that Lovett can seat. This just leaves the Performing Arts Hall. This venue supplies a reasonable 200 seating capacity, a respectably sized stage, and is acoustically sound enough that it can properly accommodate both the smallest and largest ensemble that is set to perform at the concert: *Just right*.

Though the Performing Arts Hall does not have built-in sound equipment, it does have the capacity for mobile equipment to be brought in and assembled. Given that there was no equipment needed to produce the concert that could not be transported into the Hall, this choice of venue was only solidified.

Scheduling was a bit more difficult as many recitals take place throughout the school year in the music facilities. Due to the single-semester time constraint of the Honors 437 course, it was necessary from the start that the concert be scheduled towards the end of the semester but before the academic deadlines; therefore, I was able to narrow down the potential concert dates to sometime within the first two weeks of November. This also was to ensure that the maximum amount of rehearsal time was available to utilize. With this in mind, I consulted with the Music Department's Office Assistant, Mary Thurmond, to determine PAH's availability as well as that of the performers and landed on Saturday, November 12th.

Materials

The long list of materials needed for the concert can be broken down into two groups: items needed before the concert and items needed during the concert. Items needed before the concert include mainly sheet music, marketing materials, and instruments.¹² Some of these carry over into the concert, of course, but are needed prior to ensure the proper preparations are being made. Any sheet music needed for the concert that was not already owned by myself or the Murray State Department of Music was purchased. During the concert (and dress rehearsal), equipment ranging from chairs for audience members to 32 AA batteries for microphones to stage monitors were essential for a proficient performance. All sound equipment needed for the live performance are listed below:

NEED		
Mics	8	
Mic Cips	2	
Mic Stands	2	
Line-ins w/ DI Boxes	2	
Stage Monitors	2	
House Monitors	2	
Video Recorder	1	
Sound Board	1	
Amplifier	2	
MICROPHONES	USE	
mic #1-5	always vocal	
mic #6-7	vocal/instrument	
mic #8	vocal percussion	
PROGRAM ORDER	MIC #'s	SPECIFICS
<i>Long Time Traveller</i>		

¹² See Appendix D for a poster promoting the concert.

<i>This Heart of Mine</i>	#1-3, 6-7	#1-3, vocal, #6-7, instrument
<i>Laurie's Song</i>		
<i>Bloom</i>		
<i>Pagodes</i>		
<i>Even When He Is Silent</i>		
<i>There is no rose</i>		
<i>Delilah</i>	#1-8	#1-7 vocal, #8 VP
<i>Words</i>	#1-5	
<i>Don't You Worry 'Bout a Thing</i>	#1-4	

On top of the sound equipment, 16 music stands, one armless chair, one stool, and a drum mat were needed. All sound equipment was checked during the dress rehearsal to ensure they were working properly, and all microphone levels were set for each piece they were needed. The day of the concert, the equipment was given another brief once over to check for any abnormalities. After setting out concert programs outside of PAH and putting a stage diagram backstage, everything was set to go.

Rehearsing

Finding a rehearsal schedule and space to accommodate all participating artists was by far the most difficult part of this project. With over 30 schedules to consider, most of which were full time music students with 15+ hours each and some with part time jobs, finding a time for each ensemble to meet presented a problem. In order to have as few participants as possible, I made sure there was as much overlap as possible among all of the pieces; this meant that some musicians performed in eight of the ten works in the concert. After doing this, I filled in the gaps with other individuals whom I could trust to be dependable. Then, I sent out a Google Form to each participant inquiring about any potential free time they had in their weekly schedule. After

consulting each answer and finding overlapping times for every individual for each piece, I was able to produce a rehearsal schedule.

Scheduling

After creating a schedule composed of seven weeks of rehearsals (September 26th – November 12th) leading up to the concert, I made it accessible to all participating musicians.¹³ I also made sure to send out regular emails to the different ensembles reminding them of scheduled rehearsal times, locations, and what would be worked on. I largely tried to schedule consecutive rehearsals with similarly built ensembles and within the same four spaces to create the most convenient schedule for everyone. I also did my best to notify musicians, both through email and verbal communication, if there were any changes in the rehearsal schedule. Even though it was inevitable that a few individuals would be absent from some rehearsals due to special circumstances (weddings, prior commitments, concerts, etc.), everyone did a proper job of taking the time to rehearse on their own to make up for the absence.

Because I was unable to pay nor enter legally binding contracts with the artists, they were presumably less likely to honor the commitment than they would have otherwise. Fortunately, the artists were for the most part dependable with only two needing to drop out of the concert with enough advance notice to find replacements. Aside from that, I rarely had any issues with artists in regards to scheduling apart from the occasional tardiness. Were this a professional concert with which payment could have been given to artists, I could confidently assume that the artists would [1] be more incentivized to participate to their best abilities and [2] be hired from a more experienced, professional pool of musicians. Even so, I was not at all disappointed with the group assembled for the concert and would have no qualms working with them again.

¹³ See Appendix E for a complete schedule of all rehearsals.

A Typical Rehearsal

Rehearsals were typically at least half an hour in length with the focus on a single piece. Most rehearsals were scheduled consecutively with two or more pieces practiced within a few hours' time. I maintained rehearsals within the same four spaces to provide the best environment for the scheduled ensemble: the choir room, a second floor practice room, the jazz suite, or the Performing Arts Hall. For the less classically-conventional pieces such as the folk, vocal jazz, and a cappella songs, I took the lead in rehearsals to ensure that the group stayed on task and focused on any specific things that needed work. This mainly consisted of setting up any necessary equipment, running through the piece, taking note of any issues or places that could use improvement, focusing attention on those sections, and running through the entire piece at least once more before finishing. There were goals for each rehearsal in an effort to make the best use of the available time; concentrating on locking harmonies, memorizing lyrics, and internalizing tempos were just a few rehearsal objectives.

For the three choral works, I largely left running the rehearsals to their respective conductors as they were in charge of leading the ensembles in the piece. The nature of choral music calls for the ensemble to sing as a complete unit. This was reflected in both rehearsals and the sheet music with a focus on following specific musical and stylistic choices made by the conductor in order to achieve a more unified sound.¹⁴ As can be seen in the *Bloom* excerpt, vocalists will mark their scores with writing both to internalize as well as remind themselves of a new stylistic instruction prompted by the conductor. In this case, the pencil markings indicate dynamic directions, a new rest, and syllabic stress of the lyrics. These kinds of markings are made every single rehearsal as conductors lead the ensemble closer to their musical interpretation of the work.

¹⁴ See Appendix F to observe a portion of a notated *Bloom* score.

Industry Roles and Best Practices

In order to add some additional context of some of the responsibilities I took while producing this concert, a closer look at a few industry positions is needed.

Conductor

As stated in the previous section, conductors are the ensemble leaders. Assistant conductor Jeremy Cuebas of the Fort Collins Symphony aptly describes a conductor as a “time-beater, a teacher, and an artistic leader.”¹⁵ They are in charge of rehearsing a vocal ensemble and leading them through performances. They are necessary to keep the ensemble together as well as lead them in expression and articulation. As rehearsal leaders, conductors should of course know the notes and rhythms, but they should also have their own interpretation of the musical work as well as a plan of how to approach it.

Ms. Mary Biddlecombe, the director of Blair Academy at Vanderbilt University shared that the three things a choral conductor should know is listening, practice, and score study.¹⁶ By listening to as much music as possible, a conductor is able to widen their options and find pieces that best fit the ensemble at that moment. Not only can the right piece play to a group’s strengths, but it also leads to a greater knowledge of choral repertoire and technique.

Next, Ms. Biddlecombe ensures that she knows every part of each piece perfectly before introducing it to her ensembles. A conductor must know each part intimately in order to understand its role in the larger setting of the work. If a conductor cannot communicate each part accurately to the ensemble, they can’t expect the vocalists to perform to their full potential. So,

¹⁵ Cuebas. “What does a Conductor Do?”

¹⁶ Biddlecombe, Mary. “Re: Choral Conductor Best Practices.”

she makes certain that she can demonstrate exactly what she is looking for for her ensembles to learn and replicate.

Lastly, Ms. Biddlecombe recommends studying the score. She advises that a conductor knows “all of the articulations [they] would like to accomplish in each piece, who has the melody at any given time, how to teach any concept in the piece, what [their] goals are for the piece, what [the ensemble] needs to know, [and] what the [accompanists or instrumentalists] need to know.” As with the previous point, knowing the piece and each part closely is essential to a good performance.

Vocal Performer

Indisputably, the most well-known type of professional in the music industry are the vocalists. They are hired for a variety of performance types and performance styles ranging from operas to concerts to choral groups to religious services and more. Their stage presence and professionalism are just a few things that set them apart from your everyday singer. Professionals are expected to perform at a highly proficient level and, similar to choral conductors, they should convey the proper emotions befitting of the musical work and context.

Dr. Maribeth Crawford, a professional vocalist and music educator at Murray State University, says that her experience has shown her that finding a good fit, proper preparation, and follow-up are what make a vocalist successful.¹⁷ In her words, she says that “before accepting any gig, [she] make sure that the role, or the part, is a good fit for [her] vocally. If [she] has concerns about range, tessitura, or the vocal load of a role, then [she] sometimes will not accept.” Though she claims that this rarely happens to her, she “would rather do a good job than sing something that could potentially harm [her] technique.”

¹⁷ Crawford, Maribeth. “Re: Vocal Performer Best Practices.”

Next, as is crucial to any musician, Crawford stresses the importance of being prepared. When preparing for a performance, her goal is to memorize the piece a month out from the performance. After being fully memorized, she will “review the text and mime her character choices she’s made every day.” When it comes to the day of a performance, Crawford advises taking vocal breaks and even steaming the throat if one feels it’s needed (which can help hydrate the vocal cords and relax the larynx).¹⁸ Then, she will take a last look over the music before trusting herself that she is as prepared as she could be.

Her last recommendation for vocalists is to follow up with the organization that produced the event. Networking is vital in many professions and is a great way to increase your chances of being hired again and recommended for other gigs; therefore, Crawford tries to leave the experience on a good note, sending “Thank You” emails to those who produced the concert. Leaving on a good note ensures a positive and lasting impression and can do no harm in a professional environment.

Music Librarian

A more behind-the-scenes profession in the music industry is music librarianship. Music librarians are just about what they sound like. They are responsible for purchasing, cataloging, organizing, and facilitating musical works for an organization, most typically a symphony, opera, or university.¹⁹ Librarians are also often one of the organization’s lead authority on copyright practices and performance licensing.²⁰ One of their most important jobs is to prepare the musical works for the conductor and ensemble which, depending on the type of ensemble, can include

¹⁸ West Suffolk NHS Foundation. *Practical voice care*.

¹⁹ “Music Librarian.” *Berklee*.

²⁰ “What is MOLA?” *MOLA*

things like transposing parts or marking bowings and articulations before distributing them to the musicians.

Travis Hendra, Music Librarian of the Buffalo Philharmonic Orchestra, advises that having a diverse knowledge of music, good communication skills, and a curious and tenacious spirit can make a music librarian the best they can be.²¹ Hendra claims that “the music library is the hub of musical information for the organization in which it serves.” Having a well rounded knowledge of musical styles and repertoire makes for a prepared librarian. That way, no matter if an ensemble is performing “classical repertoire, orchestral pops, film [music], rock, jazz, [or] Broadway,” they are sure to provide reliable information to their fellow musical peers. Being knowledgeable of an ensemble’s music history as well as their abilities can aid a librarian when assisting with the acquisition of new materials or when editing scores for their ensemble.

Next, as is important in many roles, efficient communication makes for a better work environment and a higher-quality output. Many individuals such as “conductors, soloists, fellow musicians, and [administrators]” consult Hendra on details regarding performances at the organization. Because he deals with a number of individuals, he does his best to research the inquired topics and communicate that information accurately and in a timely manner.

Hendra’s last piece of advice is to maintain a tenacious attitude. He explains that he is “often balancing several projects at once, [many of which] are not fully formed” and it is his job to “consider how something might be performed.” Assisting in research is common for music librarians, so a desire to expand their knowledge of music theory, history, performance practices, and musicology is an important characteristic to have.

²¹ Hendra. “Re: Music Librarian ‘Best Practices.’”

Sound Technician

On the more technical side of live performance, there are sound technicians. Sound technicians span both the live performance and recording industries. In the case of live performances, they are wholly responsible for monitoring all sound equipment as well as the live audio output that reaches the audience. This role also includes performing any basic repairs that may occur at a venue or event last minute. The extent of this job does, of course, rely on many variables such as what kind of performance it is, how many artists are performing, the type of ensemble, what type of equipment will be needed, and more.

Murray State University's Justin Patton, professor of the recording techniques program, shared some insight into what a successful sound tech should know.²² First, a sound technician needs to understand signal flow through a soundboard (also known as a mixing board or mixer). Mixers are used to change the gain applied to the different inputs.²³ He teaches that “anyone connecting a sound system needs to be able to follow the path of the audio in the system and be aware of all the points at which the level may be altered.” This ensures that if any sound distortion were to occur, the sound technician would be able to pinpoint the exact spot where a level may be imbalanced. Though soundboards can have as few as three gain knobs or as many as a hundred, “the best sound comes from all the gain stages being set at a ‘sweet spot,’” says Patton.

Next, Patton promotes that a sound technician has a proper knowledge of high pass filtering. This is a very important technique to know when it comes to using sound equipment for live performances. It creates a clearer and more cohesive sound:

²² Patton. “Re: Sound Technician ‘Best Practices.’”

²³ Gain: the amount of amplification applied to a signal by any process that increases its strength. Hahn, “What is Gain in Audio?”

“A high pass filter reduces the lower frequencies beginning at a variable point. The combination of lots of different sounds tends to cause a buildup of low and middle-low frequencies. For example, a vocal, guitar, and keyboard [produce] a lot of overlapping frequencies. If one or more sources can be filtered in such a way as to reduce some of the competing frequencies, the blend will be more pleasant and it will be easier to hear details from all of the different sources.” (Patton)

If proper high pass filtering is not practiced, the audio output can become distorted with frequencies noticeable overlapping. This, as Patton explained, can make it difficult to discern the aural elements of each of the sources and make for a busy-sounding product.

Justin’s final “best practice” for sound technicians is to utilize limiters properly. Limiting, similar to audio compression, “involves setting a threshold for how loud a source [or input] can be.” This is a technique heavily used in audio mastering in order to control the overall average volume of a recording. When recording concerts, Patton will set the limiter specific to what the program will contain. For example, while recording a choral concert in the Performing Arts Hall, “a soprano [singing] a high C... will likely be the loudest thing on the program. If [he doesn’t] limit it, then the rest of the program has to be quieter just to make room for the high C to avoid distortion.” Employing a limiter to reduce the amplitude of a high-frequency note allows space for the rest of the mix to be louder.

Attempts to employ at least a few of these best practices yielded some success. Performing a composition breakdown of the choral works, memorizing stylistic choices, communicating musical context to ensemble members, and following the path of sound through a soundboard all contributed to the successful production of the thesis concert. Though some of

these methods may be newer in practice than others, I plan to continue applying them to my musical endeavors.

Performance Review

The thesis concert on the evening of November 12th, 2022 was a success. The culmination of each of these live performance topics contributed to an accomplished performance with credit given to all artists involved. Reflecting on the concert, there are a few issues that had occurred, but each were handled with efficiency and professionalism.

The first concern was that the quick run-through scheduled for the 50 minutes leading up to opening the house was taking longer than expected. During this time, the intention was that each group that needed sound equipment for the concert would have a few minutes on stage to perform a stage and microphone check. Due to the number of musicians required for this process, the time it took for each ensemble to move to the stage and set up whilst working around the other musicians was drawn-out. To combat this, I arranged for the house doors to be opened five minutes later than scheduled to create some breathing room in the schedule. The extra time allowed for the performers to finish sound-checking before the audience entered the Performing Arts Hall.

The second, and very minor concern, was likely caused by the delay in the sound check. In the rush of ensuring the sound equipment was readied, I had forgotten to change the stage light settings and thus leaving the entire Hall lit. This was pointed out to me as I had gotten off stage following the second piece; to reconcile the situation, I waited for the artists on stage to conclude their piece before changing the lights to the correct setting. This minor oversight was of

no significant consequence, and it is certainly something that, had I had a backstage manager, likely would have never occurred.

The final problem came with the combination of my lack of knowledge of sound equipment as well as that of the newly-hired student tasked with running sound for the concert. Through no fault of their own, this student had been assigned to work the thesis concert rather last minute and with very minimal training on the sound equipment that would be used. The result of this meant that some of the fine-tunings of the live audio were rocky but by no means unsatisfactory. In a more professional setting, the sound technician would be well experienced in live sound production and familiar with all of the equipment. However, as this was a largely student-led production, I have no grievances with the final result in regards to the live audio. Any sound issues were handled in stride by the individual which is all I could ask for.

The overall response to the concert was resoundingly positive and all of the pieces were well received. There were at least 35 people in attendance all of which appeared to be enjoying themselves or stated so following the concert's conclusion. Many performers communicated that they enjoyed participating in the concert and appreciated the experience. From this, I conclude that the experience was not only enjoyable but beneficial to the many who either attended or participated in the concert.

Conclusion

While I cannot say that it went off without a hitch, I am still very proud of the work that was presented. Previous knowledge gathered throughout my own music career combined with the employment of best practices of industry professionals and experience of producing this thesis concert resulted in the successful production and presentation of the concert. Throughout

the project, I have learned more about creating and maintaining healthy, professional relationships with my peers as well as some of the Murray State music faculty. With the knowledge gained from this as well as the newly developed relationships with my peers and with industry professionals, I am confident that I will continue to participate and succeed in the live performance sector of the music industry.

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Appendix A

Program

Murray State University
College of Humanities and Fine Arts
Department of Music
presents

Honors Concert

of
Genevieve White
and
Friends

Old Fine Arts Building
Performing Arts Hall
Saturday, November 12, 2022
6:00pm

Long Time Traveller		The Wailin' Jennys arr. Ruth Moody
	Maisah Johnson, Abby Nahlik, Genevieve White	
This Heart of Mine		...
	Maisah Johnson, Abby Nahlik, Genevieve White, vocalists Josie Berg, Cadence Birdsong, Evan Carlton, Tyler Fitzgerald, instrumentalists	
"Laurie's Song" from <i>The Tender Land</i> (1954)		Aaron Copland
	Emily Morehead, soprano Rob Arneson, piano	
Bloom		Philip E. Silvey
	Josie Berg, Grace Floerke, Kat Hodge, Ryn Jenkins, Maisah Johnson, Abby Nahlik, Allyson Pair, Breuklyn Stone, Genevieve White, vocalists Rob Arneson, piano Melissa Atkins, conductor	
from <i>Estampes, L. 100</i> (1903) <i>Pagodes</i>		Claude Debussy
	Dr. Matthew Gianforte, piano	
Even When He Is Silent		Kim André Arnesen
	Cadence Birdsong, Grace Floerke, Abby Nahlik, Josh Ragle, Benjamin Sauls, Breuklyn Stone, Luke Weatherly, Genevieve White, vocalists Nic Hawkins, conductor	
There is no rose		Bonnie Miksch
	Josie Berg, Cadence Birdsong, Lincoln Brantley, Grace Floerke, Nic Hawkins, Ryn Jenkins, Maisah Johnson, Abby Nahlik, Alex Prather, Josh Ragle, Luke Weatherly, Genevieve White, vocalists Clay Barnard, conductor	
Delilah		Florence + The Machine arr. Rob Diezt
	Josie Berg, Grace Floerke, Maisah Johnson, Allyson Pair, Faye Swanson, Genevieve White, vocalists Cadence Birdsong, vocal percussion Abby Nahlik, soloist	
Words		Anders Endroth
	Abby Nahlik, Josh Ragle, Benjamin Sauls, Luke Weatherly, Genevieve White, vocalists Cadence Birdsong, sound technician	
Don't You Worry 'Bout a Thing		Stevie Wonder arr. Chris R. Hansen
	Commercial Music Ensemble Chantell Day, Maisah Johnson, soloists Brent Webster, director	

Program front.

Commercial Music Ensemble

Clay Barnard - keyboard
Aaron Beach - trombone
Cadence Birdsong - aux percussion/vocals
Evan Carlton - percussion
Chantell Day - vocals/soloist
Evan Jenkins - vocals
Ryn Jenkins - trumpet
McKenna Jewell - trumpet
Maisah Johnson - vocals/soloist
Sean Shelton - bass
Brent Webster - guitar
Corey White - tenor sax
Genevieve White - sub. vocals

Special thanks to Justin Patton, Brent Webster, and Cadence Birdsong
for assistance with sound and production.

The purpose of this concert is to demonstrate the basic knowledge of concert production.
It is to supplement a more in-depth thesis for partial fulfillment of the
Honors Program at Murray State University.
Genevieve White is currently a student of Prof. Karen Kane and Dr. Jeff Osborne.

Program back.

Appendix B

Confirmation of Licensing

**Procurement Services**

200 General Services Bldg.

Murray, KY 42071-3368

October 11, 2022

To: Genevieve White

Sent via email

RE: Music Licensing

Genevieve:

This letter is confirmation the University has licensing that allows for live performances with music. We are currently licensed under ASCAP, BMI, and SESAC.

Thank you,

A handwritten signature in cursive script that reads "Darcie Liddle".

Darcie Liddle

Purchasing Agent, Procurement Services

Murray State University

murraystate.eduEqual education and employment opportunities M/F/D, AA employer. Murray State University supports a clean and healthy campus. Please refrain from personal tobacco use.

Letter confirming performance licensing for Murray State University events from MSU

Procurement Services.

Appendix C

Artist Contract

ARTIST AGREEMENT

Genevieve White, the general director, (hereinafter "Contractor") and **Abby Nahlik** (hereinafter "Artist") enter into this Artist Agreement (hereinafter "Agreement") made this **24th** day of **September 2022**. Artist and Contractor are hereinafter jointly referred to as the "Parties". Now, therefore, for and in consideration of the mutual promises and agreements contained herein, Contractor retains the services of Artist, and Artist agrees to provide services for Contractor as an independent contractor, pursuant to the following terms and conditions hereby agreed upon by the Parties:

- 1. Professional Services:** Contractor and Artist agree to collaborate in the production of Genevieve White's **Honors Thesis Concert** to be performed in the **Performing Arts Hall** on the Murray State University campus in Murray, Kentucky, USA on **Saturday, November 12, 2022 at 7:00 p.m.** (the "Production").
- 2. Term:** The term of this Agreement shall be from **Friday, September 30, 2022** through **Saturday, November 12, 2022** inclusive (the "Term") and shall cover rehearsals and performances (refer to **Thesis Concert Schedule**). Any conflicts with the attached schedule should be brought to the attention of the Contractor before 48 hours of the conflict time. Failure to do so can result in adjusted compensation and/or termination of this Agreement.
- 3. Production Specifics and Role:**
 - a. Artist is contracted to perform in the agreed upon **Ensemble(s)** for this Production (as assigned in **Artist Roster**).
 - b. Artist will be provided the Production score and reference material as appropriate no later than **September 30th, 2022**.
 - c. Contractor shall have full and complete control of all aspects of the Production including without limitation rehearsals and work calls. Production meetings, preliminary rehearsals, and other calls may be scheduled prior to the start of the production period with the concurrence of Artist. Additional rehearsals may be added to the schedule with Contractor's discretion concurrent with the act of notifying Artist 36 hours before the scheduled time.
 - d. Artist is to arrive fully prepared at the start of the Term for the Production.
 - e. Artist is to abide by and perform their duties according to **Artist Roster** assignments. Failure to do so can result in adjusted compensation and/or termination of this Agreement.
- 4. Compensation:** Artist is an independent contractor and for the foregoing services and upon completion of the Term, Contractor agrees to pay Artist for all services rendered as herein specified, the amount of at least 2 cookies, brownies, or similar small pastry upon completion of the Term. Compensation is based on full participation in the Production. If Artist is absent for any non-approved rehearsals (rehearsal constitutes a singular call, a singular call typically lasts 30 minutes), 1 pastry will be deducted from the Artist's pay. Artist Compensation will also be deducted 1 pastry for every three late arrivals to daily calls (being absent for fifteen (15) minutes or more constitutes late). Payment not claimed in person by Artist will be hand delivered within five (5) working days following the end of the Term to the Artist's address as shown on this Agreement. All matters of compensation shall be kept private and confidential by Artist and Contractor.
- 5. Personal Release Agreement:** The Contractor shall have the right to make use of the name, likeness and the voice of the Artist, and to use any other materials including photographs, videos (including archival video), biographical information of the Artist for the purpose of promotion of the performance and/or commercial or other business purposes of the Contractor. The Artist understands and agrees that the rights granted to the Contractor in this section are irrevocable.

- 6. Defamation:** Parties covenant and agree that in no event, and at no time during the Term of this Agreement or at any time thereafter, shall either Artist or Contractor disparage, denigrate, slander, libel, or otherwise defame the other or the other's businesses, services, reputation, properties or assets, or employees, personnel, agents, or representatives in any form, including but not limited to all social media platforms.
- 7. Force Majeure:** Neither party shall be liable for failure to perform all or part of this Agreement by reason of an Act of God, labor dispute, acts of terrorism, non-delivery or inadequate performance by program suppliers, installation contractors, or equipment suppliers, breakdown of facilities, fire, flood, hurricane, legal enactment, governmental order or regulation, or any other cause beyond their respective control.
- 8. Assignment:** This Agreement constitutes the entire agreement between the Parties pertaining to its subject matter and it supersedes all prior agreements, representations and understandings of the parties. No supplement, modification or amendment of this Agreement shall be binding unless executed in writing by all Parties. This Agreement including any addenda thereto, and any compensation payable hereunder cannot be assigned or transferred in whole or in part without the written consent of both the Artist (or Artist's Agent) and Contractor. This Agreement shall be governed by and shall be construed in accordance with the laws of the State of Kentucky.
- 9. Termination of Agreement:** This Agreement may be terminated for cause by Contractor at any time. For purposes of this Agreement, "cause" includes, but is not limited to, the failure of Artist to comply with any of the material provisions of this Agreement or the inability of Artist to perform the services required under this Agreement.
- 10. Return of Agreement:** Artist must sign and return this Agreement within five (5) days of receipt of the Agreement. If not returned within the specified period, the Contractor reserves the right to withdraw the offer made herein with no liability to Contractor.

WITNESS OUR SIGNATURES:

ARTIST

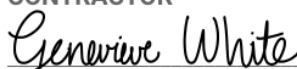


Abby Nahlik

09/24/2022

date

CONTRACTOR



Genevieve White, general director

09/24/2022

date

Appendix D

Concert Poster



The

Honors Concert

of Gigi White & Friends

With Performances of:

- Folk Band
- Vocal Jazz
- Commercial Music Ensemble
- A Cappella
- Chorus
- Solo Piano
- Vocal Aria



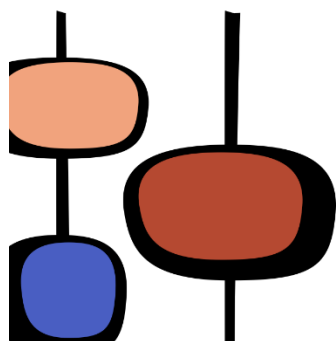
SATURDAY

12 NOVEMBER, 2022

6:00PM

Performing Arts Hall

second floor of Old Fine Arts



WEEKLY SCHEDULE

Honors Thesis Concert

November 12, 2022 7:00PM | Performing Arts Hall

REHEARSAL SCHEDULE

WEEK 1

<div>MON 09/26/22</div> <div>Traveller</div> <div>10:30AM - 11:00AM</div> <div>Heart</div> <div>11:00AM - 11:30AM</div> <div>Location: 2nd Floor Practice Room</div>	<div>TUES 09/27/22</div> <div>Heart</div> <div>5:30PM - 6:00PM</div> <div>Location: Jazz Suite</div>	<div>WED 09/28/22</div>	<div>THURS 09/29/22</div> <div>Delilah</div> <div>2:00PM - 2:30PM</div> <div>Location: 2nd Floor Practice Room</div>	<div>FRI 09/30/22</div>	<div>SAT 10/01/22</div> <div>Bloom</div> <div>12:30PM - 1:00PM</div> <div>Rose</div> <div>1:00PM - 1:30PM</div> <div>Silent</div> <div>1:30PM - 2:00PM</div> <div>Words</div> <div>3:00PM - 3:30PM</div> <div>Location: Choir Room (FA 314)</div> <div>Words: 2nd Floor Practice Room</div>	<div>SUN 10/02/22</div>
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WEEK 2

<div>MON 10/03/22</div> <div>Traveller</div> <div>10:30AM - 11:00AM</div> <div>Heart</div> <div>11:00AM - 11:30AM</div> <div>Location: 2nd Floor Practice Room</div>	<div>TUES 10/04/22</div> <div>Rose</div> <div>2:30PM - 3:20PM</div> <div>Location: Choir Room</div>	<div>WED 10/05/22</div>	<div>THURS 10/06/22</div> <div>Fall Break</div>	<div>FRI 10/07/22</div> <div>Fall Break</div>	<div>SAT 10/08/22</div> <div>Fall Break</div>	<div>SUN 10/09/22</div> <div>Fall Break</div>
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WEEK 3

<div>MON 10/10/22</div> <div>IEBA</div>	<div>TUES 10/11/22</div>	<div>WED 10/12/22</div>	<div>THURS 10/13/22</div> <div>Delilah</div> <div>2:00PM - 2:30PM</div> <div>Location: 2nd Floor Practice Room</div>	<div>FRI 10/14/22</div>	<div>SAT 10/15/22</div> <div>Bloom</div> <div>12:30PM - 1:00PM</div> <div>Rose</div> <div>1:00PM - 1:30PM</div> <div>Silent</div> <div>1:30PM - 2:00PM</div> <div>Words</div> <div>3:00PM - 3:30PM</div> <div>Location: Choir Room (FA 314)</div> <div>Words: 2nd Floor Practice Room</div>	<div>SUN 10/16/22</div>
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WEEK 4

<div>MON 10/17/22</div> <div>Traveller</div> <div>10:30AM - 11:00AM</div> <div>Heart</div> <div>11:00AM - 11:30AM</div> <div>Location: 2nd Floor Practice Room</div>	<div>TUES 10/18/22</div>	<div>WED 10/19/22</div>	<div>THURS 10/20/22</div> <div>Delilah</div> <div>2:00PM - 2:30PM</div> <div>Location: 2nd Floor Practice Room</div>	<div>FRI 10/21/22</div>	<div>SAT 10/22/22</div> <div>Fall Showcase</div>	<div>SUN 10/23/22</div> <div>Concert Choir/Vox Lumina Concert</div>
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WEEK 5

<div>MON 10/24/22</div> <div>Traveller</div> <div>10:30AM - 11:00AM</div> <div>Heart</div> <div>11:00AM - 11:30AM</div> <div>Heart</div> <div>7:00PM - 7:30PM</div> <div>Location: 2nd Floor Practice Room, Jazz Suite</div>	<div>TUES 10/25/22</div>	<div>WED 10/26/22</div>	<div>THURS 10/27/22</div> <div>Delilah</div> <div>2:00PM - 2:30PM</div> <div>Location: 2nd Floor Practice Room</div>	<div>FRI 10/28/22</div> <div>Words</div> <div>11:30AM - 12:20PM</div> <div>Location: PAH</div>	<div>SAT 10/29/22</div> <div>Homecoming</div>	<div>SUN 10/30/22</div> <div>Bloom</div> <div>5:00PM - 5:45PM</div> <div>Rose</div> <div>5:45PM - 6:30PM</div> <div>Location: PAH</div>
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WEEK 6

<div>MON 10/31/22</div> <div>Traveller</div> <div>11:00AM - 11:15AM</div> <div>Heart</div> <div>11:15AM - 11:30AM</div> <div>Heart</div> <div>7:00PM - 7:30PM</div> <div>Location: 2nd Floor Practice Room, Jazz Suite</div>	<div>TUES 11/01/22</div>	<div>WED 11/02/22</div> <div>Worry</div> <div>4:30PM - 5:30PM</div> <div>Location: Jazz Suite</div>	<div>THURS 11/03/22</div> <div>Delilah</div> <div>2:00PM - 2:30PM</div> <div>Worry</div> <div>4:30PM - 6:30PM</div> <div>Location: 2nd Floor Practice Room, Jazz Suite</div>	<div>FRI 11/04/22</div> <div>Words</div> <div>11:30AM - 12:20PM</div> <div>Location: 2nd Floor Practice Room</div>	<div>SAT 11/05/22</div> <div>Bloom</div> <div>5:00PM - 5:45PM</div> <div>Rose</div> <div>5:45PM - 6:30PM</div> <div>Silent</div> <div>6:30PM - 7:00PM</div> <div>Words</div> <div>7:00PM - 8:00PM</div> <div>Location: Choir Room (FA 314)</div>	<div>SUN 11/06/22</div>
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WEEK 7

<div>MON 11/07/22</div> <div>Traveller</div> <div>11:15AM - 11:30AM</div> <div>Heart</div> <div>7:00PM - 7:30PM</div> <div>Location: 2nd Floor Practice Room, Jazz Suite</div>	<div>TUES 11/08/22</div>	<div>WED 11/09/22</div> <div>Worry</div> <div>4:30PM - 5:30PM</div> <div>Location: Jazz Suite</div>	<div>THURS 11/10/22</div> <div>Delilah</div> <div>2:00PM - 2:30PM</div> <div>Worry</div> <div>4:30PM - 6:30PM</div> <div>Dress Rehearsal: 6:30PM - 8:00PM</div> <div>Estampes, Laurie's Song, Bloom, Silent, Rose, Delilah, Words, Worry, Traveller, Heart</div> <div>Location: 2nd Floor PR, Jazz Suite, PAH</div>	<div>FRI 11/11/22</div> <div>Words</div> <div>11:30AM - 12:20PM</div> <div>Location: 2nd Floor Practice Room</div>	<div>SAT 11/12/22</div> <div>Concert</div> <div>@6:00PM</div> <div>Arrive by 5:00PM for a quick runthrough.</div> <div>Attire: Black & white business casual</div> <div>Strikedown: turn in all sheet music</div> <div>Location: PAH</div>	
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SUBJECT TO CHANGE

Appendix F

Notated Score

102 *mf* du - ly ush - ers in the sea - son, re - born

106 beau - ty, sub - tle and sub - lime, and sub - lime, a

634-11

Measures 102-109 from Philip E. Silvey's *Bloom* is displayed here. Note the pencil markings above each system to notate musical directions and articulations as given by the choral conductor.