

Music Careers In Dollars and Cents

2016 Edition

Salary Ranges For U.S. Music Positions in:

- > Performance
 - > Writing
 - > Business
- > Audio Technology
 - > Education
- > Music Therapy
- > Emerging Career Paths

Prepared by: **The Career Development Center**
Berklee College of Music



Berklee

Table of Contents

Prepared by:
The
Career Development Center (CDC)

921 Boylston St. - 1st Floor - Uchida
6 1 7 . 7 4 7 . 2 2 4 6
c d c @ b e r k l e e . e d u

| | |
|---|-----------|
| Positions and Salaries in the Music Industry | 2 |
| Performance | 2 |
| Writing | 4 |
| Business | 6 |
| Audio Technology | 13 |
| Education | 15 |
| Music Therapy | 16 |
| Emerging Career Paths | 18 |
| Negotiating a Job Offer | 19 |
| Setting Your Price | 20 |
| Resources | 21 |
| Artist Revenue Trends | 22 |
| Music Organizations and Associations | 23 |
| Performance | 23 |
| Writing | 24 |
| Business | 25 |
| Audio Technology | 26 |
| Education | 27 |
| Music Therapy | 27 |

Positions and Salaries in the Music Industry 2016

Salaries for various positions can vary widely depending on such factors as level of expertise and geographic location. Not comprehensive.

| CATEGORY | JOB TITLE | SALARY (per year unless otherwise noted) | ADDITIONAL INFORMATION |
|----------|-----------|---|------------------------|
|----------|-----------|---|------------------------|

| PERFORMANCE | | | |
|-------------|--|---|--|
| Performance | General Business (GB) or Cover band | \$1,000 - \$2,500 per gig | Bands are specifically designed to play covers for events like weddings, corporate functions, and private parties. |
| | Club gigs in Boston and New York (non-classical) | \$75 - \$125+/person for club date Sometimes bands perform for a % of the door (cover charge) | Depends on reputation of the band (covers vs. originals, how many people attend, and the size of the club). |
| | Touring Act | \$16,000 per 40 dates/Club-level opener \$750,000 per 40 dates/Club-level headliner \$30,000 - 750,000 per 40 dates/Arena-level opener \$3,000,000 - \$30,000,000 per 40 dates/Arena-level headliner | Income assumes a sold out show at \$50 or more per ticket. |
| | Festival Act | \$3,000 - \$7,500 | Income listed is for a new act at a music festival. |
| | Busker/Street Performer | \$50 - \$100 per day | Street performers or buskers play in public spaces for gratuities. Restrictions may apply depending on the area; a permit may be required for acts using amplifiers. |
| | YouTube Star | \$250,000 - \$300,000 | Salary listed is ad revenue for a mid-level YouTube star with views numbering in the hundred-millions and followers in the millions. YouTube Partners earn 55% of ad revenue that comes in through their original posts. |
| | Late-Night Television Band | \$250,000 - \$2,500,000/Band leader \$10,000 - \$50,000 per week/Band member | |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|-----------------------------------|-----------------------------------|---|---|
| (Performance Continued) | "Saturday Night Live" Performance | \$345 - \$1,000 per person | |
| | Las Vegas Residency | \$360,000 - \$500,000 | Salary for established stars performing in major casinos. |
| Performance – Instrumental | Orchestral Musician | Starting base: \$28,000 - \$143,000 Example: \$36,594 – Alabama Symphony (starting) \$132,028 – Boston Symphony Orchestra (starting) | Range is for a full-time orchestra with a season of approximately 40 weeks. Other per service orchestras and orchestras with shorter seasons would have a lower salary. |
| | Boston Area Community Orchestras | Example: \$70/rehearsal or performance for string section; \$90/rehearsal, \$110/performance for string principals; \$100/rehearsal, \$125/performance for associate concertmaster – Atlantic Symphony Orchestra NYC Musician's Union rate as of 9/12/12: 2 ½ hour concert - \$261 3 hour night rehearsal - \$261 2 ½ hour day rehearsal - \$131 *Principal players receive more | The salary range reflects orchestras that rely on volunteers to more professional orchestras. Some orchestras offer a scholarship instead of paying for each service. |
| | Military Bands and Orchestras | \$21,000 - \$77,000 | Pay scale depends on rank, location, and organization. Some bands also have student loan repayment programs. Four to five year commitments and basic military training often required. |
| | Broadway Pit Musician | \$800 - \$1500+/-week for the duration of the gig | Almost always requires membership in the Musician's Union. |
| | Church Organist/Pianist | \$100+/-service \$30,000 - \$110,000/year for full-time organist position | This salary depends on number of hours worked (hours vary from 10-40 hrs/week), size of church congregation, and level of education. Knowledge of religious music and ability to get along with congregation are key. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|---|--|--|--|
| (Performance - Instrumental Continued) | Session Musician | <ul style="list-style-type: none"> Extremely wide range, \$100 - \$2,500 per day or up to \$100,000+ The American Federation of Musicians (AFofM) specifies the minimum rate | A session musician plays on various recording projects for studios. Session musicians are usually hired by a contractor. Sight-reading is important. |
| | Touring Musician | \$500 - \$20,000 per week/Lead guitarist \$200 - \$15,000 per week/Keyboardist \$200 - \$15,000 per week/Drummer | Income for arena-level touring musicians, assuming a sold out show at \$50 per ticket or more. |
| Performance – Vocal | Church Choir – Section Leader/ Soloist | \$25 - \$100+/service | Section leader/soloist positions are generally paid whereas members of the choir generally volunteer. |
| | Concert or Opera Chorus Member | \$12+/rehearsal; \$100+/performance | Auditions are required for these positions. Résumé and headshot are required for opera company auditions. |
| | Concert or Opera Soloist | \$450 - \$1,000+/performance | Top caliber talent. |
| | Cantor | \$25,000 - \$80,000 | Prime responsibility is to present liturgical music to a temple or synagogue in order to support prayers and studies of the religion. |
| | Background Vocalist | \$100 - \$8,000 per week | Income for arena-level touring background vocalist, assuming sold out shows at \$50 per ticket or more. |
| Performance – Conducting | Choir, Orchestra, or Opera Conductor | \$15,000 - \$275,000 Example: \$26,000 - \$36,000 – Durham (NC) Symphony | The higher salaries indicate a position with a major symphony or opera house and a season of approximately 40 weeks. The lower end of the scale represents a part-time position with a smaller organization. |
| | Church Choir Director | \$5,000 - \$70,000 | This salary depends on number of hours worked (hours vary from 10-40 hrs/week), size of church congregation, and level of education. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|---|----------------------------|---|--|
| Television, Radio, and Movie Recording (Studio Work) | Studio Musician | <ul style="list-style-type: none"> • Union scale - pay rate varies according to the situation • Generally there is an hourly fee (\$80 - \$130+/hour) • Fee may be higher if you double (play two different instruments) or are the group leader | This type of employment is principally found in Los Angeles, New York, Nashville, Seattle, and Europe, including London, Bulgaria, Slovakia, and Prague, CZ. |
| WRITING | | | |
| Composition | Arranger | \$20,000 - \$43,000+ | Creatively organizes the various parts of a musical composition. Develops new and different ways to write and play music. |
| | Conductor | \$15,000 - \$275,000+ \$75 - \$500+ per service for small orchestras | Prepares an orchestra for the finest performance it is capable of presenting through rehearsals and choosing appropriate repertoire. |
| | Copyist | <ul style="list-style-type: none"> • Rate set by American Federation of Musicians, and varies depending on length and employer type • Work is paid by the line, page, or the hour | Transcribes musical parts from a score onto staff/manuscript paper by hand or by computer. |
| | Orchestrator | | Writes the scores for an orchestra, band, and choral group. |
| Commercial Writing | Commercial Jingle Composer | \$100 - \$8,000+/commercial | Composes and arranges music for a product or service to interest customers. |
| | Broadway Show Arranger | As much as \$30 - \$50 per 4-bar page, with most Broadway scores being 600-800 pages | Combines music, lyrics, and actions into a unified score per director and writer needs. |
| | TV Show Composer | \$1,500 - \$7,500+/30 minute episode \$2,000 - \$15,000+/60 minute episode \$2,000 - \$55,000+/TV movie | Composers are usually paid on a per-project basis. Vancouver, Toronto, New York, Chicago, and Los Angeles are all hot spots. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|---------------------------------------|------------------------------|---|--|
| (Commercial Writing Continued) | Music Supervisor for TV/Film | \$2,000 - \$5,000/TV project \$0 - \$15,000/Low Budget Independent Film \$10,000 - \$45,000/Low Budget Feature Film \$13,000 - \$150,000/Medium Budget Feature Film \$150,000 - \$500,000/High Budget Feature Film | Suggests, chooses, and negotiates rights for music to be used in films. Collaborates with record companies, composers, and other parties who have roles in the music for a project. In addition, they manage the overall musical budget and production for a project. |
| | Competition Prizes | Prizes range from \$150 - \$15,000/competition and may also award performances, national publicity, and recordings | Competitions award additional income, but also assist in building a resume as well as create additional network connections. |
| | Songwriter/Lyricist | Fees for freelance artists range widely. Music/Song Licensing rates: \$250 - \$750/Independent film \$7,500 - \$17,500/Feature film by major studio \$0 - \$250/Film festival use \$4,000 - \$7,500/Promotional trailer (theatrical) \$2,000 - \$2,500/Promotional trailer (TV) \$0 - \$250/Basic cable TV program \$100 - \$500/Daytime drama on network TV \$500 - \$2,500/Primetime one-hour TV series \$5,000 - \$1,000,000/National TV theme song \$15,000 - \$100,000/National TV commercial \$100,000 - \$500,000/National TV commercial jingle \$250,000 - \$2,500,000/Top 10 hit on Billboard Hot 100 | These rates are typically for songs and popular music licensed individually. Income is generated through royalties from record sales and performances (radio, TV, etc), or if an artist decides to record and release their songs, or if the song is used in other commercial ways, such as in an ad or a computer game (known as synchs). A high-profile synch could bring in as much as \$2,000,000. |
| Film Scoring | Film Score Composer | \$0 - \$10,000+/Student film \$2,500 - \$500,000+/Indie Feature (package deal) \$35,000 - \$2mil+/Studio Feature (package deal) | Package deal is where the composer pays for all production costs including studio, music prep, musicians, engineers, and orchestration to present finished produced music. Being where most of the action is (i.e. LA or NY) helps tremendously. |
| | TV Movie Composer | \$1,500 - \$55,000+/television movie | Composer fee is determined from a range of the following potential projects: TV Movie, Network 60 or 30 min. project, and Cable 60 or 30 min. project. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|---------------------------------|---|--|---|
| (Film Scoring Continued) | Video Game Composer | \$30,000 - \$75,000+ for Creative Fee deal - interactive game (30 min. of music) \$30,000 - \$60,000+ for Package Fee deal - interactive game (30 min. of music) - covers composing and all expenses \$300 - \$600 per minute of finished music for casual games (creative fee only) | Income for composers comes from creative fees or production or both. With no public performance of this music, performing rights royalties are not a significant source of income. But the sale of soundtrack music via downloads and soundtrack albums allow composers to generate writer's royalties. |
| | Music Editor | \$1,000 - \$5,000/week Package deals vary depending on project | Responsible for mixing and synchronizing the music with the film. |
| | Film Score Conductor | American Federation of Musician's scale for conducting is 200% - 300% of player "scale" wages for a single performing musician for each session | Hired for a live orchestra's recording session when the composer wishes not to conduct. Assists in coordinating the music with the film. |
| BUSINESS | | | |
| Music Products | Instrument Maker | \$15,000 - \$65,000 | Training or apprenticeship programs are required. Pay scale depends on the quality of the work, reputation, and amount of experience. |
| | Instrument Repair Technician | \$9 - \$55/hour | |
| | Piano Tuner | \$100 - \$185/tuning | |
| | Music Dealer – Sales | \$13,000 - \$50,000 | Salary often tied to commissions. |
| | Marketing/Advertising Specialist | \$28,000 - \$116,000 | |
| | Music Instrument and/or Accessories Distributor | \$19,000 - \$75,000 | |
| Music Publishing | Music Editor | \$20,000 - \$60,000 | English or Journalism degree helpful. |
| | Note Setter | \$15,000 - \$50,000 | Transcribes music and sound onto paper for other musicians to read and perform. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|-------------------------------------|---|-----------------------|--|
| (Music Publishing Continued) | Song Plugger (Sales Representative) | \$20,000 - \$64,590 | Pitches compositions from their publishing house to artists and record companies to be recorded and performed. |
| | Copyright/Licensing Administrator | \$20,000 - \$60,000 | Manages all the exclusive rights related to a creative work. Business/law experience/education helpful. |
| | Director of Music Publishing Company | \$75,000 - \$80,000 | Supervises all the company departments. The managing director is responsible for corporate governance, budgets, strategic plans, operating plans, internal communications, marketing and personnel relations. |
| | Coordinator at Music Publishing Company | \$40,000 | Coordinates a particular department under the supervision of Director of Music Publishing. |
| | Assistant at Music Publishing Company | \$30,000 - \$35,000 | Assists Coordinator at Music Publishing Company. |
| | CEO Music Publishing Company—Indie | \$300,000 - \$500,000 | Similar duties to those of Director of Music Publishing Company, above. |
| | Senior Manager/Director at Music Publishing Company—Indie | \$60,000 - \$80,000 | Similar duties to those of Coordinator of Music Publishing Company, above. |
| Record Industry | Label VP Publicity | \$150,000 | The PR vice president manages the overall administration of PR programs for assigned clients, including staff administration, PR planning, financial management, budgeting, professional systems development, staff training and professional development. |
| | Label Public Relations Assistant | \$30,000 - \$35,000 | Responsible for assisting with the creation and implementation of public relations initiatives of the label. Conceives and creates promotional content for PR purposes. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|------------------------------------|--|-----------------------|--|
| (Record Industry Continued) | Label Entry-Level Marketing | \$40,000 | Responsible for helping to come up with new marketing concepts, working with the creative department on images and advertisements, develop marketing strategies and plans, and present findings to company executives. |
| | Label Executive Assistant | \$55,000 | Acts as a gatekeeper to the company's higher-ups, maintains an organized calendar for executive appointments and daily activities, and will maintain an "outsiders" perspective in regards to the macro view of the company. |
| | Label Assistant/Receptionist | \$35,000 - \$40,000 | The first person to receive phone calls, mail, visitors, and business associates, and should be able to make great first impressions. |
| | A & R Representative | \$30,000 - \$85,000+ | Researches talent for the company to sign to recording contracts. |
| | A & R Administrator | \$25,000 - \$65,000 | Responsible for much of the clerical functions of the department. |
| | Artist Relations Representative | \$25,000 - \$65,000+ | Acts as a liaison between company's artists and media, etc. |
| | Regional Sales Manager | \$35,000 - \$85,000+ | Supervises the sale of the label's records to wholesalers and/or retail outlets in a specific region, creating sales campaigns and policies, and overseeing sales staff. |
| | Indie Label Distribution Company President | \$150,000 - \$200,000 | Oversees the strategic distribution of music media and products, both digital and physical. |
| | Indie Label VP A & R | \$50,000 - \$80,000 | Responsible for discovering and signing talent to the label, and managing the whole process. |
| | Indie Label VP Marketing | \$60,000 - \$80,000 | Responsible for all aspects of marketing for the label. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|------------------------------------|---------------------------|---|---|
| (Record Industry Continued) | Indie Label VP Sales | \$60,000 - \$80,000 | Controls the national sales division of the company. Similar to the Regional Sales Manager, above |
| | Indie Label Publicist | \$50,000 - \$70,000 | Similar duties to those of Label VP Publicity, above, on an indie level. |
| | Artist Manager | 10% - 50% of artist's earnings \$30,000 - \$200,000/Developing Artist \$2,000,000 - \$10,000,000/Star | Negotiates business relationships, advises on all business decisions, and guides creative directions for the performer they represent. |
| | Manager's Assistant | \$35,000 - \$50,000 | Oversees the day-to-day business affairs of an artist under the supervision of the Artist Manager. |
| | Music Attorney | \$70,000 - \$150,000+ | Evaluates all legal issues concerning musicians, particularly issues with copyright, trademark, and contract negotiation. |
| | Webmaster | \$28,000 - \$150,000+ | Designs and maintains the company's website dealing with site architecture and functionality. |
| | Digital Marketing Manager | \$24,000 - \$55,000 | Communicates the value of a company to their customers through digital advertising channels like social media, websites, and email. |
| | Website Content Producer | \$28,000 - \$75,000 | Develops interesting and unique content for a label's site including artist bios, stories about upcoming tours, announcements about new releases, and features about label artists. |
| | International Department | Varies | Oversees foreign sales and ensures effective communication between domestic and foreign affiliates. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|-------------------------------------|-------------------------------|--|--|
| Concert Industry | Booking Agent | \$20,000 - \$3,000,000 Commissions range, typically 10% - 20% of the act's gross income per show. \$50,000/Developing Artist \$500,000 - \$3,000,000/Star \$50,000 - \$250,000/Booking Specialty Agent | Secures engagements for musical groups through building relationships with buyers (promoters, music clubs, festivals, performing arts centers). Booking Specialty Agent may book clubs, festivals, sponsorships, corporate events, etc. |
| | Booking Boutique Agency Owner | \$200,000 - \$2,000,000 | Similar duties to Booking Agent, above. |
| | Booking Assistant | \$30,000 - \$60,000 | Often considered an 'Agent in training'. |
| | Roadie | \$700 - \$1,000 per week | Club-level touring. |
| | Lighting Director | \$500 - \$1,000 per week | Club-level touring. |
| | Promoter | 15% of door | Club-level touring. |
| | Tour Manager | \$2,500 - \$10,000 per week | Theater/Arena-level touring. |
| (Concert Industry Continued) | Tour Coordinator | \$35,000 - \$175,000+ | Researches and assembles tour details including travel, lodging, local services, hospitality, and budget. |
| | Road Manager | \$25,000 - \$125,000+ | Supports artist on tour regarding travel, budget, merchandise sales, fan interaction, and press requests. In addition, enforces contract rider requirements for backline, sound system, and lighting setup with the venue. |
| | Tour Publicist | \$30,000 - \$100,000+ | Announces an act's tour to both fans and the media through press releases, press conferences, and special promotions. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|-------------------------------------|---|--|--|
| (Concert Industry Continued) | Tour Accountant | \$1,500 - \$6,000 per week | Theater/Arena-level touring. |
| | Tour Site Coordinator/Advance Person | \$25,000 - \$48,000 | Arrives ahead of the act on tour to prepare for a concert and assists the tour coordinator or road manager with details prior to the show. Details to confirm can include promotional material, tech needs, transportation, and hospitality. |
| | Concert Promoter | \$10,000 - \$1,000,000 | Manages all details of presenting a show (concert, club, festival) including scouting talent, marketing, fundraising, venue specs, hospitality, etc. Venue size and location influences position's salary. |
| | Concert Hall Manager | \$26,000 - \$90,000+ | Oversees all activities that happen in the facility. Duties include supervising all employees, financial accounting, advertising events, and in some cases securing talent. |
| | Concert Hall Marketing Director | \$25,000 - \$100,000+ | Develops advertising campaigns, creates marketing materials, and pitches to press outlets for their venue. Degree and/or experience with marketing, advertising, and public relations required. |
| | Stage Manager | \$24,000 - \$75,000+ \$500 - \$5,000 per week | Supervises all technical needs for sound, lighting, electric, and staging both on stage and back stage. Communicates needs between artist and tech crew. |
| | Production Manager | \$1,500 - \$8,000 per week | Responsible for the overall staffing, budget, safety, advance lighting and sound reinforcement for every show on a tour. |
| | Sound Technician (see also Audio Technology section) | \$27,000 - \$65,000+ | Working in a club, theater, concert hall, arena, performing arts center the resident sound technician provides house sound and monitors for concerts/events. Also responsible for maintaining sound equipment. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|--|--|---|---|
| | Merchandiser | \$1,000 per week | Theater/Arena-level touring. |
| | Late-Night Television Music Supervisor/Producer/Booker | \$100,000 - \$200,000 | Similar duties as Booking Agent, above, though with a quicker turnaround. |
| | Morning Show Music Supervisor/Producer | \$100,000 - \$200,000 | Same as above. |
| Music Communications (Music Communications Continued) | Publisher or Editor of Music Books or Periodicals | \$24,000 - \$100,000 | Manages staff, commissions articles or books from freelancers and selects already written articles from a range of sources, writes and edits books and articles. |
| | Music Journalist | \$15,000 - \$30,000 \$50 - \$150 for a review \$100 - \$500 for a feature | These positions require strong writing skills, a good contact network, and previous experience. Musicians/writers often start by writing for campus publications or by volunteering to cover events for smaller publications. |
| | Music Editor | \$50,000 - \$150,000/Major publication or website | |
| | Music Blogger | \$23,000 - \$75,000 | |
| | Artist's Publicist | \$500 - \$10,000 per month | Similar to Label VP Publicity, but focused exclusively on one artist. |
| | Public Relations Specialist | \$25,000 - \$200,000 | May be expert in mitigating negative media coverage or in a niche media outlets such as blogs. |
| | Public Relations Agency VP | \$100,000 - \$125,000 | Midsize agency. |
| | Public Relations Agency JR Publicist | \$40,000 - \$50,000 | Midsize agency. |
| | Radio Promotion | \$250,000 | Depends on the number of formats. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|--------------------------------|--|----------------------|--|
| Digital/Streaming Media | Social Media Specialist | \$60,000 - \$80,000 | Responsible for defining and executing a specific social media strategy, as well as cultivating and managing branded online communities on the company's behalf. Excellent writing and editing skills for multiple media channels are required, as is a strong customer service mindset. |
| | Director of Content | \$75,000 - \$85,000 | Writes/gathers online content for a company's web- site. Monitors current industry standards and techniques to ensure effective content. Requires a bachelor's degree in a related area and 3-5 years of experience in the field or in a related area. |
| | Search Engine Optimization Specialist | \$90,000 - \$110,000 | Uses traffic tracking applications to collect and analyze data, recognize user patterns and trends, and formulate effective marketing techniques. |
| | Interaction Experience/User Interface Designer | \$90,000 - \$170,000 | Designs and implements common user interface standards, design guidelines, GUI prototypes, HTML, etc. Works with the product development team to design online user experiences. May require an advanced degree with at least 5 years of experience. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|---|--------------------------------|----------------------|--|
| | Licensing Manager | \$70,000 - \$90,000 | |
| | Content Curator | \$50,000 - \$70,000 | Generally refers to a website operator who gathers together data/products/reviews and so on, that are found spread over a huge variety of sources (usually online) that all pertain to some common topic |
| | Community/Social Media Manager | \$40,000 - \$70,000 | Establishes strategic goals for community-related content for an organization. Develops, directs and implements the content. Requires a bachelor's degree with at least 5 years of experience in a related area. |
| Non-Profit Arts Administration | Administrative Assistant | \$20,000 - \$35,000+ | Typically, entry-level arts administration positions require organizational/interpersonal/computer skills, office work experience, and knowledge of music/arts. |
| | Development Associate | \$36,000 - \$55,000+ | Previous fundraising experience is required. Experience in public speaking and database management are also necessary. |
| (Non-Profit Arts Administration Continued) | Public Relations | \$30,000 - \$75,000 | These positions require relevant work experience, strong communication skills and computer skills. Salary is based on applicant's qualifications and experience. |
| | Executive Director | \$20,000 - \$250,000 | Bachelor's degree is required and a master's degree is preferred. Often requires management and fundraising experience. |

AUDIO TECHNOLOGY

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|-------------------------|--------------------------|-----------------------|--|
| Video Game Audio | Assistant Engineer | \$18,000 - \$28,000 | Supports recording/mix engineer with studio setup and maintenance as well as in some situations creating rough mixes. |
| | Junior-Level Specialist | \$25,000 - \$38,000 | "Tape librarians" who maintain and track the audio files. |
| | Recording/Mix Engineer | \$35,000 - \$75,000 | Ensures that the technical outcome of the recording aligns with the requirements of the project. |
| | Maintenance Engineer | \$25,000 - \$50,000 | Maintains that all equipment is running properly. |
| | Audio Lead | \$60,000 - \$95,000 | Responsible for meeting the day-to-day deadlines of the project delivery cycle, which can last anywhere from one to three years. |
| | Director of Audio | \$70,000 - \$140,000 | Oversees the quality and performance of the audio that appears in every title. |
| | Audio Tool Developer | \$45,000 - \$150,000 | Writes code and designs the audio devices for games. |
| | Sound Designer | \$40,000 - \$120,000+ | Provides detailed plans of how the performance's sound will occur, and often creates voice and sound effects that integrate into the game as well. |
| Sound in Picture | Location Sound Recordist | \$35,000 - \$75,000 | Captures dialogue and other required audio on location in real time. |
| | Supervising Sound Editor | \$80,000 - \$140,000+ | Takes the work of the mixers, ADR and Foley teams, editors, composers, and sound designers and puts together a soundtrack. |
| | Mixer | \$40,000 - \$120,000+ | Combines all audio tracks and ensures that they fit seamlessly with the overall production. |
| | Foley Artist | \$35,000 - \$75,000 | Creates sound effects that otherwise would not be able to be sourced via samples or through sound design. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|--|-------------------------------|----------------------------|--|
| | ADR Recordist | \$25,000 - \$50,000 | Captures dialogue after the fact in controlled conditions. |
| | Editor | \$35,000 - \$60,000 | Documents, organizes, and archives footage. Works with every part of the audio team. |
| Live Sound | Monitor Engineer | \$35,000 - \$60,000 | Ensures performers on stage are able to hear all aspects of the performance. Controls setup and breakdown of the audio system. |
| | Front-of-House (FOH) Engineer | \$60,000 - \$120,000+ | Directs the sound team and controls the overall sound level/quality for the audience. |
| | Touring Sound Engineer | \$1,800 - \$3,000 per week | Theater/Arena-level touring. |
| Recording (Recording Continued) | Record Producer | \$25,000 - \$1,000,000+ | Assists an artist's recording project with all details including choosing material to record, interfacing with the recording engineer, adapting arrangements, balancing the recording budget, influencing mixes, and checking all music licenses and copyrights. |
| | Engineer | \$25,000 - \$150,000+ | Collaborates with artist to plan the project's sound. Operates the soundboard and other electronic equipment during the recording process. Working closely with the producer and artist, also mixes the recording down. |
| | Assistant Engineer | \$18,000 - \$25,000+ | Supports engineer with equipment setup/tear down, recording tracks, and mixing. |
| | Acoustic Consultant | \$25,000 - \$120,000+ | Provides complete audio and video design services for performance/recording spaces. |
| Broadcast Market | Assistant Engineer | \$25,000 - 35,000+ | Helps the broadcast engineer with equipment set up and maintenance. |
| | Broadcast Engineer | \$50,000 - \$70,000+ | Responsible for the overall quality of the signal chain going out over any broadcast media. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|-----------------------------------|-------------------|-----------------------|--|
| | Field Technician | \$35,000 - \$50,000 | Provides all the required conditions to capture the audio that will be fed back to the studio. |
| | Chief Engineer | \$80,000 - \$160,000+ | Designs and oversees the audio specifications and audio team. |
| Bioacoustics and Audiology | Staff Audiologist | \$40,000 - \$80,000+ | Tests patients for hearing. Performs all necessary clinical tests, documents results, and fits hearing aids. |
| | Bioacoustician | \$20,000 - \$100,000+ | Studies the physiological and psychological aspects of how living organisms produce and receive sounds. |

EDUCATION

| | | | |
|--|--|--|---|
| Music Education (Music Education Continued) | Studio Teacher/Private Instructor | \$30 - \$120/hour Beginning teachers (i.e. recent graduates with experience) in the Boston area frequently charge \$45/hour | Lesson fee should reflect amount of teaching experience and the going rate in a region. Be aware that it may take some time to build up a profitable clientele. Travel to a private student's home may require an additional fee. |
| | Public School Teacher (K-12 Music Teachers) | \$30,000 - \$71,181 \$43,580 - 48,690 – Median salary range | Requires state certification. Schools are supported largely by property taxes so schools in wealthier communities are typically able to pay more. |
| | Assistant Professor (Full-time, tenure track position) | \$43,140 - \$67,360+ | Salary depends on the size of the institution, budget, and reputation of the teacher. At least a master's degree is required, more often a PhD. |
| | Clinician | \$300 - \$5,000/clinic | Based on reputation. Some music companies have positions for people to travel and showcase gear. Most clinics are incited through educational institutions. |
| | Music Education Administrator | \$25,000 - \$56,000 | Migration to administration often occurs after successful career as an educator. |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|----------------------------|---|-------------------------------------|--|
| | Choir Director | \$20,000 - \$42,000 | Handles all duties relating to the choir including auditions, directing the choir, choosing music, rehearsals, managing the budget, accompaniment, and administrative duties. |
| Music Librarianship | College, University, Conservatory, Public Library, or Orchestra Librarian | \$40,000 - Professional entry level | Nearly all institutions require a graduate library degree (a Master's in Library Science, MLS or Master's in Library in Information Science, MLIS). In some colleges and universities a Master's in Music is often required. |

MUSIC THERAPY

| | | | |
|--|--------------------------------|--|--|
| Music Therapy (Music Therapy Continued) | Children's Day Care/Preschool | Average: \$47,429 Range: \$22,000 - \$111,000 | <p>Music Therapists are employed in many different settings including general and psychiatric hospitals, community mental health agencies, rehabilitation centers, day care facilities, nursing homes, schools, and private practice.</p> <p>Requirements:</p> <p>Successful completion of an American Music Therapy Association (AMTA) approved academic and clinical training program.</p> <p>Successful completion of a written objective examination demonstrating current skills in the profession of music therapy.</p> <p>Recertification every five years through re-examination or upon the successful completion and documentation of 100 Continuing Music Therapy Education (CMTE) units, and through the completion of the CBMT Application for Recertification and payment of an annual certification maintenance fee.</p> |
| | Correctional Facility | Average: \$49,000 Range: \$31,000 - \$90,000 | |
| | Early Intervention Program | Average: \$50,000 Range: \$25,000 - \$110,000 | |
| | Hospice/Bereavement Services | Average: \$46,121 Range: \$22,000 - \$115,000 | |
| | Inpatient Psychiatric Unit | Average: \$48,527 Range: \$20,000 - \$93,000 | |
| | Nursing Home/Assisted Living | Average: \$42,986 Range: \$22,000 - \$123,000 | |
| | School (K-12) | Average: \$47,537 Range: \$20,000 - \$123,000 | |
| | Self-Employed/Private Practice | Average: \$50,227 Range: \$20,000 - \$135,000 | |

| CATEGORY | JOB TITLE | SALARY | ADDITIONAL INFORMATION |
|----------|--------------------|--|------------------------|
| | University/College | Average: \$60,340 Range: \$27,000 - \$123,000 | |

CROSSOVER & EMERGING CAREER PATHS

| | | |
|----------------------------|---|--|
| In Business | Social Media | Social Media Manager Macro and Micro Blogging Social Media Community Manager |
| | Digital Marketing | New Media Public Relations Mobile Marketing Integrated Marketing |
| | Digital Media | Content Acquisition SEO Coordinator |
| | Branding and Sponsorship | Associate Brand Manager Audio Advertising Producer |
| | Streaming Music | Label Relations Account Manager Strategic Advertising Account Manager |
| In Audio Technology | Music Data Platforms | Software Engineer |
| | Streaming Music | Storage Systems Administrator Front End Developer |
| | Mobile Music | Mobile App Developer (iOS or Android) Wireless Engineer |
| In Education | Private Instruction | Online Video Music Teacher |
| In Music Therapy | Nursing Home/Assisted Living/Elderly Care | Music Therapist Assistant Creative Arts Therapist |

Sources: Adecco, *2016 Salary Guide: Creative & Marketing*; "Who's Earning What," Billboard Magazine, June 27, 2015; *2011-2012 Film & TV Music Salary and Rate Survey* (Film Music Magazine), American Federation of Musicians (AFM), American Guild of Organists (AGO), American Music Therapy Association (AMTA), Audio Engineering Society (AES), *Career Opportunities in the Music Industry* by Shelly Field, *Careers in Audio* by Jeff Touzeau, Ellen Pfeifer, The HEADS Report, *How to Get a Job in the Music Industry* by Keith Hatschek, Jean Morrow, Music Educators National Conference (MENC), Music Library Association (MLA), National Association of Music Merchants (NAMM), New England Conservatory (NEC) Piano Services and Music Referral Service (The "Gig Office"), *Occupational Outlook Handbook, 2014-2015 Edition* (U.S. Dept. of Labor), Salary.com, *Shoot Magazine*, "Worldwide Music Connection" (NEC).



1. Research

YOU

(Your Service, Goods, Songs, Skills)

- **Your value**
What is the particular asset you bring to an employer?
- **Salary range and bottom line**
Use resources like salary.com to find an average range for the job in your city. Also create a budget to determine when a job offer works for your overall goals.

THE EMPLOYER

(Band Leader, Artist, Company, Institution)

- **Potential needs and goals**
How can you improve their business and help them meet their goals?
- **Current and past staff**
Use linkedin.com and other social media to find connections (friends/coworkers/alumni) to learn about past job offers and experiences as well as potential professional growth.
- **Potential for market growth**
Read trade magazines and industry websites.
- **Competitors**
Who are they and what do they offer?

DO

- **Show the potential employer how you will meet their needs**

DON'T

- **Be the first to mention money**
- **Give without getting** - Make the negotiation beneficial for both sides and only concede terms when the employer is willing to meet your request

2. Communicate

THE PITCH

Explain to the employer why you are worth the added investment beyond their offer. Is it your:

- **Experience/Accomplishments**
- **Customization** - personalize your service/good for each opportunity/employer
- **Flexibility** - adjust easily to employer's needs in a given situation and timeframe
- **Added Value** - provide an enhancement beyond the job expectation/description

TIMING

- **At the right time**
Schedule a meeting that works for the employer
- **Don't rush**
How will this job work with your schedule and goals?
- **Don't be afraid to walk away**
At what point will this offer not work? Any potential conflicts with short or long term goals?

LISTEN

Stop talking, ask questions, and focus on the employer's:

- **needs**
- **budget**
- **past experiences with their previous employees** - learn from their mistakes

3. Achieve

THE OFFER

- **Ask for it politely in writing**
- **Consider all benefits beyond salary** (health insurance, retirement, life insurance, exposure, connections, experience)
- **For a low offer, ask for the possibility of a performance review for additional compensation**

IF YOU ACCEPT THE OFFER

Ask employer for:

- **resources they currently use to get up to speed quickly** (office manual, software, company website/links)
 - **potential obstacles** (travel/commute, audience/management expectations)
- Plan for repeat business:**
- Provide the service as promised
 - Follow up post-job for evaluation and potential testimonial

IF YOU DON'T ACCEPT THE OFFER

- Suggest a friend or colleague that may be an appropriate referral for the opportunity
- Thank them for their time and consideration verbally and with a letter

Setting Your Price

Prepared by:
The
Career Development Center (CDC)

921 Boylston St. - 1st Floor - Uchida
6 1 7 . 7 4 7 . 2 2 4 6
c d c @ b e r k l e e . e d u

1. Research

YOU

(Your Goals, Costs, Value)

- **Your financial goals**
How much do you want to take home per year?
- **Your monthly overhead**
What are the costs of operating your business (rent, utilities, supplies, etc.)
- **The value of your product, service, and time**
Know benchmark rates for your product or the salary range for your service. Check sites like salary.com and talk to other freelancers in your industry.

MARKET

- **Demand**
What is the demand for your product or service? If demand is low, it makes sense to price higher.
- **Inflation rate**
If you maintain your prices despite inflation rates, you will erode your profit margin
- **Client**
Determine the size and scope of the company to better understand the value of your service to the particular client.

APPROACH

- **Hourly or Project?**
Will you set your service rate by the hour or by the project?
- **Project costs**
If you will charge by project, determine the costs of any supplies, travel, studio time or other expenses specific to the project.

2. Calculate

PRODUCT

- **Set a realistic price** based on your goals, costs, competitors' prices, the value of your time, and inflation
- **A successful pricing strategy** results in the most dollars after all your costs are met.
- **Price low but smart**—low price makes sense for a start-up, but may indicate low quality or make it harder to raise prices later
- **Use discounts with care**—good for encouraging repeat/bulk orders, bundling sales, rewarding early payment, or clearing out old merchandise.

SERVICE

- **Yearly billable hours** = hours per week x 48 weeks (accounting for holiday/sick/vacation days). Subtract around 20% to allow time to find new clients, deal with business tasks, etc.
- **Hourly rate** = operating costs (desired salary + yearly overhead) divided by yearly billable hours
- **Profit margin**—add 10-30% to your salary based on talent, expertise, experience, and size of client (more for larger company)
- **Taxes**—add 15% to your salary to cover tax contributions

PROJECT

- If you charge a flat fee for the project, estimate the number of hours for the project and multiply by your hourly rate.
- Plot out all tasks and know how long each will take; factor that in realistically to your fee.

3. Communicate

EDUCATE

- Be able to articulate the value of what you do and what's involved in your work.
- Talk value, not rates: how much time will you save the client? How much easier will you make their work? How will you save or make them money? Quote research when possible.

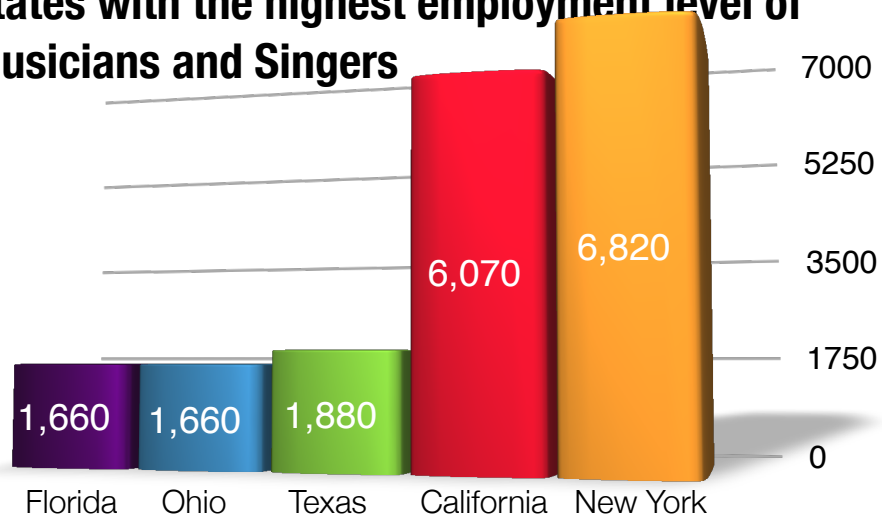
TIPS

- Be able to talk knowledgeably about salaries, retainers, fees, taxes, benefits
- Get a budget proposal from clients beforehand—expect it to be low.
- Consider setting payment terms that charge interest for late payment.

RESOURCES

| | |
|---|--|
| Careers in Music | berklee.edu/careers |
| How far will my salary go in another city? (online cost of living calculator) | cgi.money.cnn.com/tools/costofliving/costofliving.html |
| US Department of Labor Occupational Employment Statistics Musicians and Singers | bls.gov/oes/current/oes272042.htm |
| National Endowment for the Arts Artist Employment Projections through 2018 | arts.gov/sites/default/files/103.pdf |

States with the highest employment level of Musicians and Singers



Source: Occupational Employment Statistics - US Dept. of Labor, May 2014

ARTIST REVENUE TRENDS

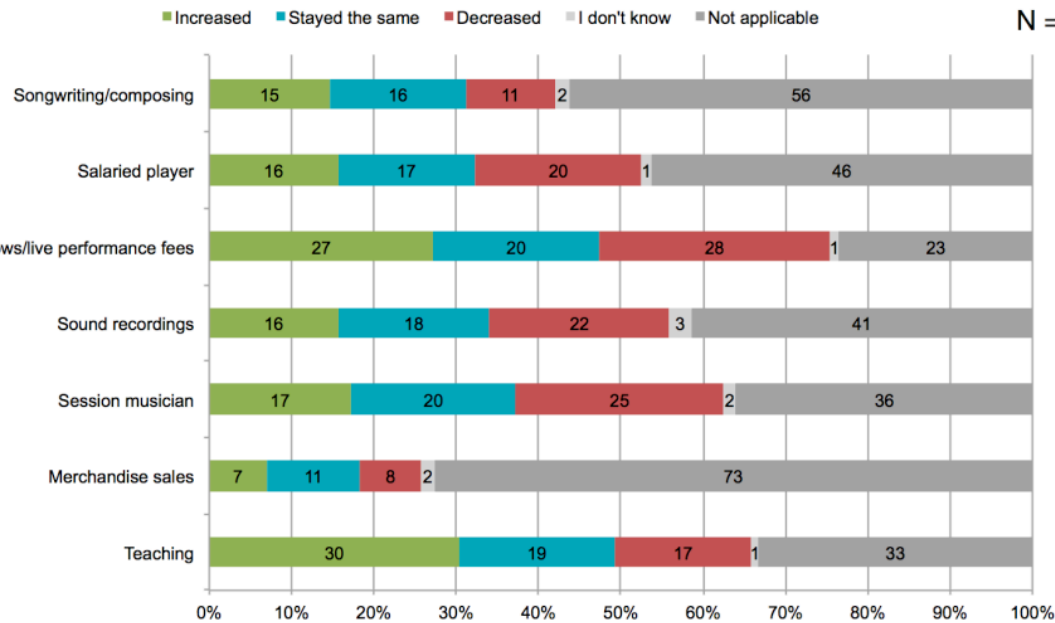
In 2010, Future of Music Coalition launched **Artist Revenue Streams** – a multi-stage research project to assess whether and how musicians’ revenue streams are changing in this new music landscape. The study appeared in 2012 and is still relevant for its insights in 2016.

For more information please visit the FMC Artist Revenue Streams Project at <http://money.futureofmusic.org>

Quick overview of responses:

- 5,371 musicians and composers completed the survey.
- 40 percent said they spend more than 36 hours a week doing music.
- 42 percent said they derived all of their personal income from music.
- Average personal gross income of survey respondents was \$55,561.
- The average estimated music income was \$34,455.
- 80 percent have a college degree or higher.
- More than half of respondents are earning money from three roles or more.

Revenue changes in past five years: all respondents



N = 4745

The chart shows the survey respondents’ reported changes in gross revenue from 2007 to 2012. The picture is mixed. In almost all these categories, the percent of respondents who said their income was increasing (green bars) are about the same as those who said it was staying the same or decreasing (red bars). The only place where there’s significant change for our survey respondents is more folks seeing an **increase in teaching income, and more seeing a decrease in income from session work.**

Data from **Artist Revenue Streams**
April 2012 | money.futureofmusic.org

Music Organizations and Associations

Resources for music career development. Not comprehensive.

| ORGANIZATION | WEBSITE | ADDITIONAL INFORMATION |
|---|------------------------|--|
| PERFORMANCE | | |
| AFM (American Federation of Musicians) | afm.org | Assists musicians in US and Canada with fair agreements, music ownership, benefits, etc. |
| AFTRA (American Federation of Radio and Television Artists) | sagaftra.org | Union that represents performers, journalists, and other artists working in entertainment and news media. |
| APAP (Association of Performing Arts Presenters) | apap365.org | World's largest networking forum and marketplace for performing arts professionals including artists, agents, and emerging arts leaders. |
| Chamber Music America | chamber-music.org | Strengthens professional chamber music groups (classical and jazz) through residencies, commissions, and professional development. |
| Conductors Guild, Inc. | conductorsguild.org | Serves the artistic and professional needs of conductors. |
| CMA (Country Music Association) | cmaworld.com | Works to establish country music as a mainstream format. |
| GMA (Gospel Music Association) | gospelmusic.org | Educates and promotes the development of all forms of gospel music. |
| IEBA (International Entertainment Buyers Association) | ieba.org | Provides networking, showcasing, and educational opportunities to live entertainment industry professionals. |
| ISPA (International Society for the Performing Arts) | ispa.org | Develops and educates an international network of arts leaders and professionals who are dedicated to advancing the performing arts. |
| League of American Orchestras | americanorchestras.org | Leads, supports, and champions America's orchestra and their music. |
| NACA (National Assoc. of Campus Activities) | naca.org | Information regarding performing on college campuses. |

WRITING

| | | |
|---|--------------------------|--|
| American Composers Alliance | composers.com | Assists composers with publishing, promotion, networking, licenses, contracts, etc. |
| American Society of Music Arrangers and Composers | asmac.org | Educates both the general public and the commercial arts community about the roles its members play in the creation of music past and present. |
| ASCAP (American Society of Composers, Authors and Publishers) | ascap.com | Performing rights organization representing over 420,000 songwriters, composers and music publishers. |
| BMI (Broadcast Music, Inc.) | bmi.com | Performing rights organization that collects license fees on behalf of songwriters, composers, and music publishers and distributes them as royalties to members. |
| Film Music Network | filmmusic.net | Helps composers and recording artists with placing music in film or TV projects. |
| HFA (Harry Fox Agency) | harryfox.com | Provides rights management, licensing, and royalty services for the US music industry. |
| MTC (Meet the Composer) | meetthecomposer.org | Fosters the creation, performance, and recording of music by American composers and develops new audiences for contemporary music. |
| MPA (Music Publishers Association) | mpa.org | Promotes communication among publishers, educators, and all users of music. |
| NSAI (Nashville Songwriters Association, International) | nashvillesongwriters.com | World's largest not-for-profit songwriters trade association. |
| The SCL (Society of Composers and Lyricists) | thescl.com | Advances composers, lyricists, and songwriters in film, TV, and multimedia. |
| SESAC, Inc. | sesac.com | Performing rights organization in the US with a selective process when affiliating songwriters and publishers. |
| SoundExchange | soundexchange.com | Nonprofit performing rights organization that collects royalties from satellite radio, internet radio, cable TV music channels and other streaming sound recordings. |

BUSINESS

| | | |
|--|-------------------|---|
| A2IM (American Association of Independent Music) | a2im.org | Represents a broad coalition of music labels to promote sector opportunity and enhance the market share of its combined membership. |
| AIMP (Association of Independent Music Publishers) | aimp.org | Educates music publishers about the most current industry trends by providing a forum for the discussion of the issues confronting the music publishing industry. |
| Future of Music Coalition | futureofmusic.org | Not-for-profit organization founded by musicians, artist advocates, technologists, and legal experts ensuring a diverse musical culture, musicians are compensated fairly, and fans can find the music they want. |
| IAWM (International Alliance for Women in Music) | iawm.org | Builds awareness for women's contributions to music life through publications, competitions, concerts, and presentations. |
| IMA (Indie Managers Association) | indiemanagers.com | Advances the cause of educating and promoting independent and self-managed artists. |
| IFPI (International Federation of the Phonographic Industry) | ifpi.org | Promotes the value of recorded music, safeguards the rights of record producers, and expands the commercial uses of recorded music. |
| MIDEM | midem.com | World's largest music industry trade fair providing a forum for discussing political and legal issues, new artists, musical trends and music-related products. |
| NAMM (National Association of Music Merchants) | namm.org | Strengthens the music products industry and promote the benefits of making music. |
| NAPAMA (North American of Performing Arts Managers and Agents) | napama.org | Promotes the vitality of the performing arts managers and agents through forums, meetings, publications, workshops, and new technologies. |
| NARAS (National Association of Recording Arts and Sciences) | grammy.com | U.S. organization of musicians, producers, recording engineers and other recording professionals dedicated to improving the quality of life and cultural condition for music and its makers. |
| NARIP (National Association of Record Industry Professionals) | narip.com | Promotes education, career advancement and good will among record executives. |

| | | |
|--|-------------------|--|
| Music Biz (Music Business Association) | musicbiz.org | Trade association for music retailers, record labels, technology, suppliers of related products and services, individual professionals, educators in the music business. |
| NMPA (National Music Publishers Association) | nmpa.org | Serves as the voice and advocate on behalf of music publishers and songwriters in the press, halls of Congress, the courtroom, and federal agencies. |
| RIAA (Recording Industry Association of America) | riaa.com | Defends artistic freedom; promotes strong intellectual property protection; fosters awareness of industry issues and products. |
| United States Copyright Office (Library of Congress) | copyright.gov | Resources and services includes online copyright registration, press releases, latest regulations, Congressional news, and more. |
| VLA (Volunteer Lawyers for the Arts) | vlany.org | Delivers legal services and information to over 10,000 members of the arts community. |
| Women's Music Business Association | wmbanashville.org | Fosters opportunities for women in the music industry via education, networking, industry involvement, community service and organizational fellowship. |

AUDIO TECHNOLOGY

| | | |
|---|-------------------|--|
| AES (Audio Engineering Society) | aes.org | Promotes research and commercial interests of designers, manufacturers, buyers, and users of professional and semiprofessional audio equipment. |
| AMP (Association of Music Producers) | ampnow.com | Educates its members as well as the production, advertising and media communities, on all facets of music production from creation to final use. |
| ARSC (Association for Recorded Sound Collections) | arsc-audio.org | Dedicated to research, study, publication, and information exchange surrounding all aspects of recordings and recorded sound. |
| ESA (Entertainment Software Association) | theesa.com | Trade association of the video game industry in the US. |
| International Computer Music Association | computermusic.org | International affiliation of individuals and institutions interested in the integration of music and technology. |
| SPARS (Society of Professional Audio Recording Studios) | spars.com | Unites the manufacturers of audio recording equipment and services with users. |

EDUCATION

| | | |
|--|-----------------------------|---|
| American School Band Directors Association | asbda.com | Advances concert band programs in the various middle and high schools across America. |
| Canadian Music Educators Association | cmea.ca | News, reviews, classroom techniques for the music educator. |
| The College Music Society | music.org | Provides a forum for the exchange of ideas within the academic music profession. Publishes the <i>Directory of Music Faculties in Colleges and Universities</i> . |
| ISME (International Society for Music Education) | isme.org | Serves music educators around the world. Represents all levels and all fields of specialization within music education. |
| Jazz Education Network | jazzednet.org | Dedicated to building the jazz arts community by advancing education, promoting performance, and developing new audiences. |
| Music Teachers National Association | mtna.org | Cultivates growth and development for music teaching professionals. |
| NAfME (National Association for Music Education) | nafme.org | Connection between Music Educators National Conference and the industry. |
| National Band Association | nationalbandassociation.org | Sponsors clinics and other educational functions for band directors. |
| Society for Ethnomusicology | ethnomusicology.org | Promotes the research, study, and performance of music in all historical periods and cultural contexts. |

MUSIC THERAPY

| | | |
|---------------------------------------|------------------|--|
| American Music Therapy Association | musictherapy.org | Organization for the progressive development of the therapeutic use of music in rehabilitation, special education, and community settings. |
| Canadian Association of Music Therapy | musictherapy.ca | Promotes awareness, use, and development of music therapy in order to maximize health. |



Berklee