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Careers in Music
A Transition Guide to the Performing Arts for Students

Written by: Julia M. Parker

In Collaboration with:
Lori Kissinger, VSA Tennessee
Careers in Music Partners
VSA Volunteers
Metro Nashville Public School Chaperones
Careers in Music Student Interns
Statement of Purpose & Overview

Many high school students dream of a career in music, musical performance, and musical technology; however, unless students attend a school that has a music or performance arts focus, most will find limited opportunities to explore this interest. Additionally, most school districts have provided limited opportunities for students to plan a course of study or provide transition opportunities that could lead to a career in music. Students who truly want a career in music might have limited knowledge of the various options that are available and might settle for pursuing something of less interest. They might also have limited knowledge of how to make initial contacts.

During the spring of 2012, VSA Tennessee piloted a transition program known as the “Careers in Music Transition Program.” Support and teaching partners included:

1. The Country Music Hall of Fame and Museum
2. Major Bob Publishing
3. Metro Nashville School Corporation
4. The Nashville Symphony
5. Public Consulting Group
6. VSA Tennessee
7. Tennessee Performing Arts Center

The Careers in Music program was felt to be highly successful to all those involved; however, there were many areas for improvement. The feedback section of the guide provides insight from the student’s perspective of what they got out of the program and can be helpful to anyone attempting to implement a similar program. The section on Requirements and Consideration for Replication is valuable to anyone attempting to replicate the program. Based on first hand experiences it provides suggestions, as well as, cautions on what to look for or do with your program.
Acknowledgements

The writers of this Curriculum Guide would like to express sincere appreciation to several individuals who participated in the Careers in Music program. Without each person’s support and participation, the Careers in Music program would not have been possible.

A very special thank you is given to each of the Partners/Providers who agreed to be a part of this training program. The time that you shared with the students, along with your knowledge of the music industry and application through your particular business, provided the students with invaluable information to help them plan their future careers.

We also would like to thank each Metro Nashville Public School’s Exceptional Education Chaperone, as well as, the VSA Volunteers from Middle Tennessee State University for agreeing to supervise and document the student’s weekly participation in the CIM program.

Last, but not least, we truly thank each of the student interns from Pearl Cohn High School, Nashville School of the Arts, John Overton High School, and Johnson School for participating in the Transition Program. We thank you for all that you brought to the program.

Careers in Music Partners / Providers

Country Music Hall of Fame and Museum:
Debbie Parsley, Event Entertainment Manager
Ali Tonn

Major Bob Music:
Mike Doyle, VP/GM of A&R

The Nashville Symphony:
Blair Bodine, Director of Education & Community Engagement

Tennessee Performing Arts Center:
Lori Ward, Vice President of Communications and Community Relations
Rebecca Nichols

VSA Tennessee:
Lori Kissinger, Executive Director
Metro Nashville Public Schools:
Debbie McAdams
Carol Crittenden
Julia Parker

Department of Education, Division of Special Education:
Joseph Fisher

Wise Coaches: (Transportation)
Ashley Martin, Director of Sales and Marketing
Careers in Music
History & Timeline

History
In 2006, VSA Tennessee began a partnership with the Tennessee Arts Commission examining Careers in the Arts for artists with disabilities. The result of this partnership was a two-day conference held at Middle Tennessee State University. As a result of that conference, several issues and needs were brought to light, which led to various workshops and residencies over the past six years.

Although several workshops and professional development opportunities have arisen for visual artists, VSA Tennessee began to focus more of its attention on careers that are related to the music industry. In 2010, a one-day workshop was held at Middle Tennessee State University in conjunction with their mass communication and recording industry program to help young people with disabilities learn more about the business aspects of becoming a professional musician. This was followed in 2011 by a more specific set of workshops and studio opportunities that partnered with the Nashville Jazz Workshop to explore jazz as a career option. In addition to these specific workshops, numerous performance opportunities were offered for young musicians with disabilities.

In November 2011, VSA Tennessee was contacted by its national office with an invitation to apply for funding for a transition program for high school students. The Board of Directors of VSA Tennessee discussed this opportunity and decided that the time was right to pursue a more intensive educational experience that would look at the careers that support the music industry, with the idea that it was more likely that these young people would find jobs and internships in these career fields than in becoming a professional musician.
In order to make the experience real and meaningful, the program needed partners who specialize in supporting the music industry, but also have a rich history in the field of education. Partners who were approached included the Tennessee Performing Arts Center, the Nashville Symphony, and the Country Music Hall of Fame and Museum. The Board decided that it was important to include a forprofit experience with an organization involved in publishing since music publishing is an active music industry in the Nashville area. One of the board members had a connection to Major Bob Music Publishing and it was decided that this would be the fourth partner.

After the decision was made on what type of activities and partners would be asked, the Board faced the question of how to select the students, how many students, when the students would participate, and the amount of time that would be required of the students in this program. One of the Board members said that she had a contact at Metro Nashville Public Schools and felt that it was important that Metro be invested in this program and possibly take ownership for the selection of the students. It was also decided that participation in this program be considered similar to taking a college class. Since a three-hour college course is worth 37.5 hours to a student, it was decided that 38 hours of instruction would be required with an additional two-hour commitment requested for an ending reception/graduation. Since the project was focused on four partners, it was decided that forty students would be selected in order to try and make a fairly even distribution of ten students at a partner location and then rotate to another location each.

The Board and the Executive Director left the November Board meeting agreeing that partners be contacted within a week and a proposal be submitted for the transition program. The time frame for a proposal was very short and it was during the Thanksgiving weekend. Therefore, the decision was made that if any partner could not be reached or was not willing to participate, the project would not be pursued.
Within a week, all of the partners were reached and in agreement to participate. All provided a statement of the type of educational experience that would be offered. However, there was still an issue of when that experience would take place. Some of the partners preferred a weekend experience, since they had more activities taking place on the weekends. Most of the partners wanted to offer something during the day, since that was when the majority of their staff was available. However, the schools would not allow the students to miss class time and weekends were difficult for transportation reasons. Therefore, all, with the exception of the Tennessee Performing Arts Center (“TPAC”), selected Thursday evenings. In addition, it was decided that one weekend day would be acceptable for the students to commit to in order to take advantage of TPAC’s weekend activities.

At the same time that the partners were working through scheduling issues, Metro was working on recruitment of students. In order to offer more support to the students, Metro decided that only four schools should be selected for participation. By doing this, the schools could accommodate students’ schedules; assist in collecting any needed forms, and distribution of information when needed. Metro selected the schools of Nashville School for the Arts, Pearl Cohn, Johnson and Overton High Schools due to the fact that these schools had a large number of students with IEPs, the schools demonstrated an interest in the arts, and some of the schools rarely offered special program opportunities. It was a challenge to work on the partner schedules and the recruitment of the students at the same time. It was impossible to recruit without a schedule and the partners wanted to know numbers of students before they decided exactly what they would offer.

Due to the fact that this program came together quickly, the initial focus was simply to schedule the students and collect any forms that were required to begin in mid-February. As the program began to fall in place, other logistical issues came to light, such as: 1) transportation of the students to
the various locations, 2) chaperones at the location, 3) name tags/identification, and 4) food.

The initial idea was that students would be responsible for their own transportation to the various sites. Nashville is a very congested city and there was some concern about students driving during rush hour in Nashville. Also, it was known that some students would not be able to participate because they could not drive and their working parents were unable to transport them. Finally, there was also the issue that parking would be very expensive for the students. Students would need to be responsible for showing up on time, and not all students were ready for this responsibility. It was obvious that buses were needed. The Tennessee Dept. of Education Division of Special Education provided a one-time special funding opportunity to cover the cost of a bus to go to each school and transport the students to the various cultural partners. The funds were approved and a bus schedule was developed.

Metro Schools immediately began working on chaperones by asking teachers and transition specialists to assist at the various venues. VSA Tennessee and university partner, Middle Tennessee State University were able to recruit college student assistants. The role of these students would be to take notes and photos of the activities and observe the interest level of the participants. Therefore, every location had at least one educator associated with Metro Schools and at least one volunteer associated with VSA Tennessee to assist with the students and to monitor the activities. Metro Nashville Public Schools provided parking for their chaperones and made name badges for all participants and volunteers. Each of the schools contributed a sack meal for the students to eat as they traveled. The partner locations also provided food/refreshments for the students during the evening.

The program logistics came into place just days before the program began. There were still some items that needed to be planned. The planners wanted the program to end
with some sort of graduation/reception. $1,000 had been allocated in the budget for a reception. Yet, as various venues were approached, it became evident that there was nowhere in Nashville to hold a reception for $1,000. Metro Schools offered their Professional Development Center free. Caterers were contacted and none would work for less than $5,000. One of VSA Tennessee’s Board members offered to cater the entire reception for up to 250 people at no cost to the program.

The Executive Director of VSA Tennessee wanted a reflection project from the participants as a result of their experience. Initially, the idea was to provide each student with a journal, but the schools felt that the students may elect to not participate in the program if they had to keep a journal. The schools also indicated that the journals would be difficult to enforce and felt it was highly likely that the students would lose them. With the funds being freed from the venue and food portion of the reception, it was decided to have a creative competition, both on a school level and an individual level, which would open up the options for creative feedback and also provide incentive for the students to participate.

**Timeline / Project Set Up**

**November 11, 2011**

The invitation to apply and submit a Transition Project idea.

**November 17, 2011**

VSA Tennessee Board met and made decisions related to the project and divided contacts for the project. The Board set a date for all partners to identify what they could contribute to the project by Nov. 23 (the day before Thanksgiving) or the project would not be considered.

**November 23, 2011**

All partners agreed to participate, and the request for funds was written and submitted.
Mid December 2011
Project funding approval is received. Collaboration began with the partners and Metro regarding scheduling, but due to Christmas Break not much was accomplished until after the first of the year. A teleconference was held with partners and work begins.

Mid January 2012
Metro Nashville Public Schools selected the four schools and appointed Julia Parker to coordinate all logistics for the schools. A funding request was made to the Dept. of Education for transportation. Schedules were developed with the partners and volunteers from Middle Tennessee State University. A registration form and flyer were completed.

End of January 2012
Ms. Parker went to the schools recruiting participants and chaperones. She visited the schools several times to work out logistics and answer questions from teachers, students, and parents. She requested nametags be made for participants and volunteers, and discussed options for food for the participants.

VSA Tennessee created various schedules for the schools, the partners, and a general schedule. Information was gathered from partners on where the students were to be transported and picked up. The bus company contract and transportation schedule was completed.

February 11, 2012
Transition Program began all day at the Tennessee Performing Arts Center program.

February–April 2012
Transition Program began on Thursday evenings with the exception of Spring Break.
Mid February 2012
Reception/graduation location and menu were decided.

March 5, 2012
A decision was made to hold the Creative Competitions and information was distributed.

April 19, 2012
Last night for the transition program.

May 10, 2012
Graduation/reception.

May 2012
Completion and testing of the guidebook.

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Careers in Music Partners/Providers

The Careers in Music (CIM) Transition Program is administered by VSA Tennessee. It is an Honors Level Program for select high school students that provide exposure and experience in careers that support the entertainment industry by linking students to top cultural institutions in the Nashville area. In addition, CIM provides students with networking experiences for potential jobs once they graduate from high school. CIM teaching partners include:

1. The Country Music Hall of Fame and Museum
2. Major Bob Publishing
3. The Nashville Symphony
4. The Tennessee Performing Arts Center
5. The Fontanel

The goal of CIM was to accept up to forty high school students. These students were divided into four groups. The students committed to attend thirty-eight hours to complete CIM, the equivalent of a semester college course. Additionally, students and their parents/guardians were required to sign an agreement that the student would attend and be on time, along with maintaining a professional demeanor. At the end of the program there was a graduation celebration.

Forty students were selected and thirty-five completed the program. The students were from Nashville School of the Arts (11), Overton High School (7), Pearl Cohn High School (10), and Johnson High School (7). Each group was required to participate in a total of eight hours at each location, spread out over seven sessions, including a five-hour session at the Fontanel. Below is a summary of program opportunities and curriculum that each partner offered to the CIM students.
• **Country Music Hall of Fame and Museum (CMHOF&M)**

Student experiences at the CMHOF involved skills and talent needed to become a professional in Country Music, including knowledge and experience required for careers not only in performing arts but event management, talent booking, artist management and touring support. CIM students were granted a behind-the-scenes look at the organization's facility and its operations, with the intention of sparking practical awareness and diversified understanding of the many prongs of the music business in Nashville and beyond.

• **Major Bob Publishing**

Major Bob Music, a longstanding commercial publishing house with numerous major artist publications, industry accolades, and awards, offered CIM participants insight into the business of music. Topics ranged from contracts, negotiations, and the selection of artists. The business aspects of songwriting and the office/administration staff required to support such an industry were also explored. The participants had the opportunity to experience the diverse music of local artists, dispelling the myth that Nashville is only country music.

• **Nashville Symphony**

Like most performing arts organizations, all of the departments within the Symphony (operations to education) utilize trained volunteers to achieve their goals. CIM students received a behind-the-scenes look at how volunteer operations are integral to the sustainability of a major arts organization, specifically in regards to education and community engagement. Participants also garnered skills and tools integral to managing volunteer operations and education programs, as well as assist with pre-concert activities at the renowned Schermerhorn Symphony Hall.
• Tennessee Performing Arts Center (TPAC)

At TPAC, CIM students received hands-on experience in customer service/front of house job roles, observing and assisting with handing out tickets and playbills, greeting patrons, and offering help with the accessibility services that TPAC offers for patrons with disabilities during actual TPAC performances. In between learning experiences prior to matinee and evening performances, students viewed a Broadway tour and enjoyed dinner provided after the show. The students also received a backstage tour of TPAC. Two shows were staged during CIM course; South Pacific (February) and Mary Poppins (March).

• VSA Tennessee

On March 22, VSA Tennessee hosted its annual concert to recognize Young Soloists and performers. This program was held at the Fontanel (Barbara Mandrell’s former home, now an event venue and tourist destination). CIM participants received the opportunity to tour the home, learn about the business of celebrity house tours and merchandising, as well as learn more about VSA Tennessee.

This Partners section of the Transition Guidebook will provide you with more detailed information on each of the partners participating in the Careers in Music Transition Program. The information provided will include: a brief biography of the partner agency, educational activities that were taught, observed, or implied, curriculum standards, sample lesson plans, adaptations for those with disabilities, CIM successes, and finally, how to improve the program.
The Country Music Hall of Fame & Museum (CMHOF&M)

Educational Curriculum

Educational Activities the Students Participated in:

1. Tour of the museum
2. Presentation on the history of Music City
3. Retail session in the museum store
4. Presentation on sound production, lighting, and live event management
5. Public relations presentation
6. Graphic design presentation
7. Students created their own costumes
8. Journalism presentation
9. Songwriting presentation

Adaptations for those with Disabilities:

Country Music Hall of Fame is highly accessible for people with a disability. Elevators are available to move from one floor to the next if needed.
# Sample Daily Schedule of Activities with Students:

## Day 1

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
<th>Staff Present</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:30 PM</td>
<td>Arrival of chaperones and VSA volunteers</td>
<td>Security entrance</td>
<td>Nathalie, Ali</td>
</tr>
<tr>
<td>4:00 PM – 5:10 PM</td>
<td>Tour led by Craig Havighurst</td>
<td>Galleries</td>
<td>Nathalie &amp; Craig Havighurst</td>
</tr>
<tr>
<td>5:10 PM – 5:15 PM</td>
<td>Students move from Rotunda to Reading Room</td>
<td>Elevators</td>
<td>Nathalie</td>
</tr>
<tr>
<td>5:15 PM – 5:45 PM</td>
<td>John Rumble/Michael Gray presentation on Music City history</td>
<td>Reading Room</td>
<td>John Rumble, Michael Gray, Nathalie &amp; Ali</td>
</tr>
<tr>
<td>5:45 PM – 6:15 PM</td>
<td>BREAK – Students will take a restroom break and eat their boxed lunch</td>
<td>Community Room</td>
<td>Regina, Debbie</td>
</tr>
<tr>
<td>6:15 PM – 7:15 PM</td>
<td>Retail session in the Museum Store</td>
<td>Museum Store</td>
<td>Sharon, Regina</td>
</tr>
<tr>
<td>7:15 PM – 7:55 PM</td>
<td>Presentation of sound production, lighting, live event management at the CMHOF</td>
<td>Ford Theater (?)</td>
<td>Debbie, Regina &amp; Johnny</td>
</tr>
<tr>
<td>7:55 PM – 8:10 PM</td>
<td>Student pick-up</td>
<td>Security entrance</td>
<td>Debbie, Regina, VSA volunteers &amp; chaperones</td>
</tr>
</tbody>
</table>

## Day 2

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
<th>Staff Present</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:30 PM</td>
<td>Arrival of chaperones and VSA volunteers</td>
<td>Security entrance</td>
<td>Nathalie</td>
</tr>
<tr>
<td>4:00 PM – 4:20 PM</td>
<td>PR presentation</td>
<td>Library</td>
<td>Emily</td>
</tr>
<tr>
<td>4:20 PM – 4:40 PM</td>
<td>Graphic design presentation</td>
<td>Library</td>
<td>Warren, Adrienne</td>
</tr>
<tr>
<td>4:40 PM – 5:35 PM</td>
<td>Tour of 2nd floor costumes, discussion and creative session with Katy K cutouts</td>
<td>Galleries, Library</td>
<td>Nathalie</td>
</tr>
<tr>
<td>5:35 PM – 5:55 PM</td>
<td>Journalism presentation</td>
<td>Library</td>
<td>Jay, Michael Gray</td>
</tr>
<tr>
<td>5:55 PM – 6:15 PM</td>
<td>BREAK – Students will take a restroom break and eat their boxed lunch *Les Kerr, songwriter, arrives at 6pm</td>
<td>Library</td>
<td>Nathalie</td>
</tr>
<tr>
<td>6:15 PM – 7:00 PM</td>
<td>Songwriting presentation</td>
<td>Ford Theater</td>
<td>Nathalie, Les Kerr</td>
</tr>
<tr>
<td>7:05 PM – 7:50 PM</td>
<td>Presentation of sound productions, lighting, live event management at the CMHOF</td>
<td>Ford Theater</td>
<td>Debbie, Johnny</td>
</tr>
<tr>
<td>7:55 PM – 8:10 PM</td>
<td>Student pick-up</td>
<td>Security entrance</td>
<td>Debbie, Regina, VSA volunteers &amp; chaperones</td>
</tr>
</tbody>
</table>
Successes:

Chaperones and volunteers all complimented CMHOF for how attentive and respectful the staff was to the students and their needs, and that someone was always with the students. They pointed out that students were encouraged to speak freely and ask questions. Rapport between the presenters and the students was established easily. The entire evening was well planned and implemented by the staff. The students truly enjoyed the tour and the exhibits along with the presentation from the songwriters and the Vice President of Marketing.

Challenges:

1. The students did not seem as interested with the lecturing parts of the trip. Less talking and more hands-on activities would be helpful.

2. It was recommended that topics that are less interesting to the students should be planned more towards the beginning. An example given was that the production engineer’s discussion came at the end and was the least engaging to students. If maybe the songwriters were last, the event would end on a more positive note.

3. Students interacted better when staff looked and talked straight at the students and solicited their input.

Sample Performance Task:

• Create a bulletin board or display showing technological advances in storage, shipping, and inventory control

• Prepare the security section in the training manual for a new employee at a local retail business
Pre-Visit, Visit & Post-Visit Lesson with The Country Music Hall of Fame and Museum

Teacher Guide:

Country music has paralleled American history, culture, and technology. Additionally, it has been an influence on most aspects of American life, so this lesson is designed to acquaint students to country music and specifically how the Country Music Hall of Fame and Museum helps to preserve that legacy. This lesson seeks to integrate core academic subjects with applied workplace skills necessary for the 21st century in an effort to increase student's readiness for college and career. In addition to teacher-lead learning, the staff of the CMHOF&M will lead several mini-seminars with the students on the public and business aspects of the museum.

Objectives:

Students will be able to:

• Evaluate and interpret at least three country songs related to American culture
• Analyze the effect of marketing on retail sales at the CMHOF&M
• Understand how CTE courses and standards in sound production, lighting, live event management, public relations, presentation, and graphic design impact daily functions at the CMHOF&M
• Create a new costume after learning about old costumes, and apply or consider the best practices of at least two influential music tailors
• Evaluate the importance of journalism and songwriting as presented by the CMHOF&M
• Evaluate, understand, and interpret how the chronology of country music has paralleled American history, and be able to connect three periods in American history with events in country music

• Evaluate and understand how the CMHOF&M impacts tourism in Nashville, Tennessee, and America

Class Time:

• One class period prior to visit to CMHOF&M
• Two visits to the CMHOF&M
• ½ class period discussion after each visit (modified as needed)

Materials:

• Pre-Visit Worksheets
• Visit Evaluation Sheets
• Post-Visit Worksheets
• Internet Connection

Standards:

• See Educational Curriculum

Resources:

• http://countrymusichalloffame.org/
• http://www.mnps.org/Page57041.aspx
• www.grooveshark.com
• www.youtube.com

Teacher Directions:

1. Using each of the Pre-visit worksheets, lead the students in a discussion and the activity based on the pre-visit worksheets
2. Inform the students that they will make a series of visits to the Country Music Hall of Fame and Museum
3. Preview the activities and worksheet that the students will
do so they understand the context of CMHOF&M

4. There they will have several mini-seminars presented by CMHOF&M staff on the following topics:
   A. Tour of the museum
   B. Presentation on the history of Music City
   C. Retail session in the museum store
   D. Presentation of sound production, lighting, and live event management
   E. Public relations presentation
   F. Graphic design presentation
   G. Students create their own costumes
   H. Journalism presentation
   I. Songwriting presentation

5. After each of the visits to the CMHOF&M, lead the students in a discussion and activity based on the post-visit worksheets
Names................................................................................................................ & ................................................................................................................

Directions: Fill in the Chart with a partner, then present to the class.

When you think of country music, what are six things that come to mind?
Name

Directions: Go to a music streaming site like www.grooveshark.com and listen to the following country song and list at least four issues in American history, or culture that are addressed by the artist. If you are not sure, what thoughts come to your mind?

Song 1: “Big Bad John” originally performed by Jimmy Dean and composed by Jimmy Dean and Roy Acuff, released in September 1961.

Song 2: “The Pill” originally performed Loretta Lynn and composed in 1971 by Lorene Allen, Don McHan, and T. D. Bayles.
Pre-Visit Worksheet 2 (b)

Name

Directions: Go to a music streaming site like www.grooveshark.com and listen to the following country song and list at least four issues in American history, or culture that are addressed by the artist. If you are not sure, what thoughts come to your mind?

Song 3: “Ballad of Ira Hayes” performed by Johnny Cash and composed by Peter La Farge around 1961.

[Blank spaces for four issues]

Song 4: “Keep the Change” performed by Hank Williams Jr. or Darryl Worley (two different songs, same title).

[Blank spaces for four issues]
Visit Evaluation Worksheet 1

Directions: While you tour the Country Music Hall of Fame and Museum, answer the following questions:

1) Get a brochure that explains the architectural symbolism of the building.

2) Wow! What is amazing about the building?

3) What handicap accommodations are provided?

4) What is being marketed to you as you enter and tour the building?

5) As you tour the building, what integration of disciplines is evident? Technology, history, culture, marketing, CTE, business, culinary arts, visual arts, performance arts, etc.

6) As you tour the museum, what is represented from these time periods in American History?
   A. 1800s –
   B. 1920s –
   C. 1950s –
   D. 1960s –
   E. 1970s –
   F. 1980s –
   G. 1990s – present

7) What feeling and thoughts are evoked as you tour the Rotunda?
Visit Evaluation Worksheet 2

Name

Directions: After each of the mini-seminars presented by the CMHOF&M staff, give a brief note to yourself of the importance of the presentation.

Presentation on the History of Music City

•

•

•

Retail Session in the Museum Store

•

•

•

Presentation of Sound Production, Lighting, and Live Event Management

•

•

•

Public Relations Presentation

•

•

•

Graphic Design Presentation

•

•

•
Students Created Their Own Costumes

Journalism Presentation

Songwriting Presentation
Post-Visit Worksheet 1

Directions for Think-Pair-Share:

1) **Think:** Have each student list three misconceptions that have changed since their time at the CMHOF&M or interesting things they have learned.
2) **Pair:** Sit face to face with another student.
3) **Share:** Each explains their three things and discusses only those.
4) Have each group stand and present their findings.
5) Have a discussion on each of the components of the multi-lesson and the previous worksheet.

**THINK-PAIR-SHARE** *(diagram by Jesse Gentile)*

- Teacher poses question, observation, or challenge.
- Students think and write out answers individually.
- Students pair up and combine their best answers.
- Students share their new improved answer with the class.
Name

Directions: Have students list items of business relevance from the CMHOF&M and academic relevance.
Educational Curriculum

Educational Activities the Students Participated in:

1. Tour of studio
2. Discussion about songwriting
3. Listening to and comparing various forms of music
4. Discussion on contracts
5. Listening to songs from in-house songwriters

Adaptations for those with Disabilities:

Major Bob Music Studio is accessible for all individuals with a disability.

Successes:

1. The opportunity to interact and perform with the various songwriters and musicians was a hit with all student groups.
2. Mike Doyle’s personality allowed him to interact with the students in an engaging style that encouraged confidence and participation from all students.
3. The students truly enjoyed being in a music studio and being able to actually produce music of their own.
Challenges:

1. It was not always clear if there was a schedule or plan for the evening. Some activities appear to have been thought of at the moment. Having a written and planned schedule is recommended.

2. Having more visuals and hands-on activities would be beneficial to the students. There were ongoing discussions regarding contracts, budgeting and other music business aspects. Providing students with sample written copies of these documents would help to keep them focused and give the students more of a hands-on experience.
Sample Lesson Plan Idea

Title: Music Style
Grade Level: 9-12
Subject: Music Appreciation

Overview:

Students usually enjoy all forms of music. This lesson plan focuses more on helping students understand the various styles of music. The lesson can also include historical and cultural relationships in music.

Standards:

• **Standard 6.0:** Listening to and Analyzing Music: The student will be able to listen to, analyze, and describe music.

• **Standard 9.0:** Historical and Cultural Relationships: The students will understand music in relation to history and culture.

Objectives:

Students will be able to:

1. Demonstrate knowledge of music basic vocabulary
2. Analyze the diverse genres and culture of music
3. Compare and contrast compositional devices between two musical works
4. Describe the similarities and difference between two pieces of musical works
5. Listen to and list the similarities between music of two diverse genres
6. Discuss the similarities and differences between two compositions within the same period of music history

Materials and Resources:

A collection of a wide variety of music recordings
Procedures:

1. See if students can come up with a good definition of style. Discuss briefly that what makes a style unique is the way the elements of music are utilized in the music.

2. Have students brainstorm as many styles as they can, including styles they like and styles they don’t like. Have them try to think of at least ten.

3. Get a volunteer to make a master list on the board. Give each student the chance to name one from his/her list. After each student has had a turn, identify other styles that have not yet been named. Finally, add any that you have thought of that were left out.

4. Have students choose from the list to describe a particular style. Encourage the use of musical terms to describe the styles, not opinions about the styles.

5. Explain that you will be playing excerpts of several styles that are listed. Their task is to list the style. Have the students number one through ten (or however many selections you have) and be ready to guess the style. If they are unsure, the task is to describe the music (using music terms).

6. Play excerpts. After the game, and as time permits, offer to let them listen to full pieces of their favorite excerpts.

7. Close by reviewing the elements of music, and the definition of style.

Evaluation:

Students will listen to a list of teacher-selected songs and give feedback on the style of music and what period in history the music may have been produced.
The Nashville Symphony

Educational Curriculum

Educational Activities the Students Participated in:

1. Toured the Schermerhorn Symphony Center. Volunteer docents who spoke about the importance of volunteering for cultural organizations gave the tours.
2. Attended two live performances, both a classical concert and a special performance/dress rehearsal.
3. Interacted with various instruments in the Instrument Petting Zoo, and attended a discussion of the various education and community engagement programs at the Symphony.
4. Discussion with Symphony volunteers on their jobs with the Symphony.
5. Attended a pre-concert lecture from the Conductor or Guest Artist at an evening performance.
6. Assisted the education staff in passing out tickets for high school and middle school students.
7. Discussion of various job opportunities and job requirements with the Symphony.
8. Assisted the education staff in designing take-home education activities for the family concert series.
Adaptations for those with Disabilities:

Schermerhorn Symphony Center has been carefully designed to be barrier-free and meets or exceeds all criteria established by the Americans with Disabilities Act (ADA). All public spaces, meeting rooms, offices, backstage dressing rooms and orchestra lounge, and production control rooms will accommodate performers, staff, and guests with disabilities. Interior signage and all elevators make use of Braille lettering for directional signs in both public and backstage areas, including all room signs.

In addition, accessible and companion seating are available at all seating and price levels, with excellent acoustics and sight lines to the stage. Transfer seating is also available to allow guests in wheelchairs to transfer easily to fixed seats in the hall.
Sample Daily Schedule of Activities with Students:

Day 1 (February 15, March 1, March 12, April 12)

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:00 PM</td>
<td>Student’s Arrival</td>
</tr>
<tr>
<td>4:15 PM</td>
<td>Director of Education and Community Engagement, Blair Bodine, and Volunteer Manager, Kathleen McCracken, welcome Students and discuss:</td>
</tr>
<tr>
<td></td>
<td>• What does it mean to be a nonprofit organization? What about a performing arts organization? Can you think of other examples of both, besides the Symphony?</td>
</tr>
<tr>
<td></td>
<td>• Explain how education programs are one-way culture organizations and nonprofit organizations give back to the community</td>
</tr>
<tr>
<td></td>
<td>• Discuss the importance of volunteer operations at major cultural organizations. The Symphony has more than three hundred volunteers who have assisted in saving more than $20,000 each year by helping to manage programs, tours, staffing, etc.</td>
</tr>
<tr>
<td></td>
<td>• Discuss with the students if they have volunteered before. In what capacity? Discuss how volunteering is great for resumes and applications to college</td>
</tr>
<tr>
<td>4:30 PM – 5:15 PM</td>
<td>Students go on a tour of the Schermerhorn Symphony Center, given by a volunteer docent, ending in Café by 5:15 PM</td>
</tr>
<tr>
<td>5:15 PM – 6:00 PM</td>
<td>Students have a complimentary dinner in the café with education staff. Education staff explain programs, share personal stories, and find out what careers interest the students (to determine which staff they should meet with during the next week)</td>
</tr>
<tr>
<td>6:00 PM – 6:45 PM</td>
<td>Students work collaboratively with staff to design a Nashville Symphony Education take-home curriculum for family concerts</td>
</tr>
<tr>
<td></td>
<td>• Show students our Instrument Petting Zoo with more than forty instruments</td>
</tr>
<tr>
<td></td>
<td>• Discuss the pre-concert activities we host before Pied Piper Family Concerts</td>
</tr>
<tr>
<td></td>
<td>• Students collaboratively design the take-home curriculum we give each child that attends the concert</td>
</tr>
<tr>
<td></td>
<td>*Please note: during our April 14, 2012 concert the Symphony distributed take-home activities designed in collaboration with VSA students to more than eight hundred attendees. Example located in Appendix</td>
</tr>
<tr>
<td>7:00 PM</td>
<td>Students attend Pops concert, Dress Rehearsal, or Special Performance at the Schermerhorn Symphony Center</td>
</tr>
<tr>
<td>8:00 PM</td>
<td>Students are picked up by parents at the cutaway on 4th Ave.</td>
</tr>
</tbody>
</table>
Day 2 (February 23, March 8, March 29, April 19)

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:00 PM</td>
<td>Student’s Arrival</td>
</tr>
<tr>
<td>4:15 PM – 5:15 PM</td>
<td>Students meet with Nashville Symphony staff, determined the week prior based on students’ career interest</td>
</tr>
<tr>
<td></td>
<td>• The staff is encouraged to share about their career path, how they got involved in their chosen field, things they did in high school and college that directly contributed to their success now, and advice on how to get a first job in the arts</td>
</tr>
<tr>
<td></td>
<td>• During these sessions, students got the opportunity to speak with the VP of Human Resources, Artistic Manager, Sound Engineer, Lighting Director, Corporate Relations Director, and our Communications Director</td>
</tr>
<tr>
<td>(5:00 PM – 6:00 PM)</td>
<td>Complimentary dinner with education staff and two symphony volunteers. The focus of this dinner was: why volunteer? Talk about ways to volunteer for the Symphony and other cultural organizations and why it is important</td>
</tr>
<tr>
<td>(6:00 PM – 7:00 PM)</td>
<td>Students help administer two different pre-concert education programs. They will either help with Classroom Classics, distributing free tickets to middle and high school students, or Classical Conversations, which are free pre-concert talks open to the public, featuring guest artists and conductors</td>
</tr>
<tr>
<td>7:00 PM</td>
<td>Students attend a classical concert performance, given by the Nashville Symphony</td>
</tr>
<tr>
<td>8:00 PM</td>
<td>Intermission, students are picked up by parents at the cutaway on 4th Ave.</td>
</tr>
</tbody>
</table>

**Successes:**

Each chaperone and VSA observer highly complimented Blair Bodine, Executive Assistant for Volunteer Services, for her ability to work well with the students in each group. She was described as having great people skills and related to the students in a way that she encouraged them to share in a safe and encouraging style. As a result, the students openly discussed their views and opinions. The agency staff worked well with the students and each session was well organized down to the minute. There were lots of opportunities for hands-on activities that the students could relate to. The students enjoyed the opportunity to play various instruments in the instrument petting zoo. They were also exposed to performances related to classical music performed by the Symphony, and a musical performance such as an updated version of Cinderella. This opportunity gave the students the opportunity to see a variety of performances offered at the Symphony. Of particular interest to the students was
having the opportunity to choose what they wanted from the Symphony cafeteria. The staff gave great information about how to become a volunteer at the Symphony and other job opportunities. Overall, every aspect of the experience at the Symphony was rewarding to the students.

**Challenges:**

No recommendations for improvement were noted.
Sample Lesson Plan Idea

Title: Exploring Careers in Music through Service Learning

Grade Level: 9-12

Date: Four Year Lesson Plan

Subject: Principles of Transition

Overview:

Students interested in music would benefit from the opportunity to intern in various music businesses, where they spend time observing and gaining practical knowledge of the music industry, as part of their curriculum over the course of their four years in high school. Ideally, completing a year round internship in the music business industry at places such as The Symphony, Country Music Hall of Fame, or Tennessee Performing Arts Center is a winning opportunity for the student and the music businesses. All of these businesses rely on volunteer support to help their programs. For students interested in a career in music, having the opportunity to see firsthand the different opportunities that each business can provide will help them as they plan for the future. The lesson plan below is offered as a three or four-year plan for a student who may be interested in a career in music.

Standards: Service Learning

• Standard 1.0: The student will develop knowledge, skills, and attitudes to enhance personal growth.

• Standard 2.0: The student will develop social skills that are necessary for effectively relating to others in society.

• Standard 4.0: The student will develop cognitive skills necessary to enhance academic learning and acquire higher level thinking skills.

• Standard 5.0: The student will understand skills related to positive work experience and career exploration.
Objectives:

Students will be able to:

1. Demonstrate a sense of purpose and direction and make decisions based on positive goals and values (believes he/she can make a significant difference; everything is not left to chance or luck)

2. Develop capacity for resiliency in relationships (tolerate different points of view and accept other opinions, including criticism)

3. Demonstrate self-management (assesses self accurately, sets personal goals, monitors progress, and exhibits self-control)

4. Develop openness to new experiences and roles

5. Utilize competent communication skills (including effective listening and response skills)

6. Work cooperatively with others and contribute to the group with ideas, suggestions, and effort (teamwork)

7. Respect others (be aware of and sensitive to diversity; empathetic to a wider range of people, issues, and places)

8. Demonstrate understanding, friendliness, adaptability, and politeness in group settings

9. Know negotiation skills (work toward an agreement that may involve exchanging specific resources or resolving divergent interests)

10. Recognize problems, then devise and implement a plan of action (problem solving)

11. Specify goals and constraints, generate alternatives, consider risks, and evaluate and select the best alternative (decision making)

12. Use service-learning techniques to acquire and apply new knowledge and skills

13. Recognize a rule or principle underlying the relationship between two or more objects/issues and apply it when solving a problem (reasoning)

14. Use appropriate skills (reading, writing, mathematics,
listening, and speaking) in a service learning experience

15. Connect service experiences to other academic disciplines

16. Know reliable work skills (confidentiality, punctuality, consistency, and regular attendance)

17. Become aware of his/her interests and relate those interests to potential career choices

18. Observe and identify specific responsibilities of occupations related to their community assignments

19. Know how to follow instructions

20. Develop professionalism (grooming and manners)

21. Work cooperatively with others

22. Demonstrate knowledge of organizational skills

23. Understand how academic knowledge is applied in real work settings

Procedures:

Students enrolled in Principles in Transition and/or a similar class could participate in an internship using work-based learning. In doing so, this activity would take place over the course of the year. Specific forms and questionnaires have not been developed because they would vary. Below are a few action steps in setting up the lesson plan.

• **Step 1:** Students will visit, monitor, and acquire information for a presentation on each of the music institutions willing to work with the student in an internship role. The teacher could plan a field trip to each business so the students could take a tour.

• **Step 2:** Each student will decide, based on their research where they would like to intern and then meet with the agency to secure an internship. A decision should also be agreed to about how long the internship will be, how often the student is to attend, how the student gets there, and how the student will be evaluated.

• **Step 3:** Develop a work skills/responsibility checklist with the classroom teacher and the on-site supervisor at the music
business that includes what is expected and when, what things will be taught, what the student responsibilities are, consequences, timelines, and how the student will be graded.

**Step 4:** Each student will be responsible for creating a project by the end of the internship to share what they have learned with other classmates.

**Evaluation:**

The student will:

1. Select, research, and agree to an internship after identifying and exploring a variety of options
2. Demonstrate growth through reflection (i.e., journals, attitudinal surveys, dramatic presentations, art)
3. Use problem-solving techniques to interact with others
4. Set a personal goal and create benchmarks to reach that goal
5. Demonstrate appropriate situation-based behaviors consistent with school policy
6. Assume a variety of roles within various, diverse community service opportunities
7. Demonstrate the ability to work cooperatively in developing a team action place
8. Work and interact with people of diverse cultures, backgrounds, abilities, and opinions in various settings
9. Exhibit basic skills of conflict resolution
10. Use problem-solving strategies to design a workable plan of action
11. Integrate academic and employability competency skills into a service project
12. Demonstrate that all academic areas impact service learning
13. Follow through on a given task that includes confidentiality, punctuality, consistency, and regular attendance
14. Understand the nature of multiple careers, related requirements, skills, and interests in order to make a
more knowledgeable career path choice

15. Utilize appropriate hygiene practices, dress habits, and manners that would be expected in the workplace

16. Identify the relationship between academic knowledge and workplace competencies

**Assessment:**

If work-based learning is used for this lesson plan, the student will be evaluated each grading period just like any other class and receive credits toward graduation. The student will be graded on criteria set at the beginning of the program.
The Tennessee Performing Arts Center

Educational Curriculum

Educational Activities the Students will Participate in:

1. Comprehensive tour of facility, including backstage spaces (wings, dressing rooms, etc.)
2. Participate in one-on-one training with ushers
3. Assist in stuffing playbills
4. Assist with passing out programs
5. Assist patrons to their seats and out of the building, including patrons with visual impairment
6. Assist at box office counter for will call pick-up of tickets
7. Watch a live performance and participate in a group discussion of the show
   A. South Pacific (February)
   B. Mary Poppins (March)
8. Discuss career opportunities at the Tennessee Performing Arts and within the arts in general
Sample Daily Schedule of Activities with Students:

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00 PM</td>
<td>Gathering time in main lobby to greet and register with VSA staff and a school contact who direct students to the conference room adjoining the lower lobby, where the arts center’s prime staff contact will be present to welcome and provide activities until all students have arrived</td>
</tr>
<tr>
<td>12:30 PM</td>
<td>The house manager and ushers come to the conference room for introductions, background, and training before going to the auditorium where the performance will be held. Students work one-on-one with the ushers to stuff inserts into playbills; a task that is repeated before each performance and includes cast substitutions</td>
</tr>
<tr>
<td>1:30 PM</td>
<td>The theatre opens to the public. The students work one-on-one with the ushers to escort patrons to their seats. Students also receive one-on-one training from the box office staff to assist with ticket distribution and from accessible services staff to escort blind patrons to their seats (in one case, also accommodating a guide dog)</td>
</tr>
<tr>
<td>2:00 PM</td>
<td>Watch performance</td>
</tr>
<tr>
<td>4:30 PM</td>
<td>Comprehensive backstage tour, providing insights into production staffing, rigging system, facility design, loading dock, dressing rooms, orchestra pit, rehearsal hall, and other technical elements of presenting a live performance. Students go on stage and for close-up views of sets, properties, and costumes, guided by the head properties master. As time permits, students tour other theaters in the facility</td>
</tr>
<tr>
<td>5:30 PM</td>
<td>Dinner break with ushers, staff, and VSA personnel in a guided discussion</td>
</tr>
<tr>
<td>6:30 PM</td>
<td>Return to theater to begin evening session in house, repeating experience at the matinee performance</td>
</tr>
<tr>
<td>7:30 PM</td>
<td>Doors to the theatre open to the public</td>
</tr>
<tr>
<td>8:00 PM</td>
<td>Session ends</td>
</tr>
</tbody>
</table>

Successes:

Lori Ward and her staff were well prepared for each school that visited. A schedule for that day was presented upon arrival. One of the best activities utilized was the pairing of the students one-on-one with an usher who taught the student intern what was expected of the usher. While the two were stuffing playbills, the usher described their job responsibilities and the theater rules. The students were also instructed on how to direct patrons to their seats and shown the various levels of seating. They were also told how to differentiate between house and stage left and right, how to read tickets, and where accessible seating was located.
Challenges:

The student's experience at TPAC was good and enjoyed by all; however, a few recommendations were noted that might improve this experience in the future.

1. The eight-hour session was long for the students. In the future it would be helpful if the time could be broken up in possibly two sessions.

2. In preparation of the students coming, having the following may help the students.
   
   A. Provide a labeled map of the theatre area the students will visit
   
   B. Have photos or pictures of appropriate dress, posture, and directing motions that are recommended
   
   C. Have a list of appropriate phrase used to greet. Offer assistance to help students interact more confidently with the patrons
   
   D. Have hard copies explaining ways in which the students could continue the relationship such as through volunteering, interning for credit, or applying for employment
   
   E. A checklist of skills or assumed knowledge would help the interns self-evaluate their ability for a particular job or identify barriers to overcome
Sample Lesson Plan Idea

Title: The Study of Musicals

Grade Level: 9-12

Subjects: English, U.S. History, Economics, Drama, Music History

Overview:

The lesson below can be developed for an English course at all high school levels, as a unit in U.S. History to compare two periods in history, for a Drama course, or for a Music Appreciation course. Based on the type of course utilizing this plan, the worksheets and the activities for the students will vary.

Standards:

• **Standard 6.0:** Theatrical Presentation: The student will compare and integrate art forms by analyzing traditional theatre, dance, music, visual arts, and new art forms.

• **Standard 7.0:** Scene Comprehension: The student will analyze, critique, and construct meanings from informal and formal theatre, film, television, and electronic media productions.

• **Standard 8.0:** Interdisciplinary Connections: The student will understand relationships between music, the other arts, and disciplines outside of the arts.

Objectives:

The student will:

1. Critique and write a review of a live or recorded performance
2. Critique and write a review of a story that he/she read
3. Integrate various art forms into the creation of dramatic productions
4. Develop a scene based on a work of art
5. Compare and contrast a classic production with its contemporary counterpart
6. Perform a scene that incorporates another art form
7. Identify and analyze recurring themes and patterns in a script to make production choices in design and direction
8. Describe the ways in which American history has been reflected in theater
9. Draw parallels between real life current and historical event with production

**Procedures:**

• **Step 1:** The teacher and class will choose one or more of the following options to view two musical productions:
  1. Class will choose musical production that is showing at TPAC
  2. Class will watch a video, DVD, or TV production of the musical production
  3. Class will read a book on the musical production
• **Step 2:** Discuss the musical of your choice with the class. Create a listening worksheet for students to complete while they watch or read about the musical. The questions should help the students determine the setting of the musical by asking what they think is going on at certain points in the music, what instruments they hear, etc.

Below are several options for a lesson plan activities available to teachers depending on what class is using this plan.

• **Option 1:** For English classes, the students will compare and contrast literary works and the musicals they inspired. Utilizing video clips, web sites, and live musical performance, students can compare specific passages from original texts to moments in Broadway musicals on which they were based, and analyze similarities and differences between the two. As a culminating activity, students will try their hand at adapting and performing a nondramatic narrative, either as a straight play or as a musical number.
• **Option 2:** For history classes, musicals that have touched upon relevant social and historical issues can be explored. Students can investigate how musicals can reflect the times in which they were created. Students can examine a video clip, web site, or live performance of a musical, related to relevant productions, study song lyrics, and compare and contrast actual history with the musical history. Students will determine how accurately Broadway portrays different historical figures, time periods, or incidents. As a culminating activity, students will compose and perform a sample song based on a contemporary or historical person or incident, utilizing their research and understanding from the lesson.

• **Option 3:** For an economics class, students can examine the economic roller coaster involved in the production of a musical. Students read a series of online articles to investigate the similarities and differences between nonprofit theater production and Broadway, or commercial, theater production. They can also look to see how cost for producing a musical has changed over time, and to understand the economic gamble involved in the production of a contemporary musical. As a culminating activity, students write a persuasive letter describing the benefits and pitfalls of investing in either nonprofit or commercial theater.

**Evaluation:**

Create a test that includes questions that involve listening to the pieces and grading students on the culminating activities that were required.
The Fontanel

Educational Curriculum

The Fontanel was not designed with education standards in mind. Instead the students had the opportunity to tour a home of a famous Nashville musician and see how a music home tour is conducted. The students also attended a concert that featured musicians in the VSA Tennessee program.

Due to the fact that the Careers in Music program is a VSA Tennessee program, this activity was added to expose the participants to the other programs and services that VSA Tennessee provides and give the students a sample of how individuals in these programs benefit from participation with VSA Tennessee. Hopefully the CIM students were encouraged to get involved in other VSA Tennessee programs.

Adaptations for those with disability: Sign language was used throughout the performance and all of the facilities were handicap accessible.
VSA Tennessee

VSA Tennessee, established in 2001, is part of an important history of equality and opportunity in the arts. In keeping with the mission of the international nonprofit that is our namesake, we provide people with disabilities opportunities to participate in, learn through, and enjoy the arts. This was Jean Kennedy Smith’s vision when she founded VSA arts in 1974, and today, we are still setting the stage for everyone’s artistic interests and abilities. In partnership with and in support of young artists, parents, and educators, we work to ensure there are resources, tools and opportunities for arts programming in schools and communities statewide.

VSA Tennessee is made possible in part through funding from VSA national office under an award from the U.S. Department of Education and generous contributions from sponsors and volunteers. All donations—money, time, or in kind—allow us to offer and/or support an array of arts education programs and events. From music and theater to visual arts and dance, we strive to open the wide-ranging world of the arts to Tennessee students at school and in the community.
Requirements & Considerations for Replication

The Careers in Music project sponsored through VSA Tennessee was viewed as a success by those involved, but also presented many challenges. Some of these challenges could have been avoided if more time for planning had been given. Below are a few recommendations for anyone who chooses to replicate this program.

1. Provide adequate time for planning all aspects of the program. In reviewing the timeline for the Careers in Music program, the plans to formulate this project began in November 2011, and final approval of the project and the budget was received in late December 2011. It is also important that we note that two major holidays occurred during this period when key people were not available to work on the implementation of the program. The starting date of the program was on February 11, 2012. With less than two months of planning time, many aspects of the program were developed after the program started.

2. Make sure you have all the key players involved in the project on board on the front end, especially school personnel that need to be involved. You must have a person designated as coordinator who is connected to the schools. Having Julia Parker working inside the school system was
vital to getting participation, establishing communication, and gathering information.

3. Establish eligibility requirements such as: who is eligible to participate, what students are expected to do in the program and when, the consequences if students do not do what is expected, and expectations from the parent. This information should be made clear before the program starts so students, parents, and schools understand the rules and expectations.

4. Each school, in order to participate, should have a designated sponsor in the building. This person would be responsible for coordination, communication, and student support within the building. The sponsor at the school should communicate to the students and their families.

5. The Careers in Music program should be a component of the student’s Transition Plan in the student’s IEP. There was more validation of the Careers in Music program from schools that had teachers who also participated in the field trip outings on a regular basis and conducted follow up activities with the students at school.

6. The partners selected need to include credible and qualified presenters. The integrity of this program was based on involvement with major cultural institutions that are respected in the music community. The parents, students, and teachers became engaged when they knew that the students would be involved in hands-on experiences and networking with the top cultural institutions in the city. Connecting this caliber of partner into a program like this was a result of several years of development of relationships between VSA Tennessee and the participating institutions.

7. The partners should be involved on a regular basis with education programs. All of the partners for this program, except Major Bob, have education departments. Therefore, although what they usually present may be a bit different, they do have staff that is familiar with organizing an educational experience that is meaningful to young people.
8. Transportation was a key issue for us due to traffic and parking issues in downtown Nashville. This may or may not be an issue for another site. However, unless all of the participants can drive or the activities take place on weekends, there would still be an issue of participants getting to locations. Public transportation and/or funding for that transportation need to be in place for students participating in the program. For this program the parents had to pick the participants up from the cultural institutions at the end of the activity. We felt the students were safer and more sheltered at the cultural facilities.

Feedback

The goal of the Careers in Music (CIM) Transition Program administered through VSA Tennessee was to provide selected students with exposure and experience in careers that support the entertainment industry by linking the students to top cultural institutions in the Nashville area. The program sought to expose the participants to cultural venues and expand the participant’s knowledge and understanding of the cultural opportunities available in their area. Finally, the CIM program’s aim was to provide the students with networking experiences for potential jobs once they graduated from high school.

Forty students were chosen from four high schools within the Metro Nashville Public School System. All students selected were students with a disability and had a current IEP. The schools selected were Pearl Cohn High School, Nashville School of the Arts, John Overton High School, and Johnson School. Each group spent a total of eight hours at each of the following sites: Major Bob Music Publishing Company, Nashville Symphony, and the Country Music Hall of Fame. The students also attended the Fontanel, but participated in a tour and a concert only.
Upon completion of the program, each student group was asked to complete an evaluation of the program. The assessment tool used can be found in the Appendix section of this manual. The compilation of student responses are presented as data to show the strengths and weaknesses of the program, and what the students learned by participating in the program.

A. When asked the question of whether they had visited each of the venues, the following percentages represent those participants who had never been to the venue/cultural site: 66% Country Music Hall of Fame, 33% Nashville Symphony, 33% Tennessee Performing Arts Center, 86% Fontanel and 100% Major Bob. From these percentages, it is clear that the participants were indeed exposed to new cultural opportunities in the community. Even for the participants who had visited some of the venues previously, they all expressed learning something new and the opportunities that the cultural venue offers.

B. The participants were asked to state positive learning experiences at the various venues. The following list ranks lessons with participant preferences by those that were identified the most to those that were identified the least:

1. Information about the software used and techniques of recording and actually getting to record
2. Everything to do with seeing and being in a studio
3. The opportunity to meet all of the different people from songwriters to publishers to ushers. The networking experience
4. Information on the costs of recording and how to create a budget
5. All of the financial aspects of being a musician
6. Learning about the wide range of careers that support the music industry—special interest was in learning what a publisher does
7. Seeing the various performances at TPAC and the Symphony
8. Being able to work at TPAC as an usher and greeter
9. The opportunity to see the backstage workings of TPAC and the Symphony
10. Taking the tour at the Country Music Hall of Fame—special interests were the Bakersfield portion, Johnny Cash section, cars, and Taylor Swift
11. Learning the details that link to music and the history of Nashville that are embedded in the architecture of the Symphony and Country Music Hall of Fame
12. Learning about lighting
13. How to make beats
14. Learning that I do not have to create songs like the ones that I hear on the radio. I am free to use my own style and ideas that are in my head
15. Everything was perfect

C. Only a few participants provided any suggestions for improvement. The statements below are their recommendations for improvement.

1. A couple of the students said that the food could be improved. Each of the venues did provide a snack or food for the participants and the schools also provided sack meals. However, food was not an initial element of the program, but a courtesy to hold the participants over until they could get home to dinner.

2. The largest number of suggestions stated that at times there was too much lecture and it felt more like a class, tour, or performance that they were watching than an internship where they were participating.

VSA was concerned about the lecture approach as well. It was a challenge with the limited time to put the program together to work out details and anticipate problems. VSA Tennessee wanted the participants to experience a wide range of career opportunities in music, so that limited the amount of time...
students had at each venue. By the time the venue gave an overview of what they do, took them on a tour so they could experience the facility, and speak a bit on the careers that they offer, there was not a great deal of time left for hands-on activities. It would be nice to have a follow-up program where the participants could go into more depth and actually select a facility of focus where they would be put to work.

Feedback from MNPS chaperones who participated suggested the following:

1. Each school, in order to participate, should have a designated sponsor in the building. This person would be responsible for coordination, communication, and student support within the building.

2. Pre-meetings with the various venues to discuss the various students and their disabilities that will be participating. This would be helpful so that the presenters are familiar with the students functioning levels as they discuss possible job options and the specifics of their venue. Some felt the presenters spoke in a manner that the students could not relate to due to their disabilities.

3. All required information should be given at the beginning of the program, and expectations should be tied into the school calendar for holidays and important test dates.
Conclusions

During the spring of 2012, VSA Tennessee, under the leadership of Lori Kissinger, piloted a transition program known as the “Careers in Music Transition Program” (CIM) in four Metro Nashville Public Schools. The schools selected were Pearl Cohn High School, Nashville School of the Arts (NSA), John Overton High School, and Johnson School. Forty students were initially selected; however, only thirty-seven completed the program. This program was funded by a grant through the John F. Kennedy Center for the Performing Arts, however, The Tennessee Department of Education; Division of Special Education added additional funding to cover the cost of transportation. Support and teaching partners included: 1) The Country Music Hall of Fame and Museum, 2) Major Bob Publishing, 3) The Nashville Symphony, 4) Tennessee Performing Arts Center (TPAC), and 5) VSA Tennessee.

Each school selected was responsible for completing eight hours of internship at each of the four training partner sites. The students completed these hours by spending two, four-hour sessions at The Country Music Hall of Fame, The Symphony, and Major Bob Publishing Company from 4:00 PM to 8:00 PM during the week. They also completed one
eight-hour session at The Tennessee Performing Arts Center on the weekend. Finally, the students spent one evening (3:00 PM–8:00 PM) with VSA at the Fontanel for their annual concert. All sessions were held after school hours. Transportation was provided to the sites during the week, but parents were responsible for the weekend transportation and picking students up in the evenings.

VSA had two major goals in implementing the Careers in Music program. The first goal was to provide students with exposure and experience in careers that support the entertainment industry by linking them to top cultural institutions in the Nashville area, and the second goal was to provide the students with networking experiences for potential jobs once they graduate from high school. In reviewing the feedback from the students, prior to participating in this program, 66% of the students had never been to the Country Music Hall of Fame, 33% had never been to the Nashville Symphony, 33% had never been to TPAC, 86% had never been to the Fontanel, and 100% had never been to Major Bob Music Publishing Company. Based on these statistics, the CIM program did provide an opportunity for most of the students to have exposure to music careers that they may not have had without it. In each of the sites the student attended, they were made aware of the various career opportunities, as well as, opportunities to volunteer their time. They were also given information on requirements for each of the jobs, and who to contact if they were interested in applying for a volunteer position and/or a paid position. So if we look at the overall goal of the program, the two main objectives were met.

In reviewing the overall responses from the students, responses demonstrate that all students found the CIM program to be enjoyable and beneficial. The students stated that they learned something new about each venue and the opportunities it provided even if they had attended the venue prior to the CIM program. There was an overall preference to activities that were hands-on as opposed to the lecture type format. The opportunity to experience music-in-action
such as the live performances or being able to create music, artwork, or lyrics kept their attention. Also, the program helped the students to understand that there are many different job opportunities and paths to choose in the music industry. Artists and songwriters make up a small percentage of careers in music. Some of the behind-the-scene jobs may not be as glamorous or pay as much, but they can provide the opportunity for the student to get their foot in the door and help them connect to the music scene. It also provides them with the needed exposure and networking opportunities that can lead them to a career in music. The opportunity to volunteer and do internships was highly stressed at all sites as a good means to get connected to the music business.

If a school or district chooses to implement the Careers in Music program, it is suggested that you first determine what your overall goals are for the program. Based on the goals set by VSA, which included exposure and networking opportunities, all goals were met and were highly successful. The program is highly adaptable used with a Principles in Transition Class, as a teaching tool for General Education and CTE teachers, or it could become part of the a student with disability transition plan on the IEP. It is highly recommended that any school using the program incorporate the activities taught at the various sites into the students program at school. It would help to have pre-teaching and post-teaching opportunities so that the student sees the significance of what they do on the field trips and can relate it back to their school program. Secondly, school staff and music industry partners should sit down prior to the programs start date to discuss the expectations and how they can work together to make this opportunity the most beneficial. Finally, schools should make an attempt to identify students early on that truly are interested in music as a possible career and have a desire to gain more knowledge on how to move forward towards this goal. Once identified, these students can be provided with a plan of study that may include the Careers in Music program throughout their high school years, and implemented using an internship model.
The Careers in Music program is highly adaptable to be used in general education and special education classrooms in the areas of Transition, Academics, Fine Arts, and CTE studies. In reviewing this manual several standards were listed for each of the sites the students attended. Not all standards were utilized during this program, however if the schools and the music institutions work together all standards can easily be implemented.

All students participating in the Careers in Music program were asked to participate in two Creative Expression Competition projects. The first project was an individual project where they created some sort of creative expression from their CIM experience that demonstrated one of the following: 1) what they learned; 2) future aspirations that they would like to pursue; or 3) their favorite experience during the program. The students could show their creative expressions in the following forms: 1) a poem or short story, 2) visual art, 3) a song (recorded or notated), or 4) video. The second project the student completed was a school group project that consisted of a thirty-second to two-minute video on one of the areas listed above. Monetary prizes and a plaque were awarded to the top three winners in the individual projects and a trophy was given to the school with the best two-minute video. Both of these projects were very competitive among the students and schools. The culminating program for the students participating in the Careers in Music program was a graduation celebration that was attended by the Mayor of Nashville, parents, school system representatives, Partners in the Projects, and many others. All students present were recognized and presented with a plaque for completion of the program.

Every student that participated in the program looked forward to going on the outings and took an interest in what was taught. The partners did an excellent job of maintaining the student’s interest and exposing them to so much about the music industry that few had ever seen. Any school could use this program as a great incentive to encourage school
participation, improved grades, higher graduation rates, and school retention if used appropriately. If we focus on one of the main requirements of transition planning and include activities that take into account the student’s preferences and interest, the Careers in Music program can provide the incentives for students interested in a career in music to meet all of the above criteria, plus have the training to move into gainful employment after graduation into the music industry. The program, as it was piloted, is a great introduction for students. The student will gain more benefit, with long-term participation and interning with various music industry businesses.
Bibliography

Online Sources
5. “VSA Tennessee” available at http://vsatn.org/about.html

Personal Interviews
2. Doyle, Mike. Email interview. April 26, 2012.
The appendix section of this guide includes copies of some forms and attachments that were used in the Careers in Music program. The forms that were included will be a benefit for anyone who chooses to duplicate the program. This is a summary of how each was used.

1. **Careers in Music Flyer:** This flyer was used to advertise the program to students, schools, and parents.

2. **Registration Form:** All students enrolling in the program were required to complete this form, as well as have their parents sign it.

3. **Creative Expression Competition Form:** This form was used as an entry form for each individual student project.

4. **Creative Expression School Competition Form:** This form was used as an entry form for each school’s video project.

5. **Careers in Music Participant Evaluation Form:** Each student in the CIM program was asked to evaluate their participation in the program on this form.
Careers in Music

Program Overview

The Careers in Music (CIM) Transition Program through VSA Tennessee is an Honors Program for selected high school students to provide exposure and experience in careers that support the entertainment industry by linking the students to top cultural institutions in the Nashville area. In addition, CIM provides students with networking experiences for potential jobs once they graduate from high school.

This program is funded by a grant through the John F. Kennedy Center for the Performing Arts and administered by VSA Tennessee. Support and teaching partners include:

- The Country Music Hall of Fame and Museum
- Major Bob Publishing
- Metro Nashville School Corporation
- The Nashville Symphony
- Public Consulting Group
- VSA Tennessee
- Tennessee Performing Arts Center

CIM will accept up to 40 high school students. These students will be divided into four groups of 10 to carry out the course. The students must commit 38 hours to complete CIM, the time equivalent of a semester-long college class. Additionally, students and their parents/guardians are required to sign an agreement that the student will promptly show up for each session and maintain a professional demeanor. At the end of the program, there will be a graduation celebration.
Program Curriculum

Country Music Hall of Fame and Museum (CMHOF)

Students’ experience at the CMHOF will provide a broad perspective on the needed talents, knowledge and experience required for careers not only in performing arts but event management, talent booking, artist management and touring support. CIM students will be granted a rarely seen view into this respected organization’s facility and its operations, with the intention of sparking practical awareness and diversified understanding of the many prongs of the music business in Nashville and beyond.

Major Bob Publishing

Major Bob Music, a longstanding commercial publishing house with numerous major artist cuts, industry accolades and awards, will offer CIM participants insights and information about the business of music. Topics covered will range from contracts, negotiations and the selection of artists to the business aspects of songwriting and the office/admin staff required to support such an industry. The participants will have the opportunity to listen to the diverse music of local artists, dispelling the myth that Nashville is just about country music.

Nashville Symphony

Like most performing arts organizations, all of the departments within the Symphony—from operations to education—utilize trained volunteers to achieve their goals. CIM students will get the behind-the-scenes look at how volunteer operations are integral to the sustainability of a major arts organization, specifically in regards to education and community engagement. Participants will also garner skills and tools integral to managing volunteer operations and education programs, as well as assist with pre-concert activities at the renowned Schermerhorn Symphony Hall.

Tennessee Performing Arts Center (TPAC)

At TPAC, CIM students will receive hands-on experience in customer service or “front-of-house” job roles, observing and assisting with handing out tickets and playbills, greeting patrons and offering help with the accessibility services that TPAC offers for patrons with disabilities during actual
TPAC performances. In between learning experiences prior to matinee and evening performances, students will watch the Broadway tour and enjoy dinner to be provided after the show. They will also receive a backstage tour of TPAC. The shows running during the CIM course are *South Pacific* (February) and *Mary Poppins* (March).

**VSA Tennessee**

On March 22, VSA Tennessee will host its annual concert to recognize Young Soloists and other VSA performers. This program will be held at the Fontanel (Barbara Mandrell’s former home, now an event venue and tourist destination). CIM participants will get the opportunity to tour the home, learn about the business of celebrity house tours and merchandising, as well as gain experience helping with logistics of the VSA concert.
Careers in Music
Creative Expression Competition Form

VSA Tennessee is asking that each participant in the Careers in Music program create some sort of creative expression from your experience.

The expression can speak to any of the following:
1) What you learned through this experience
2) Future aspirations that you would like to pursue as a result of this program
3) Your favorite experiences in this program

The creative expression can take the following forms:
1) A poem or short story
2) A piece of visual art
3) A song (recorded or on sheet paper)
4) A video

All items will be on display at the graduation/reception on May 10. None of the items will be returned to the participant, as they will become the property of VSA Tennessee. Please make a copy of your item if you want a copy for your records.

Prizes:
1st Prize: $100 + Plaque
2nd Prize: $75 + Plaque
3rd Prize: $50 + Plaque

Please turn in all items to your school by May 3.

Registration
Name of Participant ...................................................................................................................................................................................

School ...........................................................................................................................................................................................................

I understand that my piece of art will not be returned and may be used by VSA Tennessee on Facebook, websites, YouTube or other media promoting VSA programs. When the item is used, I will always receive credit as the producer. VSA Tennessee will not use the work in any way for profit or sale.

Participant Signature ........................................................................................................................................................................ Date ______________________

Parent/Guardian’s Signature ................................................................................................................................................................... Date ______________________
Each of the participating schools is asked to create a thirty-second to two-minute video about your experience in the Careers in Music program.

This video needs to express one or several of the following:
1) What you have learned through the program
2) Your favorite experiences/memories in the program (eating pizza counts)
3) Any aspirations that the program has given to you

The winning video will be posted to the VSA Tennessee webpage, Facebook, and will be placed on YouTube. Therefore, consider content as you create your video and do not include anyone in the video who does not want to be seen on these sites.

A trophy will be awarded to the school with the most creative/professional video. The award will be presented at the graduation/reception on May 10.

All videos must be completed and turned in to your school by May 3.

Registration

Name of School: 

Name of Students in the Video:


**Careers in Music**

**Event Checklist**

Name of School ................................................................................................................................................

Location ..........................................................................................................................................................

Date ..............................................................................................................................................................

A. Attendance

MNPS Chaperone ............................................. Event Contact ..........................................................

VSA Volunteer ................................................ Other ..................................................................................

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B. Transition

Activities

Please list the activities you observed the students participating in at this location.

1. .................................................................................................................................................................

2. .................................................................................................................................................................

3. .................................................................................................................................................................

4. .................................................................................................................................................................

5. .................................................................................................................................................................

C. Please answer the following questions

1. What was the approximate time that the students arrived by bus?

.................................................................................................................................................................

2. Was the sponsoring group ready for the students when they arrived?

.................................................................................................................................................................

3. Were activities scheduled throughout the session?

.................................................................................................................................................................
4. Did the sponsors thoroughly explain what was required to the students?

5. Were the students attentive and following directions throughout the session?

6. Do you have concerns with anything you observed during the session?

7. What positives did you observe with either the students or the sponsoring agency?

Comments

Careers in Music Transition Program
Participant Evaluation

1. Had you ever been to the Country Music Hall of Fame before this program?  
   Yes....... No.......  

2. What was your favorite part of the Country Music Hall of Fame portion of this program?  
   ...........................................................................................................................  

3. What did you learn at the Country Music Hall of Fame?  
   ...........................................................................................................................  

4. What did you not like about this portion or think could have been done differently?  
   ...........................................................................................................................  

5. Had you ever been to the Nashville Symphony before this program?  
   Yes....... No.......  

6. What was your favorite part of the Symphony portion of this program?  
   ...........................................................................................................................  

7. What did you learn at the Symphony?  
   ...........................................................................................................................  

8. What did you not like about this portion or think could have been done differently?  
   ...........................................................................................................................  

9. Had you ever been to the Tennessee Performing Arts Center before this program?  
   Yes....... No.......  

10. What was your favorite part of the Tennessee Performing Arts Center portion of this program?  
    ...........................................................................................................................  

11. What did you learn at the Tennessee Performing Arts Center?  
    ...........................................................................................................................
12. What did you not like about this portion or think could have been done differently?

13. What was your favorite part of the Major Bob Music portion of this program?

14. What did you learn at the Major Bob Music?

15. What did you not like about this portion or think could have been done differently?

16. On a scale of 1-5 with 1 being “did not like it at all” and 5 being “loved it,” please rate your overall experience with this program. 1  2  3  4  5

17. Would you like to participate in more programs like this one?
   Yes........ No........

18. Had you ever been to the Fontanel before participating in this program?
   Yes........ No........

19. On a scale of 1-5 with 1 being “did not like it at all” and 5 being “loved it,” please rate your overall experience at the Fontanel performance. 1  2  3  4  5

20. What has been your favorite thing about the Careers in Music Program?

21. What do you think could be improved?
In the CIM

written by Shaquita Caldwell of Pearl Cohn High School

(Spoken Word)

I produced good music while at Major Bob’s studio.

I went to TPAC and learned how to seat people at different levels. I also learned about front stage and back stage while there.

At Country Music Hall of Fame, I learned that Nashville used to be called Cashville!!! Cashville!!!

I took a tour of a Mansion made of logs owned by Country Music’s finest lady, Barbara Mandrell. I also went to the Fontanel.

I visited the Schermerhorn and played a little Violin, and blew a little brass. I also watched a stage and seats disappear.

I learned about the music business and how to be a producer in these industries. I also learned that these industries started over 100 years ago, from Folklore to Rag Music, to Gospel, Country, Rap, R&B, Top 20, and so on.

I learned that the music industry is all about ups and downs. If people do not buy the music, then artist, producers, and others do not earn any money. I believe that if I am making music for entertainment and putting my hard work into the program, then I should be paid for my hard work. Music is fundamental.

My favorite experience was going to the Country Music Hall of Fame where I helped in a rap song and being part of the teamwork. Way to go CIM. Go class of 2012. I Holla!!

“I learned about the music business and how to be a producer in these industries.”
I am a Champion!!!
written by Peter Idehen of Overton High School

I am the boy, who makes it first in a race,
I am a Champion!!!
I am the boy, who has the Olympic torch running up
the stairs of Glory,
Lighting the Olympic Flame.
I am a Champion!!!
If we were fighting to the death,
I will be the last man standing.
I am a Champion!!!
And ever since the day my mother gave birth to me,
I was and always will be, a Champion!

CIM Internship
written by Hope Han

It was fun.
It was fun
to learn new things that I did not know.
It was amazing
To see what you guys do.
I loved everything.
Thank you for letting me be a part of this journey.

When I walked into this
I thought it was going to be boring.
When I walked into this
I thought it was going to be boring
But it actually fun!
I learned how to record and lay down beats at Major Bob.
The tour was amazing
And Nashville is not just about Country Music!

“It was amazing
to see what you guys do.”
When I walked into this
I thought it was going to be boring.
When I walked into this
I thought it was going to be boring.
I loved the symphony concert I saw,
But wished I could have seen it all.

Thank you for teaching us new things
The food was amazing!

The Best of All: the Nashville Symphony
written by Joequarius Williams

The Best of All: the Nashville Symphony.
Where should I start: the bathroom, the food, the show, and
the tour, I don’t know.
I could take a nap on the floor!
The show was great!
I never thought I would like it, but the Columbian dancers
were amazing!
The entrance to the building had a great floor with the
symbolic meaning of
The diversity in music from all over the world.

“Aren’t we lucky to be living in Nashville? We’re sitting
on a pot of gold.”

Music City U.S.A.
written by Grace Lee

Aren’t we lucky to be living in Nashville?
We’re sitting on a pot of gold.
We got music and performance.
Sitting and fiddling.
Man, we’re living bold!
TPAC’s calendar is packed with shows.
In Nashville you can see someone that everyone knows.
Travel on out to the Fontanel.
Entertainment is good and they feed you well.

Nashville O Nashville music city USA
Nashville O Nashville come on down and play.

Yet so close, but different.
Schermernoth got the orchestra,
While Country Music Hall of Fame has ultra good stuff.
So get the opportunity and mosey on down to these places

Nashville O Nashville music city USA
Nashville O Nashville come on down and play.

The last stop on the trip
Major Bob recording studio
Learning and having fun was hip
I give kudos to the place.