

**BEYOND THE CONCERT HALL: THE CREATION AND IMPLEMENTATION OF A  
TEACHING ARTIST TRAINING PROGRAM AT THE UNIVERSITY LEVEL**

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**Abstract**

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**ABSTRACT**

This document is part of the dissertation requirement for the Doctor of Musical Arts degree in Performance. The major portion of the dissertation consists of the Music Link pilot program created by the author, a Teaching Artist training program that took place in the 2014-15 academic year. Participants in the Music Link program included the University of Washington School of Music, the Meany Center for the Performing Arts, and the communities that received free concerts. Copies of educational concert lesson plans are bound at the end of this paper.

Music Link was a yearlong partnership between a university school of music and a performing arts presenter. Music Link intended to serve undergraduate and graduate music

performance students whose academic requirements included performance, history, theory, and pedagogies, but no training or requirements for performing off campus as Teaching Artists. The program aimed to provide occasions for select university music performance students to engage in training experiences with professional Teaching Artists, and participate in positive social contact with communities on and off campus via interactive music performances in schools and community centers.

Teaching Artist training programs at universities are a very recent phenomenon. The programs on the cutting edge of this type of training are at conservatories and liberal arts colleges and are usually collaborative programs partnered with outside arts organizations. The purpose of this study was to develop and examine a pilot program through observations, interviews, and exploration of material culture, and compare it to two other established programs, the 21<sup>st</sup> Century Musician Initiative at DePauw University and the Teaching Artist Program at the Longy School of Music at Bard College. The information was assembled over the course of the school year, and an assessment was offered of the benefits and challenges in the creation of a Teaching Artist training program in a public university setting. The outcomes of Music Link were then compared with two other similar programs at private liberal arts colleges. Through comparison of similarities and differences of the Teaching Artist training programs advice for the future implementation of Music Link is presented, as well as suggestions for universities looking to create a Teaching Artist training program.

*For Toby Saks, whose teaching and mentorship solidified my commitment to a life in music.*

*I am forever thankful.*

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I would like to extend my appreciation to the incredibly creative and encouraging administration at the Meany Center for the Performing Arts. To Elizabeth Cole Duffel, the Director of Artist Engagement, who welcomed me into the field of arts administration and showed me the importance of assuming the role of arts advocates in our community and the importance of lowering barriers and providing access to the performing arts. Thank you, Elizabeth for your inspiration.

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## CHAPTER 1: INTRODUCTION

### *Setting the Scene*

The career paths for classical musicians are changing as the current musical landscape shifts; fulltime orchestra and academic music jobs grow ever scarcer, government funding for the arts through the National Endowment for the Arts has dropped each year since 1992, public school music programs are experiencing cuts, and building audiences for live classical music concerts is a struggle for arts organizations around the country.<sup>1</sup> To create a career in classical music, new graduates are breaking out of the tried and true traditions of the concert hall and taking on the responsibility to educate, inspire, and grow their listeners. The Future of Music Coalition found that more than half of surveyed musicians allocated their income coming from three or more roles.<sup>2</sup> To ease the transition from music school into making a career in classical music, institutions of higher education must train students in the skills necessary for a 21<sup>st</sup> century career and prioritize diverse training opportunities for the success of music graduates.

The documentation of the following project reflects the creation and implementation of a Teaching Artist training program designed specifically for classical music students to learn skills in presenting interactive performances on and off campus. This program was referred to as Music Link. The Music Link program took place at the University of Washington, the largest public university in the Northwest region of the United States, and aimed at exposing music performance students to the skills required to build a career as a Teaching Artist. Teaching Artists, also called artist educators or community artists, are professional artists who teach and

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<sup>1</sup> "National Endowment for the Arts Appropriations History," National Endowment for the Arts, accessed April 2, 2017, <https://www.arts.gov/open-government/national-endowment-arts-appropriations-history>.

<sup>2</sup> "On the Money: Examining Musicians' Income," Future of Music, accessed April 2, 2017, <http://money.futureofmusic.org/cmw-on-the-money/>.

integrate their art form, perspectives, and skills into a wide range of settings.<sup>3</sup> Teaching Artists work with schools, after school programs, community groups, prisons, jails, and social service agencies to provide listeners and participants new pathways into experiencing art. In this document, the term Teaching Artist will refer specifically to the classical music Teaching Artist.

The career trajectory of a Teaching Artist is one that includes a high level of knowledge, experience, and skill in their craft as well as a commitment to education. Performing musicians looking to expand their skill set to include Teaching Artistry have several programs options in the United States. However most of these programs exist outside of the university and music conservatory setting. Such programs consist of specific training in creating interactive and educational programs, presenting concerts beyond the traditional concert hall, and developing partnerships with local institutions looking to present arts experiences to diverse audiences. More about Teaching Artist training programs in the United States will be explored in Chapter 2.

Seminal figure in the growing field of Teaching Artistry, Eric Booth, recounts a conference in 2002 that explored the topic of developing the 21<sup>st</sup> century musician at the university level. Describing the conference in his book, *The Music Teaching Artist's Bible*, he writes of the conflict that emerged between university music program's traditional goal: "to develop the best possible technical and artistic skills to launch successful careers in music" and a new set of goals that include providing students with skills as "educators and advocates, as entrepreneurs, as writers and speakers, as marketers and promoters" to keep classical music relevant.<sup>4</sup>

This document reports on the development and implementation of a Teaching Artist training program at the university level, as well as its theoretical foundations and observations on

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<sup>3</sup> Booth, *The Music Teaching Artist's Bible* (Oxford University Press, 2009).

<sup>4</sup> Booth, *The Music Teaching Artist's Bible*, 74-75.

what was learned through the implementation of the program. This document strives to contribute to our understanding and to the development of Teaching Artist training programs at the college level and was developed in response to the call for more training for music students in 21<sup>st</sup> century career skills, which are becoming more relevant as the social and economic environment for a musician changes. Music Link was a pilot program conceived of and implemented by the author to fill a gap in specific training available to music majors at the University of Washington.

### *The Ah Ha Moment*

I became interested in learning how to present interactive performances through my involvement as an intern and then staff member with a performing arts presenter. While attending graduate school and working in the education and outreach department at the Meany Center for the Performing Arts on the UW campus, my job included facilitating and building relationships with public schools and other organizations to bring live music performers- including classical musicians- into community settings. While attending many of the Meany Center's community and in-school performances and seeing the wide-eyed students experiencing a professional string quartet or Native American flute music for the first time, the desire to present exciting and educational concerts to audiences facing barriers to classical music access welled up inside of me. As a member of a student string quartet, I wanted to know how I could bring classical music to new audiences. Our quartet was required to play recitals, and we were even hired to play off campus, but I wanted to go further. I wanted to teach people how to listen to classical music, and provide listeners different pathways to experience the depth of the music we were studying and performing.

I registered for a course offered in the Music Education department at the UW School of Music entitled “The Artist as Citizen”, taught by renowned music education and ethnomusicology professor, Patricia Campbell. In this course, I was introduced to the writings of Teaching Artists Eric Booth – an actor turned Teaching Artist educator, Joseph Polisi – bassoonist, Juilliard president, and advocate of the social responsibility of musicians, and David Wallace – violinist and Teaching Artist. I also was exposed to the education philosophies of Maxine Green and John Dewey, promoting the notion that art exists in participatory experiences, with meaningful artistic and aesthetic experiences taking place within the art observer or music audience member. Inspired by the conscientious careers of these Teaching Artists, arts advocates, and philosophers, the Music Link program took shape.

Establishing the Music Link program would provide an opportunity for college music students to learn Teaching Artist philosophies and skills. Students would be exposed to these skills through observing and learning from community outreach performance given by Meany Center’s visiting professional artists, as well participating in specific workshops on Teaching Artist pedagogies from UW professors, and culminating in presenting unique interactive community performances. The Music Link students would learn from professional Teaching Artists and transform their learning into real-world educational performances.

### *Setting up Music Link*

This portion will describe the steps taken by the author to initiate and pilot the Music Link program at the University of Washington. Music Link was developed during the 2013-14 academic year and implemented in the 2014-15 academic year. Like any pilot program, Music Link developed and improved through trial and error. To initiate the program, support was assembled through a partnership of three unique groups. First, administrative support was

established from the Meany Center –providing observation time and professional access to touring artists. Second, educational support was established from the School of Music – providing access to student and professors time. Third, financial support and community relationships were established from the Ladies Musical Club – providing partial funding and connections to schools and community centers off campus. This three-pronged approach provided administration, professional mentorship, education, funding, and community partnership opportunities.

### *Situating the UW Music Link*

The concept of the Teaching Artist is a recent phenomenon, so as Music Link took shape I looked for other college-level teaching artist training programs. The professional associating of Teaching Artists, the Teaching Artist Guild, compiled a comprehensive list of Teaching Artist training programs in the United States.<sup>5</sup> With access to this list I was able to find that the only other program taking place at a large state university is at CUNY’s Hunter College. I began to look at private liberal arts colleges and music conservatories and learned about several well-established programs. I will compare the Music Link program to two other teaching artist training programs and the university level, the 21<sup>st</sup> Century initiative at DePauw University and the Teaching Artist Program at Longy School of Music at Bard College. Information from these programs were gathered by the author through written surveys, emails, and online resources. The UW Music Link program shares many similarities with the programs at Longy and DePauw, and these are what motivate the comparison.

The University of Washington School of Music is developing the 21<sup>st</sup> century musician in many ways, such as putting an emphasis on improvisation, developing a robust contemporary

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<sup>5</sup> “Teaching Artists Guild,” accessed April 2, 2017, <https://teachingartistsguild.org/training-programs>.

music ensemble, and the creation of the Digital and Experimental Arts Department (DXArts). There are also well-developed programs in the Music Education and Ethnomusicology departments, bringing musicians off campus and into communities. However, only one class was available that presented Teaching Artist concepts, such as providing pathways for audiences to experience the art in an interactive manner or bringing art to underserved populations, and classes in developing partnerships, or supporting entrepreneurship are lacking. The University of Washington School of Music offers a full range of music programs. However, I found myself drawn to developing more Teaching Artist skills, but I'd exhausted the available resources and wanted more opportunities to apply the theories learned in the academic class. The program that I wanted did not exist at the UW, but they were willing to help me create it.

### *Purpose of Music Link*

What if music students graduated with a performance degree and had experience in how to make classical concerts more relevant to new audiences or to young people? This project focuses on the steps taken to create a collaborative Teaching Artist training program at a large state university, emphasizing research aligned with the view that an institution of higher education has a responsibility to positively contribute to its surrounding community. The University of Washington's vision and values statement includes the following: "The UW educates a diverse student body to become responsible global citizens and future leaders through a challenging learning environment informed by cutting-edge scholarship."<sup>6</sup> This document encourages academic leaders to thoughtfully enter into deliberate conversations about the role of musicians in society and how to fully embrace the challenges faced by musicians in the twenty-

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<sup>6</sup> "Vision and Values," University of Washington, accessed April 2, 2017  
<http://www.washington.edu/about/visionvalues/>.

first century. The Music Link program incorporates the cutting-edge scholarship of the classical music Teaching Artist and how training musicians in Teaching Artist skills will positively affect the future of classical music. Music Link is a part of a growing network of university programs incorporating ideas from seminal texts such as Eric Booth's 'The Music Teaching Artist's Bible', which focuses on the impact of training musicians to create pathways for diverse audiences to experience classical music in new and personal ways.<sup>7</sup>

The UW policy statement also declares the responsibility of the school to serve the community, "These schools and colleges make indispensable contributions to the state and, with the rest of the University, share a long tradition of educating undergraduate and graduate students toward achieving an excellence that well serves the state, the region, and the nation."<sup>8</sup> As a department in the UW College of Arts and Sciences, the Music Department bears a responsibility to educate students in their role and responsibility in the local community.

This societal obligation of the university to provide high-level training in the arts and to prepare students to contribute in meaningful ways to the larger community can begin to be fulfilled through community outreach. By adding courses in community outreach and supporting training in ways to reach out to audiences beyond the university campus, music students will gain marketable skills. Just as training for the highly technical aspects of the art is crucial in a musician's education, so too is the development of knowledge and the skill to reach out and effectively communicate with an audience.

Seeking to teach performance students how to perform and work with children and communities outside of the concert hall, Music Link represents the movement of incorporating a

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<sup>7</sup> Booth, Eric. *The Music Teaching Artist's Bible* (Oxford University Press, 2009).

<sup>8</sup> "UW Policy," Board of Regents, accessed April 2, 2017, <http://www.washington.edu/admin/rules/policies/BRG/RP5.html>.

Teaching Artist skills into music education at the college level. Utilizing the educational and financial resources at the UW, the Music Link program included consultations with a music education professor, coaching with music performance professors, shadowing Meany Center visiting artists, and creating and performing original interactive performance at elementary schools and community centers. By exploring the history of the Teaching Artist movement in the following chapter and referencing the influential education philosophies that are the foundation of Teaching Artist pedagogy, this document seeks to place Music Link in a cultural context relating to the current research and social movement of the Teaching Artist.

### *The Study*

A case study framework was employed to examine the implementation of Music Link. The program consisted of opportunities for observation of professional touring artists, one-on-one coaching sessions with Teaching Artists, and hands-on experience in presenting interactive performances. Analysis of the program revealed that hands-on training was useful for music majors. The findings showed that by structuring a training program that was highly flexible yet held all participants accountable to the task of creating interactive presentations for live audiences, the capacity for the performing music student to communicate effectively in interactive performances developed and expanded.

### *Research Context: Historical Overview*

To understand the relevance of training college music majors in Teaching Artist skills, it is important to discern the developing role of the Teaching Artist in society as it relates to the university. This section, albeit briefly, touches on some of the responsibilities held by universities as they pertain to society and the role of the performing musician in society. Chapter 2 will then examine the specific history and training of the music Teaching Artist. This historical

context will provide an understanding of the importance of college level Teaching Artist programs.

The connection between communities and higher education enjoys a long and intertwined history, beginning with the Morrill Act of 1862 that supported the creation of universities through Land Grants.<sup>9</sup> With government support, universities were developed to enrich communities. In 1990, Ernest Boyer published his challenge to higher education to recast its mission to reflect what he termed the scholarship of discovery, teaching, integration, and application, or engaged scholarship; challenging academic institutions to value the work of scholars working to solve societal problems. Boyer's solution-focused engagement research strove to help solve societal problems that "threaten the stability and viability of democratic society, including infant mortality, child poverty, homelessness, substandard housing, failing schools, youth crime and violence, and adolescent pregnancy."<sup>10</sup> Today, Boyer might add in a host of other societal issues, potentially touching on the changing role of arts in society. Researchers stemming from Boyer's ideas are also studying the role of universities in society and are calling for the reinvigoration and renewed focus on the role the university plays in the local community.<sup>11</sup>

The role of the university in civic engagement and the responsibility to contribute to the solving of social problems, extends to the music department professors and administrators. Boyer's scholarship of community engagement encourages "...future scholars... to think about the usefulness of knowledge, to reflect on the social consequences of their work, and in so doing

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<sup>9</sup> Austin, Ann E. E., and John P. P. Beck. "Integrating Outreach and Engagement into Faculty Work." In *Handbook of Engaged Scholarship*, 235-49. Michigan State University Press, 2010.

<sup>10</sup> Braxton, John M., Luckey, William Thomas, and Helland, Patricia. *Institutionalizing a Broader View of Scholarship through Boyer's Four Domains*. ASHE-ERIC Higher Education Report; v. 29, No. 2. San Francisco, CA]: Jossey-Bass, 2002.

<sup>11</sup> Fitzgerald, Hiram E. E., Angela Allen, and Peggy Roberts. "Campus-community Partnerships: Perspectives on Engaged Research." In *Handbook of Engaged Scholarship*, 5-28. Michigan State University Press, 2010.

gain understanding of how their own study relates to the world beyond the campus”<sup>12</sup> In line with Boyer’s ideas of social engagement and the responsibility of the university in society, in his speech just months before his death, Boyer mentioned that “for more than 350 years, higher-learning and the larger purposes of American society have been inextricably interlocked”<sup>13</sup> and it is the responsibility of institutions to continue to support engagement with communities.

Currently Teaching Artist opportunities are available in the Music Education, and Ethnomusicology departments at the university of Washington. This paper is a call for music performance faculty members and administrators at University of Washington School of Music put more resources into developing programs for performance majors to learn Teaching Artist skills. With a desire to serve the mission statement of the UW, Music Link, as a training framework, fits into Boyer’s research in the ideal role of the academic in society and his call for engaged scholarship at the university level.

### *Teaching Artists at the University*

Preparing performers to be successful in creating their own career paths is not only important because of social responsibilities, it is important as the job market becomes tighter, the world more international, and the internet and social media changes the career possibilities for musicians. Training in how to be musically involved in one’s community is essential for music majors entering the workforce. An opportunity for growth in training the university musician that wants to interact with her community through work with underserved populations is emerging at

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<sup>12</sup> Boyer, Ernest L. *Scholarship Reconsidered: Priorities of the Professoriate*. Princeton, N.J.: Carnegie Foundation for the Advancement of Teaching, 1990.

<sup>13</sup> John M. Braxton and William Luckey. *Ernest Boyer and the Scholarship of Engagement*, 1.

the university level. As Eric Booth points out, the “skills necessary now are more than being a virtuoso performer, [they] also include being a virtuoso educator.”<sup>14</sup>

A focus on creating educated classical music audiences through training performers in the field of Teaching Artistry can start on the university campus. Professor emeritus at Miami University, George Seltzer writes of the demise of the orchestra audience and asks: “what else can be done to build an educated, interested audience?” He answers by imploring music faculty to prioritize performing in non-traditional venues on campus, saying “they must bring their music making to the prospective audience, not expect the students to find the music hall.”<sup>15</sup> This shift of responsibility puts pressure on the music faculty to reach out to their local community and teach the students the skills in reaching out to new audiences. The former president of the College Music Society, Barbara English Maris wrote, “it is essential that music majors are not sent out to their careers without specific experience in community and audience education.”<sup>16</sup>

Teaching Artist training programs reflect a renewed focus in higher education on institutions’ civic responsibility to address the current needs in society and the skills necessary for classical musicians to create meaningful careers. Booth writes that “the skills of teaching artistry are widely seen as essential in the toolkit of the 21<sup>st</sup> century musician.”<sup>17</sup> This idea can be seen being put into action by arts non-profits, universities, and by artists themselves. As the climate for a successful career in music changes, so must the training programs available to musicians. As it becomes necessary to teach new skills to music students, programs and collaborations must be created to fill the gap. Some of these collaborations that are already

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<sup>14</sup> Booth, *The Music Teaching Artist’s Bible*.

<sup>15</sup> Seltzer, George. Larger Audiences? University Music Faculties Can Help. *American Music Teacher*, 54(4) (2005), 100-100.

<sup>16</sup> Maris, Barbara English (1991). Training Musicians to Teach. *American Music Teacher*, 41(2), 30-55.

<sup>17</sup> Booth, *The Music Teaching Artist’s Bible*.

established include university music programs in partnerships with arts presenters and public schools, as well as with neighborhood organizations and community organizations that serve children, youth, and families.<sup>18</sup> Music faculty need to take this a step farther and educate their students in the skills needed to reach out and provide pathways for people to experience classical music. The appeal for these types of partnerships is that music performance students receive “hands-on” experience with the profession they have chosen in a way that meets the needs of a 21<sup>st</sup> century career.

The importance of teaching audience engagement and outreach skills can be seen growing with support by various national organizations. For example, Young Audiences keeps a teaching artist roster available to schools and community organizations, the Fischhoff Competition provides scholarships to ensembles prioritizing community outreach and education, and Carnegie Hall funds a teaching artist training program for recent music school graduates. It is time for universities to include outreach and audience education skill-building in every music student’s education. It is time for the performing music faculty to, as professor Seltzer argues, “be of educational value to the entire university community” by creating programs that bring students out of the music building.<sup>19</sup> As symphonies partner with music education organizations and Teaching Artist jobs are more readily available, it is important that institutions of higher education offering music performance degrees focus on providing high-level training in the field of Teaching Artistry.

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<sup>18</sup> Margaret E. Dewar and Claudia B. Isaac. Learning from Difference: The Potentially Transforming Experience of Community-University Collaboration. *Journal of Planning Education and Research* 17: 4 (1998), 334 – 347.

<sup>19</sup> Seltzer. “Larger Audiences? University Music Faculties Can Help,” 100-100.

### *The Education Outreach Concert*

To understand how a Teaching Artist is different from a musician that performs educational concerts, it is helpful to look at outreach and engagement concerts as the ends on a single on a continuum, as described by Donna Emmanuel in her article for the College Music Society.<sup>20</sup> Both are valuable and appropriate to different circumstances, depending on the nature of the audience and the environment. Outreach activities “tend toward time-honored formats in which academic music professionals share their music and/or research with interested community members, using delivery systems most comfortable to the presenters.”<sup>21</sup> Engagement activities “contain elements of shared benefit and reciprocity, in which all parties learn from one another over time.”<sup>22</sup> This continuum is visually represented by Laura Watkins in her dissertation on creating and implementing community-based performance programs for university music students. Her image (figure 1) offers a visual representation of this continuum with programs ranging from outreach on the left to engagement on the right.

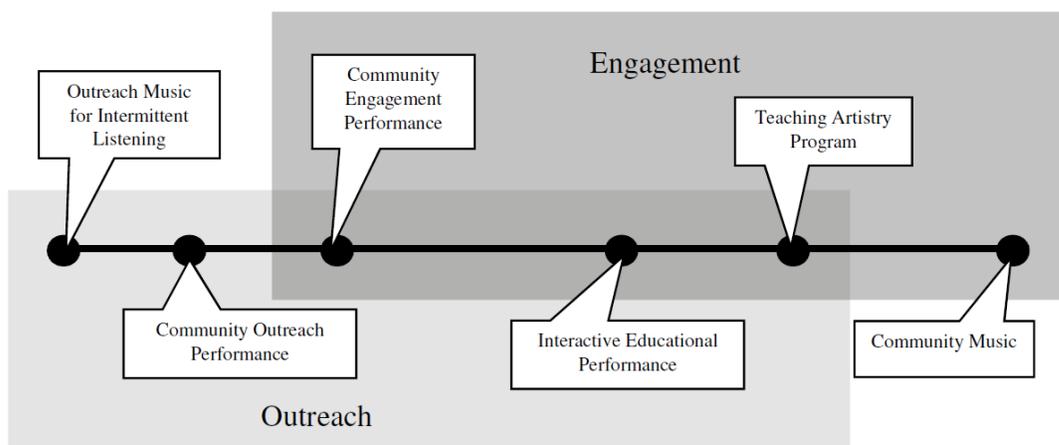
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<sup>20</sup> Donna T. Emmanuel, “Community Engagement and Community Outreach: Aren't They the Same?” *College Music Society Forums* October 48 (2008): accessed April 2, 2017.

<sup>21</sup> Donna T. Emmanuel, “Community Engagement and Community Outreach.”

<sup>22</sup> Donna T. Emmanuel.

## Spectrum of Community Based Programs

Figure 1<sup>23</sup>

The first defining factor of an outreach performance is that the program happens outside of the music institution for an audience that is usually unfamiliar with the specific music. Outreach programs most often involve audiences with limited musical training and knowledge in the area of the musician's expertise. Examples of traditional outreach performances can include a performance program at a retirement community, in-school concerts, guest lectures at a community event, or even a background music concert at a local hospital. Examples of engagement include events that take into consideration the community, providing opportunities for listeners to participate in the art. Such events might include extended workshops with an elementary school classroom, working with a group of students and inviting them onstage to perform during a concert event, or having the audience participate in aspects of the performance.

Booth believes that art resides in the participatory experiences and that, as artists, we have a responsibility to teach our listeners how to have art experiences and make personally

<sup>23</sup> Watkins, Laura. (2016). *Creating and implementing community-based performance programs: A guide for the applied studio teacher* (Order No. 10127010). Available from ProQuest Dissertations & Theses Global. (1808927327).

relevant connections inside the music. The fundamental pedagogy for interactive performances is what Booth calls the *entry point*.<sup>24</sup> He defines an entry point as “a distinctive aesthetic feature of the work with enough dynamic relevance that many people will be able to apply it to parts of their own lives to discover meaningful relevance.”<sup>25</sup> A key feature of the art becomes the focus for an audience interaction. With the single entry point an entire interactive performance is created. Teaching Artistry and presenting interactive performances is a continuation of the concept of the outreach to engagement continuum. By integrating established concepts from outreach concert traditions and methods of specific audience engagement, the Teaching Artist training programs work towards expanding the audience of classical music via many unique pedagogies, but an important one being the entry point concept.

### *A History of the Educational Concert*

Lincoln Center Institute’s founding president and Juilliard administrator, Mark Schubart gathered information about youth education programs from more than 200 arts organizations in 1972. He found that many of the arts organizations, at the time, were funded by the Elementary and Secondary Education Act of 1965, a part of Lyndon B. Johnson’s “War on Poverty” legislation. This government legislation provided an impetus for new school programs by making federal funding available for arts-in-education programs for the first time. Schubart argued that by 1972, comprehensive studies of the impact of youth programs had not been done. He pointed out that “what studies have been carried out tend to deal with numbers of students

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<sup>24</sup> Booth, *The Music Teaching Artist’s Bible*, 89.

<sup>25</sup> <http://ericbooth.net/three-and-a-half-best-sellers/>

and numbers of dollars, not with program content or philosophy."<sup>26</sup> Schubart also noted that only 8% of the programs used repertoire that went beyond the traditional, western European body of literature. The typical youth program followed the same format as an adult program, and "few seemed to depart radically from normal operations to provide activities especially designed for young people."<sup>27</sup>

Schubart stated that many of the arts institutions he studied in 1972 did not train the artists to work with young people. He pointed out that while most of the institutions tried to establish a "personal rapport" between the artists and the students in a variety of settings, few gave the artists any training in establishing this personal connection. Schubart did find one program of summer workshops for artists by Young Audiences, an organization that focuses exclusively on performing arts programs for young people. In general, Schubart found that conservatory or university training was very isolated and specific, and did not prepare musicians to work with younger audiences. He suggests that "somewhere along the line, young artists need help in developing understanding of the arts needs of young people, of teachers, and of community leaders in order to help them function more effectively."<sup>28</sup> This is a direct call for training programs that teach musicians specific skills to reach out to their communities and is an argument in support of Teaching Artist training programs at the university level.

Robert Freeman, the former director of both the Eastman School of Music and the New England Conservatory, writes that we need a generation of musicians who are trained while they

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<sup>26</sup> Schubart, Mark. *Performing Arts Institutions and Young People; Lincoln Center's Study: "The Hunting of the Squiggle."*. Praeger Special Studies in U.S. Economic and Social Development. New York: Praeger Publishers, 1972, 21.

<sup>27</sup> Schubart. *Performing Arts Institutions and Young People*, 28.

<sup>28</sup> Schubart, *Performing Arts Institutions and Young People*, 69.

are students, in different ways of "spreading music's powerful message."<sup>29</sup> This resonates with the current climate at many universities in relation to how the faculty and administration are providing 21<sup>st</sup> century skills to their graduates. In the public-school system, the term "21<sup>st</sup> century skills" is generally used to refer to certain core competencies such as collaboration, digital literacy, critical thinking, and problem-solving that advocates believe schools need to teach to help students thrive in today's world. In 1996 in her essay "Natural Allies", Judith Burton wrote about the need for new courses for future artists-in-residence at the university level in the U.S., saying that "a glaring present need exists for pilot projects to lead the way in this kind of training."<sup>30</sup> Juilliard president, Joseph Polisi writes that the artist of the 21<sup>st</sup> century must not only be capable and dedicated performer, but also a "teacher, an administrator, an artistic entrepreneur, and a person whose understanding of his or her political, economic, and cultural environments can improve communities and their people through artistic initiatives."<sup>31</sup> These are just a few examples in a plethora of pleas for expanded training for music students in education and outreach skills.

In her Ph.D. research at Northwestern University, Music Education researcher Susan Bolanis studied the direct impact of pedagogical training of music ensembles and the effectiveness of performances for children. She looked at children's behavior and verbal responses to performances both before and after the performing chamber ensemble had received coaching in how to perform for children. Analysis of the responses from of the children before and after the ensemble had received training indicated that the students hearing the ensemble

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<sup>29</sup> Freeman, Robert. *The Crisis of Classical Music in America: Lessons from a Life in the Education of Musicians*. Lanham, Maryland: Rowman & Littlefield, 2014.

<sup>30</sup> Judith Burton, "Natural Allies, Part 2", in *Beyond Enrichment: Building Effective Arts Partnerships with Schools and Your Community*, ed. Jane Remer (New York: ACA Books, 1996), 320.

<sup>31</sup> Polisi, Joseph. *The Artist as Citizen*. Milwaukee, Wisconsin: Amadeus Press, 2016, 69.

after they received training had a more focused, intellectual, and aesthetic experience than during the "untrained" concert.<sup>32</sup> This research underscores the importance of training musicians to present effective educational concert. Guiding listeners to meaningful experiences with music is at the root of Teaching Artist pedagogies. Bolanis's findings are in-line with the most current pedagogies of Teaching Artist trainings, which emphasize the importance of training performers, creating written scripts, workshopping, and dress-rehearsals to create effective interactive performances.

Christopher Kite describes an interesting new idea for the undergraduate performance curriculum: the "Instrumental Teaching Course" at the Guildhall School of Music and Drama in London. This course is required for all performance majors.<sup>33</sup> The goals of the course are to broaden the definition of a musician from "only a performer," to encourage students' independence as musicians and to work on skills and musicianship both with and without notation. Students visit primary, secondary and special education schools, and compose and arrange with specific pupils in mind. They also observe one private teacher, then practice teaching that teacher's students for four weeks. The student is evaluated in their progress: "as well as demonstrating teaching skills during their four weeks of practice teaching, students are required to pass both an oral exam in which they discuss their approach to teaching and their views of the instrumental teacher's role, and a 3-hour written exam on teaching principles and methodology." Kite emphasizes that the main goal of the Guildhall is to "provide students with

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<sup>32</sup> Susan Loehrke Bolanis, "Children's Responses to Live Musical Performance by an Ensemble Without, and Then With, Pedagogical Training" (PhD diss., Northwestern U., 1996).

<sup>33</sup> Christopher Kite, "Training Music Students for a Career in Instrumental Teaching: A Conservatoire's Point of View," *British Journal of Music Education* 7 (1990): 264-266.

the opportunity to learn about themselves, to discover and develop their capabilities, and to endow them with the versatility to survive when they leave.”<sup>34</sup>

### *Outreach and the American Orchestra*

Orchestras have been a major player in performing educational outreach concerts for children. Hill and Thompson, in a 1968 report for the Office of Education, studied children’s and youth concerts developed by twenty different professional orchestras. The first symphony concert for young people that Hill and Thompson found record of was a July 1858 concert by the Philharmonic Society of Cincinnati. Many other symphonies followed suit, including the San Francisco and Seattle Symphonies in 1911 and 1912.<sup>35</sup> Most of these orchestras followed a similar pattern, first bringing children into the concert hall, then developing programs where the symphonies traveled to perform in the schools. Hill and Thompson pointed out that going into schools led to the “involvement of the orchestra in unfamiliar areas of formal elementary and secondary education techniques and principals.”<sup>36</sup>

Richard Massman studied the development of programs for the Cleveland Orchestra’s youth and children’s concerts. These concerts were planned and organized by Lillian Baldwin of the Cleveland Public Schools, from 1929-1956, and are still the basic model for the orchestra. Programs were prepared for specific age groups, with the students always well-prepared for the

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<sup>34</sup> Christopher Kite, “Training Music Students for a Career in Instrumental Teaching: A Conservatoire’s Point of View,” *British Journal of Music Education* 7 (1990): 264-266.

<sup>35</sup> Hill, Thomas H., Helen M. Thompson, American University (Washington, D.C.), and American Symphony Orchestra League. 1968. *The Organization, Administration, and Presentation of Symphony Orchestra Youth Concert Activities for Music Educational Purposes in Selected Cities*. Washington: U.S. Dept. of Health, Education, and Welfare, Office of Education, Bureau of Research.

<sup>36</sup> Seltzer, George. *Professional Symphony Orchestra in the United States* (Metuchen, NJ.: Scarecrow Press, 1975), 280.

concerts by their teachers. Baldwin's goal was to give the students an experience as similar to a formal evening concert as possible.<sup>37</sup>

The 1973 study of American Orchestras by Phillip Hart, paints a picture of orchestras exploring various ways to reach out to young audiences, but their efforts neglected bringing music out of the concert hall. While innumerable concerts for children are performed by symphony orchestras in concert halls, Hart mindfully underscores the value of live ensemble performances which take place in a domain more familiar to school children — their own school buildings. He cites the Young Audiences organization, which has developed the practice of small ensemble presentations in school buildings, supported by the conviction that “intimate contact between a few musicians and a limited audience in familiar surroundings would provide the best possible conditions for musical communication.”<sup>38</sup> Hart noticed that professional orchestras went on to emulate the chamber music programs of Young Audiences in their educational programs “by sending out quartets, quintets, and small ensembles in addition to orchestras.”<sup>39</sup>

While on one hand Hart acknowledges that orchestra educational programs were flourishing, on the other he admits certain shortcomings in the substructure of youth concert programming and presentation. Hart declares that, “the gradual assumption by orchestras of educational responsibilities has arisen from non-educational motives and has developed in a hasty, ill-conceived, and piecemeal manner.”<sup>40</sup> Instead of focusing on the educational methodologies of the outreach concerts, the orchestras Hart refers to adapted the traditional evening concert format. He proclaims there is little evidence of “fundamental educational

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<sup>37</sup> Richard Lee Massman, "Lillian Baldwin and the Cleveland Educational Plan for Concerts" (Ph.D. diss. University of Michigan. 1972), 44-50.

<sup>38</sup> Hart, Philip. *Orpheus in the New World: The Symphony Orchestra as an American Cultural Institution*. 1st Ed.]. ed. New York: W.W. Norton, 1973, 428, 432, 434.

<sup>39</sup> Hart, *Orpheus in the New World*, 431.

<sup>40</sup> Hart, *Orpheus in the New World*, 428.

thinking on the part of either the orchestras or the educators with whom they work,” raising critical questions as to “the content and objectives of the education programs of our orchestras.”<sup>41</sup>

The issues elucidated by Hart are being addressed by arts organizations, schools, and institutions of higher education through outreach, community engagement, and partnerships with Teaching Artists. However, there are still shortcomings in musicians having access to Teaching Artist Training. Among those shortcomings is a noted lack of training among orchestral musicians in the practices and conditions particular to performing live concerts for school children. Projects in which small ensembles visit schools have demonstrated that “professional musicians can be extremely successful in arousing young people’s interest in music, once they themselves are trained in the special approach needed.”<sup>42</sup> By building programs at the university level, musicians will be exposed to the philosophies and specific skills developed in Teaching Artists.

### *The Classical Concert Tradition*

The earliest children’s concerts, such as those that Hart references in his 1965 study of the American symphony orchestras, were based on the format of adult concerts and many continue to follow this format. It is interesting to look at the rituals and perceptions that are tied up in the traditional concert hall performance. Christopher Small’s book *Musicking: The Meanings of Performing and Listening* (1998) gives an excellent account of the history and sociology behind our concert rituals. In preparing children’s and community concerts, researchers such as Booth, Bolanis, and Small, recommend that it is helpful for performers to

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<sup>41</sup> Hart, *Orpheus in the New World*, 432.

<sup>42</sup> Hart, *Orpheus in the New World*, 446.

reflect on these concert rituals and on their own attitudes towards performing. As performers, we are part of a longstanding tradition of concert etiquette, but we also choose the atmosphere we create at our performances, especially when it comes to exposing young people or underserved populations to classical music traditions.

Since interactive performances aim to provide new pathways for audiences to experience music, whether those pathways are different ways of listening, making noise, reacting to the music, etc., it is important to look at the rituals and perceptions that are tied up in the traditional concert hall performance. Small is very convincing in labeling the hushed and reverential atmosphere we now experience at a concert as a purely twentieth-century phenomenon. He gives many historical citations of eighteenth and nineteenth century audiences clapping between movements, talking during the music, and even eating or playing cards. As Small says: “music is not a thing at all but an activity, something people do.”<sup>43</sup> It is ironic that listeners work to make themselves as silent as possible when listening to classical music, and in the name of great historical art, end up fabricating a climate of silent, still listening that is historically inaccurate. Small’s call for the prioritizing the importance of the listener as participant resonates with the driving concept of a classical music Teaching Artist. As Booth and Wallace both write of, the classical music Teaching Artist brings opportunities for listeners to find a participatory role in the listening experience.

If we can convey this notion of classical music being part of casual culture, we can listen in a more historically accurate way. Small also points out a twentieth-century trend towards considering only a limited number of composers to be “great composers,” frequently dead Germans. Along with this attitude comes a limited number of “great performers” who travel

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<sup>43</sup> Small, Christopher. *Musicking: The Meanings of Performing and Listening*. Music/culture. Hanover: University Press of New England, 1998, 10.

around giving great performances in communities to which they have no personal ties. While audiences in the past probably knew many of the performers, and in the case of concerts at a private home, performers would also know many people in the audience, the 21<sup>st</sup> century audience is a community made up of strangers sitting together listening to strangers perform music by people they have never met.<sup>44</sup> This situation perhaps creates more barriers for meaningful experiences with the art and dampens the listener's role as participant in artistic moments.

The benefit of finding more room for interactive performances performed by local musicians, means that the community-engaged musician can add to the types of performances available to the public. Considering the ideas of Christopher Small, Eric Booth, and Robert Freeman in developing the artist as citizen, more training in Teaching Artistry will give musicians the skills to reach out to their own communities and build a career based on place as well as technical skill. This document not only describes an innovative approach to Teaching Artist training at the university level, but also compares its effectiveness to other established Teaching Artist training programs at liberal arts colleges.

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<sup>44</sup> Small, *Musicking: The Meanings of Performing and Listening*, 11.

## CHAPTER 2: WHAT IS A TEACHING ARTIST?

In this chapter I will present the history of the Teaching Artist as a profession and various programs available for performers wishing to learn Teaching Artist skills beyond the university. The programs presented here are in the United States and include Lincoln Center Education, Carnegie Hall, Young Audiences, and Washington State Teaching Artist Training Lab.

### *The Teaching Artist History and Training*

Not all teachers are performing artists, but most performing artists do also teach. Teaching Artist advocate and pioneer, Eric Booth, makes the following statement in his book *The Teaching Artist's Bible*: “a Teaching Artist is someone who provides audiences pathways into specific works of art and is the model of the 21<sup>st</sup> century artist, as well as a model for high-engagement learning in education.”<sup>45</sup> Leonard Bernstein defines art as having three attributes: “It holds a complex and profound truth, it cannot be expressed in any other way, and the world would be worse without it.” The Teaching Artist is the conduit for sharing this view of art.<sup>46</sup> Booth proclaims that “we are moving beyond the time of art for art’s sake and moving into a time of finding places for all people to have a chance to participate in the arts”.<sup>47</sup> By creating interactive performance for all students to participate in classical music, Teaching Artists inspire their audiences through hands-on arts experiences.

As visiting teachers in public schools, Teaching Artists fill a role as art instigators and social change-makers, providing meaningful experiences in classical music to young students and potentially influencing students’ future relationship with classical music. Special efforts have

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<sup>45</sup> Booth, *The Music Teaching Artist's Bible* (Oxford University Press, 2009), 3.

<sup>46</sup> Booth, *The Music Teaching Artist's Bible*, 3.

<sup>47</sup> Booth, *The Music Teaching Artist's Bible*, 4.

been made to engage young people on the low-end of the socio-economic scale, where access to high-level classical music education has perhaps been cut from the budget. This sense of mission has been strongly influenced by the philosophy of John Dewey, whose philosophies affirmed the essentialness of the arts in public education. Dewey's thoughts on arts education focus on welcoming all people into the role of participant in the artistic process, claiming art does not exist without the outside participant as well as the artist. Dewey's philosophy in *Art as Experience* says that the aesthetic experience happens inside the experiencer, that the work of art is really what the physical object or the music does *within* experience.<sup>48</sup> This philosophy raises the role of the listener to an important and essential status in the concert experience.

### *Room for Teaching Artists in Schools*

The first national marker of a commitment to Teaching Artists in public schools was the 1970 launch of an Artists-in-Schools Program at the then recently established National Endowment for the Arts. This funding brought musicians, visual, and theater artists into public schools for workshops and performances. Changes in how the public-school system supported the arts can be seen in government support. Senator Edward W. Brooke of Massachusetts was an individual example of how government viewed the arts in the 1960's. He said, "The student who ignores...music must inevitably miss exposure to an entire dimension of human experience."<sup>49</sup> President Lyndon B. Johnson received the 1966 American Education Award because of his support for education initiatives that included arts education. Concerning himself with the arts as well as education, President Johnson said, "Art is a nation's most precious heritage."<sup>50</sup> Echoing

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<sup>48</sup> Dewey, John. *Art as Experience*. New York: Minton, Balch & Company, 1934.

<sup>49</sup> "National Leaders Speak for Music," *Music Educators Journal*, 54 (September 1967), 58.

<sup>50</sup> Lyndon B. Johnson's address at passage of the Arts and Humanities Bill, September 29, 1965, *Music Journal*, 24 (March 1966), 39.

the sentiment of president Johnson, the Rockefeller Panel Report on the state of the performing arts in 1965 declared:

In the longer view, this panel believes that the provision for adequate education in the performing arts may prove the most effective way by which local governments can promote the well-being of the arts. The panel believes that local governments have a direct responsibility for seeing that study, appreciation, and training in all arts is an accepted part of the curriculums in their school systems. The arts today ... are important, even essential, to the human mind and spirit.<sup>51</sup>

In Booth's extensive history of the lineage of the role of the arts in American public education, he writes that "we find that beginning as early as the 1830s, in the Boston area, the arts were brought into public schools."<sup>52</sup> Booth describes two main reasons for the government bringing the arts into schools in the early 1800's; first, the argument that "artistic capacity [is] an essential part of becoming an educated person" and second, "that the manual arts (particularly music and the visual arts) developed fine motor skills that prepared better workers for an industrial economy."<sup>53</sup> As public schooling grew, so did the sense that the arts belonged as a part of citizenship preparation and the arts became a part of the curriculum in U.S. public school systems. With the development of curriculum existing in the state and local level, this underscores the importance of including local Teaching Artists in the arts and music curriculum creation.

There is a continued debate on the proper role of the arts in American education. If one accepts the views of philosopher John Dewey and others in his field of influence, that the arts teach cognitive skills different from, but as valuable as, those of rational "scientific" thought,

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<sup>51</sup> Rockefeller Brothers Fund. *The Performing Arts: Problems and Prospects; Rockefeller Panel Report on the Future of Theatre, Dance, Music in America*. 1st ed. New York: McGraw-Hill, 1965, 130.

<sup>52</sup> "The History of Teaching Artistry," Eric Booth, accessed April 2, 2017, <http://ericbooth.net/the-history-of-teaching-artistry/>.

<sup>53</sup> "The History of Teaching Artistry."

then what is the best way to teach children the language of the arts?<sup>54</sup> A methodology implemented in the public-school system proclaimed the need for a move towards discipline-based art education (DBAE). Although music education has a long history of participatory curriculum, music lessons, orchestra, band, and choir, DBAE was a method of teaching students about art, rather than having them participate in art. It was a practical method of teaching students the four art disciplines, theater, creative writing, visual art, and music in such a way that general teachers could teach the concepts, abandoning the necessity for specialized art teachers. The classroom teacher was trained and expected to teach the academic history of the arts, instead of the students receiving hands-on art classes where they participated in the art form.

In 2007, the U.S. Department of Education spear-headed a change in curriculum to stay relevant with changing educational needs. The revamped curriculum and standards for the 21<sup>st</sup> century include what are described as the 4 c's; critical thinking, communication, collaboration, and creativity.<sup>55</sup> Participating in the arts directly fits into these learning objectives by aiding in creative thinking and problem solving; thus, creating a role in the current framework in public education for Teaching Artists. Through creating partnerships directly with schools or using an arts organization as a liaison, Teaching Artists work to train students to perceive the content of a work of art, and not just learn about art as a collection of historical facts fits into the school day.

### *Where do Teaching Artist Pedagogies come from?*

Although this document focuses on the classical music Teaching Artist, the concept of the Teaching Artist began in the theater community. In the 1990's actors pushed the movement to bring about social change through providing hands-on arts experiences to underserved

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<sup>54</sup> Cotton, Anne. "New Eyes and Ears: The Lincoln Center Institute's Program for Training Teachers in Aesthetic Education (New York)." Harvard University, 1982. ProQuest (AAT 8223200).

<sup>55</sup> "Partnership for 21<sup>st</sup> Century Learning," accessed April 2, 2017, <http://www.p21.org/our-work/p21-framework>.

populations. As an actor and a leading figure in the emerging field, Eric Booth helped to solidify the term Teaching Artist, broadening the definition to include musicians in the definition of a Teaching Artist. In an essay included in *The Music Teaching Artist's Bible*, Booth defines a Teaching Artist as a “practicing professional artist with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through or about the arts.”<sup>56</sup>

Currently there are several ways that Teaching Artists gain training; through established programs run by non-profit organizations, specific courses while attending music school, and professional development resources after graduation. New York Philharmonic-employed Teaching Artist David Wallace proclaims: “Interactions are more than a nice, extra touch for adding variety to our events; it is a vital component to the survival of serious music.”<sup>57</sup> In this regard Wallace is focused on educating classical music audiences through the specific training of music students and musicians in Teaching Artist skills. The goals of Teaching Artists include a desire to create meaningful experiences for listeners and participants, as well as to guide listeners into a deeper appreciation of classical music and in so doing, perhaps influence the next generation of classical musicians and supporters.

Teaching Artist pedagogies continue the work of Christopher Small by aiming to create a community making classical music performance into a participatory experience between composer, performer, and listeners. Teaching Artist pedagogies, influenced by Joseph Polisi, strive to instill a sense of citizenship in classical musicians. For the successful future of classical music, barriers to participating in classical music must be broken down; barriers such as

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<sup>56</sup> “What is a Teaching Artist?” Association of Teaching Artists, accessed April 2, 2017  
<http://www.teachingartists.com/whatisaTeachingArtists.htm>.

<sup>57</sup> Wallace, David. *Reaching out: A Musician's Guide to Interactive Performance*. Boston: McGraw-Hill, 2008.

economic, social, and intellectual. There are several ways this is being done. First, after-school music programs (i.e. El Sistema, Seattle Music Partners, Community Music Works, etc.) are providing access to music education to many underserved communities. Second, educational concerts presented by large organizations (symphonies, operas, etc.) are bringing musicians into local communities. And third, individual musicians themselves act as Teaching Artists, providing audiences pathways into experiencing classical music in meaningful ways. Creating and implementing Teaching Artist training programs, the subject of this dissertation and the Music Link program, are an essential extension of classical music education.

#### *Non-Profit Teaching Artist Organizations*

Teaching Artists gain training in specific pedagogies through various means, and there is no single degree granting organization or set of guidelines required of professional Teaching Artists, but a broad array of training programs available to interested artists. Many organizations provide Teaching Artist training programs outside of the university setting. Three of these programs are presented in the following paragraphs.

#### *Lincoln Center*

Maxine Greene has described her definition of aesthetic education as an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what is there to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful.<sup>58</sup> Valuing and stemming from the philosophies of Greene, Lincoln Center Education (LCE) is one of the leading institutions in training Teaching Artists. The term *Teaching Artist* stemmed from artists being

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<sup>58</sup> Greene, Maxine. *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education*. Teachers College Press, 2001.

trained by the Lincoln Center Education department, changing the job title from Resource Professionals. LCE defines Teaching Artists as professional painters, sculptors, musicians, dancers, and actors trained to lead classes and workshops using the Lincoln Center Learning Framework. LCE provides several methods of training to lead educators to integrate established teaching methods in their classrooms. Lincoln Center's Teaching Artist Lab program provides learning opportunities in areas they describe as artistry, lesson/activity design, facilitation and environment, student engagement, questioning and inquiry-based instruction, reflection, and creating collaborations and partnerships.

Beyond the Teaching Artist Labs, LCE also offers a 10-month fellowship career-training workshop for working Teaching Artists. This competitive fellowship "introduces the fellow to LCE's aesthetic education pedagogy, and highlights the essential role of the artistic process in the development of students' critical thinking skills."<sup>59</sup> As staff members of LCE, fellows participate in all activities, and are exposed to aspects of administrative work, which LCE hopes "prepares them to lead their own companies efficiently. Fellows learn to write grant proposals, handle budgets, promote their work, and manage production requirements."<sup>60</sup> Lincoln Center is one of the largest arts presenting organizations in the US, and their expertise may be consulted when creating programs at universities to train music students.

### *Ensemble CONNECT*

Carnegie Hall partnered with the Juilliard School, and Weill Recital Hall to create a fellowship program, Ensemble CONNECT, to teach young professional musicians how to

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<sup>59</sup> "Lincoln Center Artist Fellowship," Lincoln Center Education, accessed April 2, 2017, <http://lincolncentereducation.org/lincoln-center-institute#artist-fellowship>.

<sup>60</sup> "Lincoln Center Artist Fellowship."

integrate Teaching Artist skills into their career. This ensemble is made up of a select group of recent music school graduates who receive Teaching Artist training and are paired with a public school in New York. Through creating courses and workshops directly with the school teachers, Ensemble CONNECT members learn skills necessary to engage a group of students in listening to a piece of classical music and how to develop Teaching Artist programs with various partners.

### *Young Audiences*

Teaching Artists are employed in a freelance capacity by Young Audiences, an organization that brings performing artists into schools. To be added to their roster, each Teaching Artist must already be trained in Teaching Artist pedagogies and have several years of experience in the field, with videos, resumes, letters of recommendation, and evaluations. The concept for Young Audiences began in 1950 in Baltimore, Maryland, when the violinist Yehudi Menuhin played and talked with a group of children in the home of Nina Perera Collier. Realizing the great benefit of having children work directly with a professional artist, Collier arranged for chamber music concerts to take place in Baltimore elementary schools. During the 1960s, financial support from the Rockefeller and Ford Foundations enabled Young Audiences to expand and the organization grew to include 19 chapters with 60 ensembles giving more than 2,000 concerts to 500,000 schoolchildren.<sup>61</sup>

Young Audiences has shaped the culture of how Teaching Artists interact with schools. However, it lacks a cohesive training for musicians wishing to gain skills as a Teaching Artist. The organization opens applications to be on their roster of local Teaching Artists in various

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<sup>61</sup> "The History of Young Audiences," Young Audiences, accessed April 2, 2017, <http://www.youngaudiences.org/ya-arts-learning/history-young-audiences>.

cities once a year and promotes opportunities to artists who are already experienced Teaching Artists.

### *Teaching Artist Training Lab*

The Washington State Teaching Artist Training (TAT) Lab is an eight-month professional development program with a focus on supporting arts education as part of basic education in K-12 schools. The training program consists of individualized coaching sessions from master Teaching Artists, connections to state and national organizations, along with peer learning and reflection. Each year the TAT Lab cohort includes up to 32 Teaching Artists, working in all artistic disciplines and all regions of Washington State. Participants attend various training sessions and create a workshop or residency. The TAT Lab philosophy promotes that “reflective practice and thoughtful planning are essential to effective educational experiences, and a key building block for training participants in partnering with schools and classroom teachers.”<sup>62</sup> The definition of a Teaching Artists at TAT Lab is: “individuals who are both artists and educators: they are professional artists who are dedicated to arts education as an integral part of their professional practice; they cultivate skills as educators in concert with their skills as artists.”<sup>63</sup> With the goal of improving arts education in K-12 public schools, TAT Lab is working to ensure all students receive high quality arts education as part of basic education, with Teaching Artists playing a significant role.

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<sup>62</sup> “TAT Lab,” Seattle Children’s Theater, accessed April 2, 2017, <https://www.sct.org/For-Educators/TAT-Lab/>.

<sup>63</sup> “TAT Lab.”

### *Other programs*

For musicians looking to continue their work as Teaching Artists or to gain specific Teaching Artist training and networking opportunities, there are other national and regional organizations available. Some of these organizations include the Teaching Artists Guild and ArtsCorps – a consortium of Teaching Artists in Seattle, WA.

Teaching Artists Guild or TAG is a member-driven organization committed to the professionalization and visibility of artists who teach. Their mission statement asserts that they are “the voice of the teaching artist, communicating the depth and breadth of work that teaching artists provide to educational systems and communities.”<sup>64</sup> Professional Teaching Artists can join to be part of an organization that supports the work they do as artists, teachers, and community educators. TAG also organizes professional development opportunities and networking platforms for Teaching Artists to grow the work they are doing.

A non-profit not affiliated with any school or outside organization, ArtsCorps is a youth arts education organization in Seattle, WA that works to “address the race and income-based opportunity gap in access to arts education.”<sup>65</sup> They employ Teaching Artists in several capacities. First, they work with schools to encourage arts integration. Second, ArtsCorps Teaching Artists lead after-school arts and teen leadership programs. The goal of ArtsCorps Teaching Artists is to guide their students to “experience the transformative power of creativity and gain a deepened belief in their own capacity to learn, take risks, persist and achieve.”<sup>66</sup>

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<sup>64</sup> “What We Do,” Teaching Artist Guild, accessed April 2, 2017, <https://teachingartistsguild.org/about/>

<sup>65</sup> “Why ArtsCorps?” ArtsCorps, accessed April 2, 2017, <http://www.artscorps.org/why-arts-corps/>

<sup>66</sup> “Why ArtsCorps?”

These programs represent the wide range of possibilities for artists wanting to gain training in Teaching Artist skills after graduation. Although the opportunities available to artists wanting to gain Teaching Artist skills are growing, programs to train college students in this work are still developing. The more professional opportunities are available for Teaching Artists, the greater the need for university and college programs to offer exposure to the field of Teaching Artistry. A university program that provides music majors with skills in creating lesson plans and implementing educational workshops in schools would prepare classical musicians to join professional Teaching Artist organizations after graduation and to find work in the growing field.

Recognizing the changing roles of the musician in society and the social responsibility to educate listeners, lends even greater motivation for university programs to adopt ways for music students to reach out to their local communities. This guiding principal is one that cutting-edge arts presenters and university music programs have adopted and one which guides Music Link. Music Link is about giving music performance majors concrete skills in how to reach out to underserved communities. As students develop their skills in creating community outreach programs they become part of the growing culture of creating access to classical music.

## CHAPTER 3: DESCRIPTION OF MUSIC LINK AT UNIVERSITY OF WASHINGTON

The previous chapters explained the history of Teaching Artists and the various programs available to musicians wishing to acquire these skills. This chapter will focus on the creation and implementation of the Music Link program at the University of Washington, founded as the main part of this dissertation project carried out by the author. The Music Link program was created to establish a Teaching Artist training program for interested students at the UW. This chapter explores the preparation, implementation, successes, and struggles of the Teaching Artist training pilot program at the UW. In the following chapter, the creation, implementation, and results of Music Link will be compared with two established Teaching Artist training programs at two other universities: Longy School of Music at Bard College and DePauw University School of Music.

The UW Music Link program is a year-long academic program training students how to present interactive concerts for audiences of children and adults, based on the Teaching Artist pedagogies of Eric Booth and the musicking philosophies of Christopher Small, encouraging music as a participatory experience for the listener. Participants benefit from ongoing learning over eight months, individualized coaching from professional Teaching Artists, personalized sessions with UW faculty, and opportunities for performances in schools and community centers. In its first-year Music Link consisted of 4 student musicians in a string quartet, including the author, who was the quartet's cellist. They received instruction in Teaching Artist practices via sessions with visiting artists through the Meany Center and ongoing support from two full time

music performance faculty. The Music Link quartet designed a concert program and performed it at public schools that had relationships with Meany Center and Ladies Musical Club.

Music Link focused on skills that music majors need in order to build meaningful relationships with audiences. These skills include creating and presenting interactive performances, initiating relationships with schools and other organizations, and learning basic Teaching Artist skills. Like the TAT lab curriculum, Music Link relies on pedagogical foundations that prioritizes social justice and equal access to arts education as well as considering the future audiences of classical music. With the assistance from Meany Center and the UW School of Music, this program emerged in order to help music students work directly with schools and the community as Teaching Artists.

### *Method*

This case study of the program used observations and interviews by the author (lead investigator and program initiator) over the course of two academic years, as well as an examination of similar programs. The participating partners in the pilot program included (a) a graduate student (the author) who functioned as the program coordinator to gather the partners and create the pilot program, (b) a performing arts presenting organization that supported the program through administrative hours, access to professional touring teaching artists, (c) a school of music at a large public university that provided access to professors' time in coaching sessions and consultations, (d) a non-profit organization that provided funds as well as access to receptive schools and community programs, and (e) the other members of the Music Link quartet. This arrangement allowed for the successful implementation of the program with the partners, each of whom had experience in presenting educational concerts. Either audio and video recordings, or

extensive performance notes, were made of the Music Link quartet's five interactive performances.

There were 20 pages of field notes, including emails, interactive performance transcripts, grant proposal segments, and meeting notes. Short answer surveys with the three other quartet members, one UW music professor, one Meany Center administrator, and two public school partners were also recorded. These field notes were combined with documents of material culture, including all pieces of relevant correspondence between partners, the graduate student program coordinator, community partners, university professors, and Meany Center administrators. As well, there were trainings schedules, interactive performance training notes, coaching notes, and lesson plans. Extractions were pulled from concert posters, local news coverage of the program, and blog posts published by the participating institutions. The results of an academic year's worth of activity, as well as the planning period that preceded the partnership, constituted the material evidence used to create a description of Music Link.

To pitch the idea and initiate the Music Link partnership both the School of Music and Meany Center were contacted. Both parties responded to this email by agreeing on the benefit of a partnership and its ability to provide access to Teaching Artist training to music majors. The specific requirements were developed during email communication to satisfy both partners' missions. The final program included the observation time, the coaching sessions, and the Music Link students' performances in public settings.

Getting partners on board, securing funding, receiving permission from faculty to offer specific training to music students that would participate in Music Link comprised the initial phase of creating the partnership pilot program. The pilot program occurred over the course of 1 academic year for a total of 50 hours, including (a) 5 sessions of onsite teaching by the student

quartet; (b) 5 days of shadowing and observation of professional teaching artists (the Catalyst Quartet, a chamber group based in New York City); (c) registering for 1 credit of independent study with the UW professor; (d) pre-partnership planning sessions, including two phone meetings with the Catalyst Quartet to develop the mentoring relationship, and several emails to establish partnership terms with the School of Music, to discuss aims, directions, and support for the partnership; and (e) approximately 30 hours (much of it relating to securing funding and scheduling Music Link training events) in the administration of the program.<sup>67</sup>

### *Context*

Situated in Seattle, a large NW city with a vibrant arts scene, the UW community was primed for a public facing Teaching Artist training program for music majors. With social justice oriented arts organizations gaining traction in the city, through free after-school music programs (Seattle Music Partners), Teaching Artist training programs (ArtCorps, Sound Bridge, Seattle Symphony), they are bringing interactive performances to underserved communities. With the availability of professional artists performing for communities in the area and the proximity of the School of Music, building a training program for university students to reach out to the broader community appeared to be a logical step.

### *University Students in Music Link Quartet*

University student participants in the Music Link partnership enrolled in a one academic credit with the UW music professor for their participation in Music Link. The quartet was a preexisting ensemble that had filled the scholarship position in chamber music for the UW the previous year. The group consisted of 1 master's student, 1 doctoral student, and 2 undergraduate

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<sup>67</sup> "Catalyst Quartet," accessed April 7, 2017 <http://catalystquartet.com/>.

students. In collaboration with the UW music professor, the requirements for the credit were conceived. The requirements included five sessions with either the UW professor or the professional touring Teaching Artists.

In preparation for the interactive performances the Music Link quartet would present in the spring quarter of the program, Music Link students spent time within their rehearsals and coaching sessions devoted to learning, designing, preparing, and arranging the interactive performance to be presented. The rehearsals began with learning the repertoire. In this initial learning phase, the first sessions of shadowing the professional Teaching Artists, Catalyst Quartet, took place. The shadowing sessions happened off campus at various locations (as described in *Shadowing Sessions* below).

Booth, along with other Teaching Artists, encourages the development of a *written* performance script that is focused, concise, and engaging.<sup>68</sup> The Music Link quartet had 2 coaching sessions with the professors to study the creation of interactive performances. The goal of these sessions was to create a cohesive interactive concert program and to alleviate awkwardness and nervousness when speaking in performance. In the training sessions focused on creating interactive performances, the applied professors addressed the importance of clear communication with audiences and gave the students strategies for the successful delivery of speaking components. Once the Music Link quartet had prepared their own script, the professors could use it as a concrete product with which to offer additional suggestions to enhance the

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<sup>68</sup> Booth, *The Music Teaching Artist's Bible*, 202.

speaking. The final scripts are retained by the author and can also serve as a helpful example for future students and projects of Music Link.<sup>69</sup>

### *The Shadowing Sessions*

The shadowing sessions (Music Link quartet observing professional artists) took place at 4 different public schools, Leschi Elementary, Roosevelt High School, Eckstein Middle School, and Chief Sealth High School. The shadowing sessions consisted of the Music Link quartet observing the professional Teaching Artists (Catalyst Quartet) working with the school orchestra classes, leading specific creative composition workshops, and presenting interactive performances for the general school population. Leschi Elementary students (participants in Seattle Music Partner's afterschool program) received an interactive performance and an improvisation session with the goal of co-composing a piece of music to be performed at the final concert in the Spring. Eckstein Middle School students received coaching sessions with the professional Teaching Artists and a short interactive performance during two 1 hour sessions. Due to travel difficulties, the Music Link quartet filled in for the Catalyst Quartet for the initial interactive performance session at Eckstein Middle School. The Roosevelt High School students received an interactive performance and masterclass with Catalyst Quartet. The Chief Sealth orchestra students received two coaching sessions with Catalyst, which consisted of learning a new piece while playing side-by-side with the quartet.

The shadowing sessions at Leschi, Eckstein, Roosevelt, and Chief Sealth consisted of the music students working directly with the professional Teaching Artists and the Music Link quartet observing. The public-school music students appeared to enjoy the novelty of having

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<sup>69</sup> See appendix C and D: Interactive Performance Scripts.

youthful, multi-cultural, and professional artists working with them in their classrooms and were enthusiastic about learning from the professional and student quartets. The teachers were contacted the previous academic year and asked if they were interested in opening their classrooms to the Meany Center visiting artists and the Music Link quartet. Once agreeing to the sessions with Meany Center artists, the teachers were consulted on how the artists could best serve their students. At Leschi Elementary, the student participants were Seattle Music Partner students and participated in an improvisation session with Meany Center artists. The orchestra director at Roosevelt High school assisted in creating the concert program for the culminating performance (Night of Strings) and suggested that masterclasses would benefit her students. The orchestra director at Chief Sealth High school wanted the Meany Center artists to perform alongside his students as well as present masterclasses. Based on comments made by the teachers and students in casual interviews, it was apparent that the students were inspired by the notion of professional musicians from New York City visiting them, teaching them, and, in some cases, playing alongside them.

### *In the field*

The Music Link quartet shadowed and participated in training sessions in order to better prepare interactive performances for the community. These Music Link performances included a middle school orchestra class, 3 elementary all-school assemblies, 2 full days of interactive classroom visits with elementary school music classes, and a community center concert. These performances took place at the Valley School, Thurgood Marshall Elementary, and Sandpoint Elementary. Music Link connected with the elementary schools with the help of a music organization that often partners with Meany Center, the Ladies Musical Club (LMC). The LMC partners with Seattle schools through their program that funds music teachers and live music

performances. Working with the full-time music teacher at an elementary school enabled Music Link to workshop the same interaction with 7 different classes.

The first set of performances consisted of a tour of 3 interactive performances in Seattle Schools and a Seattle community center. The second set of performances included a classroom visit to teach a rhythm lesson, focused on the 6/8-time signature. Two Music Link students went into the partner school and taught a third-grade class accompaniment rhythms to perform with the quartet at the all-school assembly. The third set of performances were carried out by the author alone, presenting an interactive performance focusing on how composers convey images through music. This included performances of two contrasting pieces and a creative composition workshop with the students, composing a piece of music using extended technique sounds with voices, percussion, and cello.

The 2014-15 academic year corresponded with a bi-annual event sponsored and organized by the Meany Center, “Night of Strings.” This event gathered student orchestras from across Seattle to perform on the Meany Hall stage to celebrate school orchestra programs. Participating schools were selected based on several factors, the most important being the number of students with a free or reduced lunch qualification. Working with the schools towards performing at “Night of Strings” presented another opportunity for the Music Link quartet to assist in the organization and preparation of the concert.

The final concert in the 2014-15 year was an event at the Music Center of the Northwest. This was a free event that included an interactive performance in the full-length concert. The

event was open to the public and was publicized in the Seattle Times and by the Meany Center.<sup>70</sup> Sixty-two people attended the 2015 public Music Link concert at Music Center of the Northwest.

### *Experience of Participants and Partners*

Student participants in the Music Link pilot program were recommended by professors within the UW string program. They were offered a scholarship to cover registration expenses and the hands-on teaching sessions had an honorarium attached to them. All four initial participants completed the Music Link program. Based on the surveys, the overall the experience of student participants was positive. This next section will highlight data obtained from the surveys and gives background on the participants and highlights some of their experiences. The surveys were sent to the three other Music Link participants and returned via email. Participants will be referred to by their names; Corey, Alessandra, and Erin. The surveys reveal the experiences of three unique music students with varying levels of experience with Teaching Artist skills.

When asked about teaching experience, the Music Link participants had varied histories. One had no experience teaching, one had some experience teaching private lessons, and another worked as a student Teaching Artist at a non-profit organization in the Los Angeles area. When asked about experiences with Teaching Artists, only one member had observed an interactive performance presented by a professional quartet at a summer festival. In regard to performing for young audiences or outside of the concert hall, the participants had little or no experience, Alessandra says: “I did not have much experience going into schools and playing for kids in

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<sup>70</sup> See Appendix G: Music Link quartet program.

assembly-like settings. Playing at school assemblies and in classrooms with Daana [the name of the Music Link quartet] was the first time I had done things kind of thing.”<sup>71</sup>

An essential aspect of the Music Link program included training sessions with UW music professors. This training took the form of two private coaching sessions and a masterclass performance. To gain practice and feedback on our first interactive performance, Music Link performed in the viola studio’s weekly group class. The quartet received valuable feedback from Melia Watras, Professor of Viola and Chair of the Strings Department. Corey recalls learning “it is important for us to make [our audience] understand that every instrument and player is important.”<sup>72</sup> Another lesson from the sessions with Watras included the concept that communicating clearly is essential. Remembering this advice, Music Link violinist, Erin Kelly recalls learning about making sure not to “make assumptions about what people know. Sometimes [students] or people are shy when they don’t understand things, so being humble and explaining even the small things can really help.”<sup>73</sup> Booth advocates streamlining the dialogue to the very essential parts so as to avoid common pitfalls.<sup>74</sup> The well-rehearsed dialogue will create a more engaging performance for the audience or participants. Booth warns about improvising in place of lesson plans “or the flow will get sloppy.” Rather he suggests, “high-quality planning sets the stage for high-quality teachings.”<sup>75</sup>

In describing the different experiences of performing in the concert hall versus performing interactive concerts for elementary schools and community centers, the Music Link participants observed: “[elementary] children do not know yet the concert ‘etiquette’ that older

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<sup>71</sup> Barrett, Alessandra, written interview by the author, October 2016.

<sup>72</sup> Pokorny, Corey, written interview by the author, October 2016.

<sup>73</sup> Kelly, Erin, written interview by the author, October 2016

<sup>74</sup> Booth, *The Teaching Artist’s Bible*, 202.

<sup>75</sup> Booth, *The Teaching Artist’s Bible*, 29.

audiences do. If they like something, they will clap, so it was a much more immediate feedback.”<sup>76</sup> Music Link violist, Alessandra, noticed: “For one thing, I smile a lot more when I play for elementary school students,” she observed that the students “have so much room in their hearts and minds for new artistic experiences and I love sharing that with them. Playing at these schools made me look forward to EVERY performance with my quartet.”<sup>77</sup> This notion of sharing music with a new audience is the foundation of Teaching Artist philosophy. The training sessions with UW professors in learning how to create interactive performances, taught Music Link students the skills to provide pathways for new audiences to have an aesthetic experience.

To establish a partnership with an elementary school, LMC and Meany Center connected Music Link with in-school music programs. Spring performance dates were established with three schools. The interactive program designed and performed by the Music Link, was a lesson titled “Music in George Washington’s Time.” The interaction consisted of learning about 6/8 time signatures as well as using this rhythm to accompany the quartet.<sup>78</sup> The program connected music from around the world in the time of the American Revolution. The Valley School was a private school with small classes, and all students have music education. They listened well and asked questions about the music. Sandpoint Elementary was a very large school that serves a low-income and immigrant population in Seattle. They have a free after-school music program available to all 3<sup>rd</sup> and 4<sup>th</sup> graders. The performance at this school was after lunch for the 3<sup>rd</sup> and 4<sup>th</sup> graders. They listened attentively and asked astute questions. Thurgood Marshall was a large public elementary school with 86% of students qualifying for free or reduced-price lunch. The performance at this school was for an all-school assembly with over 300 students. We adapted

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<sup>76</sup> Pokorny, Corey, written interview by the author, October 2016.

<sup>77</sup> Barrett, Alessandra, written interview by the author, October 2016.

<sup>78</sup> See appendix D: Interactive Performance #2.

our program to include moments of walking into the audience during our interactive portions to engage the back of the room.

The music teacher at Thurgood Marshall collected quotes from her students that attended the concert. The Thurgood Marshall students appeared to enjoy the novelty of having youthful student musicians with them in their classrooms and performing at assemblies and were enthusiastic about having learned specific rhythms to participate in the assembly. Based on comments made by the teacher and the students' written feedback, it was apparent that the children were recalling the interactive performance. The principal of the school wrote an email expressing that she was very happy with the Music Link performance. The music teacher conveyed that: "The students were very receptive to the performance. It was engaging." Excited, her young students said that they "would get so into it because of the way they would play. It sounded so good" and that "I thought getting to go onstage was cool!" They craved more exposure to musical instruments, with many students wanting future live experiences with different types of music. When asked about the concert format, the music teacher suggested that the classroom visits had a bigger impact, "it allows [the students] to see the instruments up close and ask questions of the performers directly."<sup>79</sup> The large size of the school made it difficult for the older students in the back to see and hear during the assemblies.

### *Summary of Music Link*

Music Link is a program designed to teach music majors Teaching Artist skills and provide the opportunity to prepare and present interactive performances for live audiences. Music Link fits into a network of other universities and non-profit organizations working on

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<sup>79</sup> French, Kelsey, written interview by the author, June 2015.

promoting new pathways for audiences to experience classical music. By training music students in specific Teaching Artist skills, the University of Washington is joining an international movement which developed organically out of the desire of classical musicians to widen the types of concerts being presented and the types of audiences being reached. The receptiveness of the UW music faculty and the Meany Center in promoting and participating in the Music Link program shows academic commitment to the constantly shifting landscape of classical music and the role and responsibility of performers in society. The core ideals of Music Link—community service, rigorous performance standards, and connecting with new audiences—make sure the musicians are valued as Teaching Artists, rather than as musicians with only performance skills. By supporting the Music Link program, the UW has shown its commitment to training Teaching Artists. It is now the responsibility of specific faculty, administrators, and inspired students to continue the partnerships established during the Music Link pilot year and to continue to reach out beyond the campus to new audiences.

## CHAPTER 4: LONGY AND DEPAUW UNIVERSITY PROGRAM

### DESCRIPTION

The following chapter examines the Teaching Artist programs at two other schools of music at private colleges: Longy School of Music at Bard College and DePauw University's 21<sup>st</sup> Century Musician Initiative. The specific success of these programs as well as the information provided through written interviews from faculty and students, will be both an encouragement and a practical resource to compare with the University of Washington Music Link program as it strives to provide students with an education that prepares them more fully to serve the community at large. Juilliard president Joseph Polisi writes, "If you intend on making a career in the arts, part of your life will be in arts education. Part of your life's work is going to exist offstage as well as onstage. Finding the tools within you to be advocates for the arts is an incredibly important thing."<sup>80</sup> Teaching Artist training programs developing skills for musicians offstage can be found emerging at universities across the country. These programs are founded by musicians and artists who trained at established Teaching Artist organizations. Two programs doing important work with their Teaching Artist training programs at the university level are at DePauw University, 21<sup>st</sup> Century Musician Initiative (21CM) and Longy School of Music's Teaching Artist Program (TAP).

The following sections discuss programs in higher education that provide music majors with training in Teaching Artist skills. These programs serve as references and inspiration for Music Link as a training program at a large state university.

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<sup>80</sup> Polisi, Joseph. "Examining the Artist's Role as Citizen" The Juilliard Journal, accessed April 2, 2017, <https://www.juilliard.edu/journal/examining-artists-role-citizen>.

*Longy School of Music at Bard College*

Longy School of Music at Bard College has developed a music program that values social change through music. The tag line on their website says: “becoming the musician the world needs you to be.”<sup>81</sup> Longy has several different programs that bring students into the community as performers, mentors, and teachers. Some students, such as those participating in the Teaching Artist Program (TAP), are deeply involved in community-facing programs through coursework, performances, and internships. All music students are required to take the TAP class. Finding many of the TAP requirements via online documents, additional information about the TAP program was obtained through interviews of current and former students and faculty.

The mission statement of Longy emphasizes a commitment to social change and the role of the school of music in the greater community. Along with “upholding uncompromising standards of musical excellence,” the responsibility to foster community engaged musicianship is emphasized in the value statement; to “offer programs which provide our students with opportunities to engage with the world in new ways” and to “help each student realize his or her individual potential, Longy’s music program fosters an attitude of inquiry about the role of music and the musician in the larger world.”<sup>82</sup>

The history of Longy’s mission – to prepare musicians to make a difference in the world – has been in development since the institution was founded in 1915. With each president, the mission of the school shifted. The most recent change being the integration of Longy into the liberal arts college, Bard. The current Longy president, Karen Zorn, writes: “We’re committed to preparing our students to meet a changing musical landscape head-on, giving them the skills to

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<sup>81</sup> See appendix A. “Longy mission statement,” Longy, accessed April 2, 2017, <http://longy.edu/about/mission-and-vision/>.

<sup>82</sup> “Longy mission statement.”

perform, the ambition to teach, and the ability to reach audiences beyond those traditionally associated with classical music.”<sup>83</sup> Compared to other university music programs, Longy has established a program that teaches students how to be socially engaged in their local community. Longy claims the position of being the only conservatory in the United States “weaving artistry and service together” as a required part of the curriculum.<sup>84</sup>

Longy’s Teaching Artist Program shares many similarities to Music Link and could be a model for how to integrate Teaching Artist training into the academic requirements for music performance students at the UW. The TAP is a required course for all undergraduate and graduate music students. By giving students both the understanding and skills necessary to create engaging musical experiences for a wide variety of audiences and participants, the TAP is concrete preparation for how to incorporate Teaching Artistry into a career in music. The website describes the TAP as being made up of active learning experiences, discussions, foundational readings, and interactive presentations. Students explore and strengthen the skills required to engage and communicate with audiences of all ages and backgrounds. They are challenged to think more deeply and broadly about music, its role in society, their career options, and how artists can create social change.

Longy’s Teaching Artist Program is a semester-long course, with the seminal text being Eric Booth’s *The Music Teaching Artist’s Bible*. I interviewed Ilana Cady, a Longy Master’s student, who described the class as “hands on activities practicing the skills needed to develop appropriate creative projects for TAP usage.”<sup>85</sup> The students receive training in how to create interactive performances and how to bring their interactive performances off campus. The

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<sup>83</sup> “Message from the President,” Longy, accessed April 2, 2017, <http://longy.edu/about/message-president/>.

<sup>84</sup> “Message from the President.”

<sup>85</sup> Cady, Ilana, written interview by the author, March 2017.

relationships with off campus partners are “made by the individual student,” said Cady. Longy establishes and maintains the “relationships for assistantships with city schools,”<sup>86</sup> but there are not requirements for all TAP students to bring their performances into the community.

Through interviewing TAP faculty, some of the struggles and successes of the program became clear. The first success is that this program provides students with more skills for future employment. Kyle Spraker, current Longy professor and TAP graduate, writes that TAP expands “the student’s skill set into an area of music that has significantly more employment opportunities: education.”<sup>87</sup> This is also in line with Booth’s push toward training the “21<sup>st</sup> Century Artist” – skills include: education, entrepreneurship, advocacy, communication, and problem solving.<sup>88</sup> Spraker also spoke to the “larger picture of reaching out to audiences and pulling them into the experience of live ‘art music’ ...our hope is to prepare our students for the moment they become mentors and that they realize their potential for fostering the growth of their community and social change.” The school’s commitment to community is demonstrated through the programs that are funded at Longy and the class requirements for graduates of their music programs. Longy is teaching to develop 21<sup>st</sup> century musicians by, as Spraker writes, “creating artists who thoughtfully present our art to potential life-long listeners and/or future participants of music.”

When asked about the ways that these training programs at Longy influence the students as performers, two specific students responded. The first student wrote:

TAP was the missing link that helped me make sense of my musical identity. All my life, as I’ve worked on my performance skills, it was always with the intention of sharing music with others. But what could I do to help an audience receive the music I was sharing? In the first semester of TAP, I discovered that thoughtful and creative people

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<sup>86</sup> Cady, Ilana, written interview by the author, March 2017.

<sup>87</sup> Spraker, Kyle, written interview by the author, March 2017.

<sup>88</sup> Booth, *The Music Teaching Artist’s Bible*, 215.

had already spent decades answering this question. I was so excited by how creative, effective, and intelligent their approach was—inviting audiences to make their own personal connections and discoveries.<sup>89</sup>

A current student responded by saying: “I am currently pursuing a Master’s in Piano Performance. Longy has given me classes like TAP and portfolio project that have provided me with tools to market myself in different ways.” This student appreciates that TAP especially prepares students to present new types of concerts that are not the standard. She went on to write: “TAP allows performers and educators to connect with audiences that might have a challenging time regularly connecting with the music being presented.”<sup>90</sup>

Upon graduation, all Longy students receive a certificate confirming their Teaching Artist Program completion. When a current student of Longy was asked about whether specific community outreach is required of students, Cady recalled that there are no requirements, but “many of the assistantships work with city schools teaching and assisting in side by side programs that bring music to kids that wouldn’t normally be able to afford or have access to.”<sup>91</sup> Phil Hyman, professor and graduate of TAP, writes that “We want to give our students these skills so that they are prepared to give an interactive concert when they are asked to do so. Second, and more importantly, we want to give our students these skills so they will actively use them when teaching in any manner on stage or off.”<sup>92</sup> Hyman believes that learning to present interactive performances and to communicate effectively “is very important to the future of music. If we want future generations engaged, interested, or involved with music, then we need to teach it properly.”<sup>93</sup> The TAP students mainly reach out to elementary age students, but

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<sup>89</sup> Weronika Balewski, quote accessed from Longy website, accessed April 8, 2017.

<sup>90</sup> Cady, Ilana, written interview by the author, March 2017.

<sup>91</sup> Cady interview.

<sup>92</sup> Hyman, Phil, written interview by the author, March 2017.

<sup>93</sup> Hyman interview.

Hyman writes that “we do talk a little about how to make a program accessible to different types of audiences.”<sup>94</sup>

The skills of a Teaching Artist are a new addition to the arsenal of a music major. Longy’s required TAP credit exposes all music majors to outreach and interactive performance techniques. Ilana’s first introduction to Teaching Artistry was the Longy TAP classes: “during the year we observed class presentations, and watched some videos online of other professional musicians working as Teaching Artists. There were a few presentations at the beginning of some of the Longy concerts as well.” Ilana described the take-away from the class, where each student “created multiple interactive presentations for practice. They were not always live performances, but also recordings.” She came away from the class with the notion that “performers need to adapt and change with the climate of the contemporary audience and Teaching Artistry is one way to do so.”<sup>95</sup>

The successful Teaching Artist training programs include conceptual training as well as hands-on teaching experiences. Having entered TAP with no Teaching Artist experience, Ilana describes how her new skills have changed her concept of the concert experience: “It is beautiful to see other audiences that are not able to get out to hear music enjoy and react to the music you bring them.” For Ilana, “Teaching Artistry really has a place with audiences that don’t have the chance to hear classical music on a regular basis, school situations, and for very contemporary pieces that sometimes need extra help for the audience to get it.” Her experience in the TAP class was a “good exercise as a performer to have a new angle to look into the piece [I’m] performing.”<sup>96</sup>

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<sup>94</sup> Hyman, Phil, written interview by the author, March 2017.

<sup>95</sup> Cady, Ilana, written interview by the author, March 2017.

<sup>96</sup> Cady interview.

An interesting differentiation Ilana makes is between “interactive” and “normal” concerts. The traditional notion of art-for-arts-sake seeps into the psyches of Teaching Artists. For Ilana, interactions belong in specific educational concerts, not in the normal concert, “although you will find many others think it is great in the normal concert experience as well.”<sup>97</sup> These extra skills are required for Teaching Artist success. Booth writes “the development of future audiences depends on these extra skills as much as it does on the traditional skills of great musicianship.”<sup>98</sup>

An important aspect of Teaching Artist training programs is providing skills that contribute to “hireability” after graduation. Describing how a musician’s career has shifted, Ilana believes “performing alone is no longer a strong option.” In creating educational concerts “going to schools and having Teaching Artist concerts and programs is a great idea; for me this is where I think Teaching Artistry fits best.” Ilana sees herself bridging the divide between educator and performer. Ilana is “not interested in teaching regular classroom music, but Teaching Artistry is a way to bridge this educator vs. performer stereotype that is heavily prevalent in the classical music world.” She now believes that “presenting music in the classroom...does not have to be a weekly, daily, activity but can just be a singular presentation including some form of education and performance” as a Teaching Artist.<sup>99</sup>

As part of the Teaching Artist Program course, Longy Master’s students worked with Girls, Inc. to bring interactive performances into the afterschool program. “It was really exciting to do this presentation for Girls, Inc. of Lynn—both the elementary school and teen groups were so receptive and interested in what we were playing! It was a great experience to design an

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<sup>97</sup> Cady, Ilana, written interview by the author, March 2017.

<sup>98</sup> Booth, *The Music Teaching Artist’s Bible*, 76.

<sup>99</sup> Cady interview.

interactive concert from the ground up, and we've already had requests to present our workshop in other venues."<sup>100</sup> A Master's student writes: "as a teaching assistant, I have been provided with opportunities that are an irreplaceable part of graduate school experience. By venturing into Boston Public Schools, I am able to see what music education truly looks like. I am viewed as an expert in my field by my colleagues, peers, and the teachers I assist; each day that I spend representing Longy's Teaching Assistantship Program leaves me humbled after seeing what powerful influence a musician can have outside the walls of my conservatory."<sup>101</sup>

Besides the TAP class requirement, Longy supports Teaching Artists financially by awarding 20-25 Teaching Artist Fellowships of up to \$10,000. These Teaching Artists typically work at El Sistema schools for three to five hours a week. The Teaching Fellows lead rehearsals and sectionals, teach private and group lessons, repair instruments, accompany and play side by side with young music students, coach chamber music – and support area music programming where the need is greatest.

The TAP requirement exposes all music students at Longy to Teaching Artist pedagogies. It is required for all music majors with the goal of providing a diverse set of career skills to graduates. Kyle Spraker, TAP professor, writes: "my hope is that they see the potential of thoughtful educational programming and apply some of the fundamental aspects of teaching artistry to their private teaching as well as concert programs."<sup>102</sup>

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<sup>100</sup> "Teaching Artist Program," Longy, accessed March 30, 2017, <http://longy.edu/social-change-through-music/teaching-artist-program/>.

<sup>101</sup> "Social Change Through Music," Longy website, accessed April 2, 2017, <http://longy.edu/social-change-through-music/mat/>.

<sup>102</sup> Spraker, Kyle, written interview by the author, March 2017.

*DePauw University*

DePauw University in Indiana has established a Teaching Artist program combining performing, teaching, and entrepreneurship in their new 21<sup>st</sup> Century Musician Initiative (21CM). Through the written survey filled out by the program's founder, Mark Rabideau, he describes 21CM as a "complete re-imagining of the skills, tools and experiences necessary to create musicians of the future instead of the past."<sup>103</sup> The DePauw website describes the program's mission as being: to train "flexible, entrepreneurial musicians who find diverse musical venues and outlets in addition to traditional performance spaces, develop new audiences, and utilize their music innovatively to impact and strengthen communities."<sup>104</sup> To learn about the creation and implementation of the 21<sup>st</sup> Century Musician Initiative, I interviewed the founder and director, Mark Rabideau and cited online resources.

Mark provided information on the development of the 21CM program as well as the implementation. First, the program was established after a \$20 million gift from DePauw alumnus Judson Green. Mark McCoy (then dean/now president) was the administrative lead that brought the gift to DePauw, and Yo-Yo Ma shaped the earliest vision in partnership with Green and McCoy. Second, the mission statement of DePauw aligned with establishing a program that focused on civic responsibility and social engagement of the music students and faculty. Third, DePauw has a history of prioritizing innovative programming, and buy-in from the faculty was established when they were hired at the socially and community oriented institution.

On the DePauw website, a supporter of the program explains the goal as being student oriented and considers the difficulties music students face in the current job market. The

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<sup>103</sup> Rabideau, Mark, written interview by the author, March 2017.

<sup>104</sup> "21CM Mission," DePauw University, accessed April 2, 2017, <http://music.depauw.edu/21cm/>.

supporter states that students are not landing a “fulltime orchestral job as the career for the rest of [their] life, [they] are going to do a whole host of things as trained classical musicians.”<sup>105</sup> The supporter claims that the 21<sup>st</sup> Century Musician Initiative at DePauw “teaches [students] how to make more than a living, it teaches them how to make a life”.<sup>106</sup> The class of 2018 will be the first students required to fulfill the 21CM courses, including 4.25 credits of MUS 130 – Understanding Music, State of the Art 1, Entrepreneurship, a Practicum, and 21CM electives.<sup>107</sup>

Some of the programs available for practicum include: teaching or performing in Music on the Square – a community music school and performance space; teaching in the Public School Programs - DePauw students are placed in partner schools to assist in rehearsals, small group lessons, and one-on-one time with students; and a new partnership with the Putnamville Prison – creating a choir of inmates taught by DePauw students and faculty. These programs and initiatives bring students off campus and into the community, performing at coffee shops, residential treatment facilities, restaurants, teaching in schools, and participating in their community.

The mission statement of DePauw School of Music holds the school to “revolutionizing the ways people engage through music, to envision a world connected, enriched and transformed by musical experiences.”<sup>108</sup> The 21<sup>st</sup> Century Musician Initiative has its own mission statement within the School of Music. When asked about the 21CM mission statement, Rabideau explains that he hopes a graduate of the DePauw music school comes away with four skills. First, the skill to “engage new audiences from the stage, in the community and across digital platforms.” Second, students should “create, as well as be re-creative” i.e., be well-equipped to “perform,

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<sup>105</sup> Rabideau, Mark, written interview by the author, March 2017.

<sup>106</sup> Promotional video on DePauw website, accessed April 2, 2017, <https://youtu.be/6h0BV5-W7Ug>.

<sup>107</sup> “DePauw University,” accessed April 2, 2017, <http://music.depauw.edu/studentresources/degreeworksheets/>.

<sup>108</sup> “Music Mission Statement,” DePauw University, accessed April 2, 2017, <http://music.depauw.edu/>.

teach, compose, present, arrange, produce, and improvise,” as well as “understand how to create works at the intersection between music fused with other art forms”. Third, students must “grapple with traditions outside the western tradition”. And fourth, students should “develop a powerful voice for arts advocacy (aural, written, visual) and understand the importance of communicating the value of the arts in today’s society.”<sup>109</sup>

DePauw’s music program adopted their updated 21<sup>st</sup> Century Musician Initiative mission statement in 2012. As a member of the faculty group participating in the changes at DePauw, Rabideau writes: “We later recreated the vision and mission statement for the School of Music, re-imagined curriculum, shifted all co-curricular efforts (concert series, artists-in-residence, etc.) to follow the 21CM vision and mission.” The current mission statement reads:

The 21st-Century Musician Initiative is a complete re-imagining of the skills, tools and experiences necessary to create musicians of the future instead of the past – flexible, entrepreneurial musicians who find diverse musical venues and outlets in addition to traditional performance spaces, develop new audiences, and utilize their music innovatively to impact and strengthen communities.<sup>110</sup>

With the implementation of the new mission of the school, class requirements now include credits of Musicianship, Entrepreneurship, and 21<sup>st</sup> Century Initiatives.

In reference to the unique 21CM credit requirements for all music students, Rabideau knows that learning to create interactive and educational concerts is essential in “developing artists – as opposed to [developing] trombone players, oboists, and snare drummers.” It is this belief that has helped to initiate the 21CM program. Referencing the tight job market for music graduates, and acknowledging the universal power of music, Rabideau writes that, “21CM was a response to a contemporary paradox. Music is embraced throughout every culture without boundaries.” Regarding technology’s increasing global reach that facilitates the sharing of music,

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<sup>109</sup> Rabideau, Mark, written interview by the author, March 2017.

<sup>110</sup> “21CM,” DePauw, accessed April 2, 2017, <http://music.depauw.edu/21cm/>.

he states, “an increasingly connected world offers influence and inspiration for opening our imaginations, as technology provides unprecedented access to global audiences... Yet it has never been more of a struggle for musicians to make a living at their art - at least when following traditional paths.” The 21Cm program is prioritizing presenting career options that stray from tradition.

When asked about the struggles faced while implementing the 21CM initiative, Rabideau offered: “the most difficult change to bring about is inertia, within the academy that is curriculum and faculty teaching loads.” Considering that current “faculty all are exemplars of the old rules, they are the winners within that system. Change happens at the speed of trust and warrants the time to bring along all stakeholders.” Taking the time to make the curricular changes at DePauw brought more success to the program. The program has been in place for 5 years, but only for the current class (of 2018) are the 21CM classes graduation credit requirements.

All the changes in the DePauw curriculum hope to provide students with more career opportunities and to keep the DePauw School of Music in a relevant and meaningful role in the community. Rabideau confirms that the goals of the program are to create “new mindsets to launch performances within and beyond traditional venues aimed to meet audiences where they live and the creation of educational programming aimed at strengthening the cultural fabric of our community in meaningful ways, with particular attention to those at the margins.” He also refers to creating an “understanding of how to build audiences in the digital space.”<sup>111</sup>

Students that participate in the 21CM initiative will have access to a set of skills that many professional musicians and administrators have deemed as necessary to succeed as a

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<sup>111</sup> Rabideau, Mark, written interview by the author, March 2017.

performer in the current environment. The key factors in successfully creating and adopting the 21CM initiative were the large financial contribution, a reworking of the goals and mission statement of the university's School of Music, and sustained periods of planning and curriculum creation. The work that DePauw is doing to develop the musician-entrepreneur is influential and can be referred to by other university programs looking to rework a music curriculum at the undergraduate and graduate level.

## CHAPTER 5: COMPARISON OF PROGRAMS AND CONCLUSION

This chapter looks at the successes and challenges of implementing Music Link at the University of Washington, and compares the results to the information gathered from the Teaching Artist programs at Longy School of Music and DePauw University. Music Link was created to provide training for students interested in gaining access to Teaching Artist skills and in learning how to present interactive performances for schools and other communities. Music Link, as a pilot program, took place during the 2014-2015 academic year. This analysis and comparison with two other university programs hopes to be instructive in the development of a future version of the Music Link program.

The 21<sup>st</sup> century has shown a rapidly increasing interest in developing new kinds of programs that bring students out of the practice room and into the community. There are several reasons for this new interest in expanding the skill set of classical musicians. As mentioned previously, the role of classical music in our society has changed quite a bit since most schools of music and orchestras were founded. The shifting role of musicians in society has allowed different successful career paths that include teaching, playing, and arts administration, YouTube fame, presenting interactive performances, and many other creative niches that make a musician marketable now are can be a part of a musician's income. Musicians are pushed to think about new ways of attracting and educating their future audiences. In addition, music schools are becoming interested in showing prospective students and their parents that graduates of their school have a variety of career options available beyond the traditional orchestral positions. Even those students who will have orchestra jobs can benefit from experience in Teaching Artist work, as more orchestras are emphasizing a diversity of skills and experience in community engagement. The development of new programs and initiatives involving the community beyond

the university also fits with a general trend in institutions of higher education reworking mission statements to emphasize their role and responsibility in society.

With universities and arts organizations showing a budding interest in training musicians to reach out in creative ways to their community, many schools and community organizations have found that visiting artists are a rich source for creative and interdisciplinary projects that help new audiences get excited about participating in classical music. In addition, many communities may not have opportunities to hear classical music or to hear any live music at all outside of the outreach concerts that Teaching Artists provide. It is exciting for both musicians and the community when people get to experience live music in a profound way. Many musicians find that performing outside of the concert hall enhances their own sense of creativity and brings out even more expressive qualities in their own performance.

A goal that shaped the Music Link program was building strategic partnerships with organizations looking to nurture new educated and engaged audiences for classical music. The partnership between the UW School of Music and Meany Center partially owed its success to the fact that both partners rely on educating and building future audiences. For a music department looking to design a Teaching Artist training program, creating a partnership with an arts presenter is beneficial in two ways. First, the partnership brings in more possibility for funding. Second, many presenters are connected with public school programs through their education and outreach initiatives and can create access for musicians learning Teaching Artist skills. The funding source allowed for the addition of the training program to the music major's degree requirements and connecting with public schools allowed Music Link to bridge the gap between university students and underserved school populations. After studying and acquiring Teaching Artist skills in an educational setting, the funding and the connection to underserved schools

brought about by partnership with Meany Center, helped bring the Music Link students to diverse populations outside of the concert hall.

Making sure that the Teaching Artist training programs align with the mission statements of their host schools revealed itself as an important finding in this study. If there is an explicit pre-existing university commitment to community service, then eliciting involvement of university faculty and students in community engaged skill-building programs like Music Link (TAP, or the 21CM initiative) will be easier to achieve, and curriculum revitalization can be justified. The Music Link, TAP, and 21CM programs all are committed to training students in ideals of social justice and in the skills to consider the welfare of local communities because these values are an expressed part of each music schools' mission statement.

Comparing the programs at University of Washington, DePauw University, and Longy School of Music at Bard College revealed several similarities and differences. Although the schools differ greatly, private versus public, conservatory versus school of music, all three programs were started with similar goals and ideals. Each school has developed a program with a distinct personality quite different from the other schools, but all the programs lead to similar outcomes of providing Teaching Artist and 21<sup>st</sup> century skills to graduating music students. All three of the schools have developed courses that get students performing interactive concerts for diverse communities, expose students to presenting concerts outside of the concert hall, and teach students to create partnerships with outside organizations. To help the music students gain the skills to perform at a high level and integrate Teaching Artist skills, all three schools use courses, coaching, and practical experience.

The first difference between the UW Music Link and the other programs is that Longy and DePauw both have altered the academic requirements for music majors to include Teaching

Artistry and other 21<sup>st</sup> century skills. Longy's undergraduate and graduate students must take one semester of the Teaching Artist Program to graduate. DePauw's curriculum includes a set of required classes totaling 4.25 credit hours of 21CM classes that include entrepreneurship and Teaching Artist training. For Music Link, the independent study credit with the UW professor did not fulfill an academic requirement. TAP and 21CM are now fully developed programs with several years of history and institutional backing that developed into integrated credit requirements. The steps they have made towards integrating Teaching Artist training into the curriculum is an inspiration to Music Link and can serve as a model for Music Link in the future.

The second difference is the mission statements of the schools. Longy's mission statement historically included an institutional responsibility to socially justice and community involvement. The TAP classes offer a concrete way for students to receive training in community outreach and Teaching Artist techniques. DePauw went through a mission statement revamp in 2012 when they began developing the 21CM program and founded the advisory board. Whereas UW's mission statement refers to the responsibility of the university to foster citizenship, the UW School of Music does not have a specific mission statement that calls on the importance of training socially engaged musicians. The Music Link program was an initial attempt to realize a program for performance students that encourages community engagement.

### *Observations*

Through studying the programs at Longy, DePauw and the pilot program at the UW, I investigated the entire process of establishing Teaching Artist training programs at the college level. First and foremost, I discovered that establishing administrative buy-in to the program is essential. The major themes that became clear at successful programs included: establishing strategic partnerships, defining a cohesive mission statement that includes responsibility to

community, securing a funding partner, and attracting interested students. These themes of successful programs became clear through the written survey answers from administrators, faculty, and student participants in the various programs.

### *Mission Statements*

Through researching the programs at three universities, the findings of successful programs – establishing buy-in, securing funding, and integrating mission statements – can be referenced in continuing and creating Teaching Artist programs at other institutions. The schools that have the most successful and integrated programs are the ones that include outreach in the mission statement of the school.

The Longy School of Music has integrated community involvement and a commitment to involve the larger community through the mission of the school. Displayed prominently on the website, the mission statement begins with: “Longy School of Music of Bard College prepares musicians to make a difference in the world.”<sup>112</sup> Changes and additions to the mission were spearheaded by the president of the School of Music in participation with the faculty. A schoolwide requirement, all Longy students must register for 1 semester credit in the Teaching Artist Program. Those students wishing to become even more involved as Teaching Artists can continue for a second semester in the Advanced Teaching Artist Program. This course, because of its design and full integration into the curriculum brings many Longy students out into the community in individualized projects and partnerships. Longy students are also involved in public programs assisting in side-by-side programs that bring music to kids that wouldn’t normally be able to afford or have access to such music.

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<sup>112</sup> See Appendix A. “Longy Mission Statement,” Longy School of Music, accessed April 7, 2017, <http://longy.edu/about/mission-and-vision/>.

Creating a successful and robust program, DePauw University has fully integrated a new mission statement into the School of Music. The mission permeates all the class requirements, the outward facing programs, and the types of programs that are funded. These outward facing programs include established partnerships with restaurants, retirement homes, schools, community centers, as well as a community music school. These outreach efforts are housed under the 21<sup>st</sup> Century Musician Initiative, a program promoting knowledge and experience beyond the practice room and concert hall. Because of the full integration of the mission statement into academic requirements, DePauw students must complete 4.25 credits of 21CM classes to graduate.

The University of Washington School of Music is involved with the community through volunteer hours required of each student, student teaching for Music Education majors, and specific classes in the Music Education/Ethnomusicology department. The only requirement for a performance student to participate in the community beyond the UW is that students who receive a music scholarship must complete 1 hour of community service. The Music Link program moved performance majors off campus and into local schools and community centers, performing interactive concerts and representing the School of Music. Music Link also brought student performers into contact with a professional string quartet being presented by the Meany Center for the Performing Arts through masterclasses and shadowing sessions. The direct contact and mentorship with the UW faculty and the professional Teaching Artists are a unique aspect of Music Link. With one-on-one coaching sessions and shadowing sessions of Teaching Artists working in the community, Music Link is structured more as fellowship for specific students rather than a program integrated into the entire curriculum.

The mission statement of the UW School of Music references the process of the “curatorial preservation of music already in existence to the creation of the most experimental new music.” Referring to this process as a continuum consisting of performances by the faculty and students in venues around the world, the research discoveries that are published in major books and articles, and the highly-esteemed recordings of music played by UW performers and created by UW composers. The continuum in the mission statement refers to performance, research, and creation. Director of the UW School of Music, Richard Karpen hopes that “a music performance major will graduate with the ability to imagine unexpected connections between all areas of human endeavor and to use that ability as a basis for discovering new knowledge.” Highly valuing the skills needed to collaborate, Karpen states: “[students] should also have strong leadership skills which are essential for positive collaborations.” He hopes that “[students] will leave the UW with the ability to collaborate across disciplines and with people from any background.”<sup>113</sup> The UW’s mission alludes to the importance of performing music old and new, and could be expanded to include educating new audiences through community performance and tactful interactive performances on and off campus.

Music Link is the newest program compared to the programs at Longy and DePauw. For Music Link to become an integral part of the School of Music, the next step is establishing a mission statement that clearly states the responsibility of the school to provide students with the additional skills to provide pathways for new audiences to experience classical music.

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<sup>113</sup> Karpen, Richard, written interview by the author, March 2017.

### *Establishing Buy-in*

The process and necessity of establishing buy-in with the music department was an important finding. A major theme that emerges when talking to faculty members about starting up new college programs is the need to involve the department. Reforms and changes to music programs, such as those described at Longy, DePauw and UW, may not have been successful had they been imposed from above by the administration. They also may have faced difficulty if they had been started by one faculty member without administrative support. Any new program needs to fit with the philosophy and goals of the institution, be integral to the curriculum and have support from both faculty and administration. The first step, in most cases comes, down to lots of discussion to discover what is most important to the faculty in terms of goals for their students, and what is most important to the students themselves.

### *Financial support*

When considering the successes of DePauw, Longy, and Music Link's pilot program, establishing sound financial support was a key factor. In all three programs, financial support was established before creating the partnerships. Arranging all the details of outreach performances and workshops in the schools takes a huge amount of time and funding can provide much-needed administrative support for new programs. DePauw received a large endowment. This funding created opportunities for experimental programming and established DePauw as a leader in integrating Teaching Artist and entrepreneurial skills into the mission of the school. With fully funded assistantships, Longy has established financial incentive for

students to participate in Teaching Artist activities in the community. The high visibility partnerships, with the Los Angeles Philharmonic and El Sistema, put Longy among the top conservatories providing Teaching Artist training and require this as a skill to graduate. Establishing a partnership with the Meany Center provided access to grant money that could provide financial incentive for the Music Link students in the form of scholarships.

### *Other related research*

Conservatories and schools of music are constantly revamping and adding to classes and programs available to students. Creativity and entrepreneurship are intrinsically tied to classical music and the careers of classical artists. By its very nature, a career in music is tied to changing audience interests as well as upholding long-standing traditions; it is important that the UW continue to adapt to the musical landscape of available careers for its graduates. By providing training in Teaching Artist skills, the UW will be joining a growing community of institutions of higher education offering training in Teaching Artist skills. Other research exploring partnerships with schools,<sup>114</sup> studying training programs at the university level,<sup>115</sup> and establishing community music programs<sup>116</sup> all consider how musicians can affect their surrounding community and promote participation in the art form.

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<sup>114</sup> Soto, A., Lum, C., & Campbell, P. "A University-School Music Partnership for Music Education Majors in a Culturally Distinctive Community," *Journal of Research in Music Education*, 56(4) (2009): 338-356. Retrieved from <http://www.jstor.org/stable/40204938>.

<sup>115</sup> Plourde, Alina Wattenberg. "Training Musicians to Perform for and Work with Children: Case Studies of Innovative Programs at the Eastman School of Music, the Manhattan School of Music, and the New England Conservatory" (PhD diss., University of Illinois at Urbana-Champaign, 2000), doi:9971164.

<sup>116</sup> Baranski, Stephen Michael. "In the Settlement House Spirit: A Case Study of a Community Music School" (PhD diss., New York University, 2011), doi:3439404.

### *Identity and Teaching Artist Programs*

Music school administrators and faculty members are beginning to promote the idea that a college education must teach students the tools necessary to simultaneously be successful career musicians and advocates for the arts, such as Polisi at Juilliard and Rabideau at DePauw. These two educational aspects are emphasized in all the Teaching Artist training programs described in this study. DePauw seeks to “develop artists” in the 21<sup>st</sup> Century Musician Initiative and Longy aims to “prepare...students for the moment they become mentors and that they realize their potential for fostering the growth of their community and social change.”<sup>117</sup> These are the positive effects community-university partnerships have on instilling the necessary tools for a college students’ successful career in music.

In a study investigating the development of vocational commitment among undergraduate music education and performance majors over a three-year period,<sup>118</sup> undergraduate music performance majors experienced a steady decline in confidence about their career choice between the freshman and junior year. Factors that may influence performance majors’ confidence about their career choice include an increasingly realistic awareness of employment opportunities as a performer and an increasingly realistic view of one’s performing ability when compared to others pursuing a similar career. It is possible that, as undergraduate music performance majors gain a clearer understanding of employment options and their performance abilities, the picture of their goals and interests becomes less stable.

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<sup>117</sup> See Appendix A. “Longy Mission Statement,” Longy School of Music, accessed April 7, 2017, <http://longy.edu/about/mission-and-vision/>

<sup>118</sup> Allen, Michael L. “A longitudinal study of vocational commitment among undergraduate music majors.” *Journal of Music Teacher Education* 12.2 (2003): 12-18.

However, in the study identity scores rose for music education majors, indicating that they developed a clearer and more stable picture of their goals, interests, and talents during the first 3 years of undergraduate study. One possible explanation for the large rise in identity scores in music education majors between the sophomore and junior year may be the increased number of early field experiences during the junior year. Most music education majors are assigned student-teaching experiences during the junior year. This may explain their increased commitment to their chosen degree. If we take this data into account, Teaching Artist training programs could assist in raising college performance majors' identity scores through practical experience with preparing and presenting interactive performances. With concrete Teaching Artist skills and experiences, the career options for music majors expand and provide varied career choices for the future.

*What skills do performers gain in these programs?*

Through studying and comparing the programs at the UW, Longy, and DePauw some key commonalities were revealed in the skills each program was trying to convey to student performers. There are several personal qualities needed by a performer presenting interactive performances. Performers should be natural and use their own personality, even if they are quiet or not a natural ham. Eric Booth emphasizes the importance of personality; his law of 80% states "80% of the performance is your personality."<sup>119</sup> He encourages artists to let their own personality come through in the performance to connect in a more meaningful way with the audience. Successful performers working as Teaching Artists must develop communication skills, flexibility, and certain personal qualities. As of April 7, 2017, the Longy School of Music

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<sup>119</sup> Booth, *The Music Teaching Artist's Bible*, 37.

emphasizes these communication skills on its website, including “developing a sense of ease with the audience, an enjoyment in connecting ideas and concepts, and a willingness to experiment with new ideas and repertoire.”<sup>120</sup>

Flexibility is also key in working with children. For performers, this would include adapting to a variety of performing situations, including acoustically bad spaces, as well as the ability to change and adapt in the middle of a program or workshop. The Music Link group developed flexibility in the types of chairs and stands available, the mics, and using the communications methods the administration demonstrated.

Teaching performers to be organized and to be able to draw on outside resources is an important aspect of Teaching Artist programs. Learning to plan exactly what to say and how to relate the program to the children's own experiences are paramount. Teaching Artists need to be able to keep track of time and the attention span of their audience. When working with children, performers need to be able to develop a program that will fit with each age group's developmental stage and energy level. When working with adults, clear preparation for interactive performance is beneficial. Creating a program with a variety of repertoire and a variety of teaching methods so that each audience member will have a way of relating to the program is essential. The dress rehearsal built into Music Link was essential in instilling a sense of comfort when put in front of 300 elementary school students.

Developing and maintaining relationships with partner organizations is an essential skill for a Teaching Artist. The success of Music Link depended on the well-maintained relationship between the two partner organizations, as well as the schools and community centers in which performances took place. The growth of DePauw's 21<sup>st</sup> Century Musician Initiative relies on the

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<sup>120</sup> See Appendix A. “Longy Mission Statement,” Longy School of Music, accessed April 7, 2017, <http://longy.edu/about/mission-and-vision/>.

relationships with outside organizations: Mark Rabideau recounts that they “conduct Community Engagement programs in the public schools, regional hospitals, local restaurants and community venues, such as the library, town square, etc.”<sup>121</sup> Longy’s varied options for socially engaged music are sustained by their relationships, for example the Master of Arts in Teaching (MAT) partnership with the Los Angeles Philharmonic.<sup>122</sup> Instilling the skills to create, maintain, and keep relationships with arts and educational organizations is an important aspect of successful programs for University music students.

### *Limitations*

The program described here depended on administrators, professors, and student participants providing insight and information regarding their experiences with the Teaching Artist programs after the fact. Longitudinal restrictions affected the data collection: the timeline was too short for some participants to return the surveys, as well as some answers being too short or not descriptive enough to include useful opinions on the successes of the program. Since the Music Link program only took place over 1 year, the program outcomes all were deduced from the single year and with a small number of participants.

The data were self-reported and cannot be independently verified. All survey answers were taken at face value, which can include several sources of bias. The research aims to demonstrate the benefits of Teaching Artist programs and display real-life applications of these innovative programs, the bias will not harm the data collected. It does not aim to say that every music student should participate in Teaching Artist activities, but rather that students should have access to this type of training and universities must consider their role and responsibility to the

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<sup>121</sup> Rabideau, Mark, written interview by the author, March 2017.

<sup>122</sup> “Social Change,” Longy, accessed April 2, 2017, <http://longy.edu/social-change-through-music/mat/>.

larger community and future of classical music with their mission statements and program offerings.

*Areas for further research*

Investigating the programs at UW, Longy, and DePauw provided significant insight into how and why Teaching Artist training programs are created and supported at the university level. To continue this line of research, one might include specific surveys to measure the effectiveness of these programs in the community and to measure the impact this type of training has on musicians as they embark on their professional careers.

As more music programs across the U.S. are adding courses in community outreach and Teaching Artistry, an interesting study could include a comprehensive comparison of programs at universities, conservatories, colleges, and arts institutions that promote artists presenting interactive performances for diverse communities outside of the concert hall. This study could include the outcomes of programs, career successes of graduates, and the longevity of partnerships with outside organizations.

Further research on Teaching Artist training programs for Music performance students could examine if there is benefit from longer periods of residence at partnership organizations (should university course and ensemble schedules be negotiated to allow increased off-campus experiences). It would be illuminating for university students, and perhaps partners and administrators as well, to keep journals of their experiences that might later be made available for examination and interpretation. Follow-up study could be conducted to determine the strength of the effect of the partnership on the lives of students and audiences.

## *Conclusion*

During interviews with faculty, staff, and students involved in programs at Longy, DePauw and UW, each person was asked two specific questions to aid in identifying the keys to supporting and developing similar programs in college music departments. These questions were "What are the most important skills for a performer to have in order to succeed in the 21<sup>st</sup> century as a musician?" and "What recommendations would you have for someone who wished to start a program similar to yours?" The responses to these questions showed similar themes that I hope can provide a helpful set of recommendations that can be a starting point for others.

Answers to the first question center around a musician's need to think creatively. The director of the UW emphasized being able to "imagine unexpected connections between all areas of human endeavor and to use that ability as a basis for discovering new knowledge." The director of 21CM at DePauw promotes engaging new audiences and to be the "inventors of their own most promising future by developing the mindsets and skillset of the artist-entrepreneur, equipped to identify needs, gaps, and opportunities and create new entities for artistic expression."<sup>123</sup>

Suggestions from the Longy professors touched on building partnerships and considering the level of commitment from students going into the community as Teaching Artists. Kyle Spraker suggests establishing a "strong connection with a few schools/assisted living homes in [the] immediate community, find out if they would be interest in collaborating." He also warns of the difficulty of quality control when outreach programs are a requirement for students. He recommends to "only send students who absolutely want to teach, those who are forced will

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<sup>123</sup> Rabideau, Mark, written interview by the author, March 2017.

make the school look bad.”<sup>124</sup> According to Phil Hyman, Longy TAP professor, what they ultimately want students to do “is to take what we teach in the classroom and let the students apply out in the community.” He also brings up the challenge of quality control, saying: “you will inevitably have students and groups present sub-par work, thus potentially tarnishing the schools name...it is important to have students who are going into the community to be very committed to this work.”<sup>125</sup>

When asked about continuing a program similar to Music Link at the UW, Karpen wrote: “Within the context of a university that has a School of Music with strong performance programs, a music presenting organization should be integrated into that School of Music. This separation makes it more complicated to have something like Music Link work as well as it could.” To continue a partnership with the Meany Center, Karpen suggests that more collaboration needs to take place “when it comes to who decides on which artists come to our campuses to give concerts.”<sup>126</sup> Taking into account the administrative separation between the school of music and the presenting organization, the Music Link program could act as a place to foster collaboration.

At the 3 Teaching Artist programs we have looked at, skills are acquired in different ways. To train students to present interactive performances at Longy, students can register for Teaching Artist courses; at DePauw students gain experience through community partnerships fostered by the school; in the Music Link program skills are gained in private instruction from UW faculty in the Music Education and Performance departments as well as shadowing sessions with visiting artists.

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<sup>124</sup> Spraker, Kyle, written interview by the author, March 2017.

<sup>125</sup> Hyman, Phil, written interview by the author, March 2017.

<sup>126</sup> Karpen, Richard, written interview by the author, March 2017.

This document has focused on a first-hand case study of Music Link at the UW, a program developed in 2014-15 as a dissertation project, that addressed the need for training performers in Teaching Artist skills. This document then compared Music Link to two established programs at DePauw University and Longy School of Music at Bard College. Although similar the models of TAP at Longy and the 21<sup>st</sup> Century Musician Initiative at DePauw, the UW Music Link was a small-scale pilot program, and thus was limited in scope compared to the other more established programs.

Based on the successes and hardships of the three programs in this study, I recommend finding something the institution is already doing well and expanding on that program to include Teaching Artist and 21<sup>st</sup> century musician skills. Music Link benefitted from the proximity of the presenting organization Meany Center and the School of Music. The established relationships aided the realization of the pilot program. Including only a small number of students allowed for the faculty and administrators to observe the current ideas in action. If a small project can demonstrate energy and expertise, it is possible to gradually involve more students and faculty in future programs. Longy built on their mission statement to create their Teaching Artist Program, which includes providing skills for students to succeed in the community. DePauw revamped their mission statement to reflect the changing career climate for musicians. The success of Longy and DePauw demonstrates that the community is eager to have music students more involved in activities off campus.

As the study concludes, some questions ring out: will student participants adopt the ideals of the program into their careers? Will universities rally for the hiring of Teaching Artist faculty to provide continuous sequential music education and training to music majors? Will the university faculty and students create and maintain partnerships with outside organizations,

bringing music out of the concert hall? A partnership akin to Music Link may bring trust and goodwill to its partners, holding the potential to benefit the careers of university music graduates while also developing lucrative relationships with organizations on and off campus. Teaching Artist training programs invest in the future audience of classical music by creating meaningful arts experiences for audiences all over the world.

## Appendix A: Vision Statement Longy School of Music

“Vision Statement Longy,” Longy School of Music. Accessed, April 7, 2017.  
<http://longy.edu/about/mission-and-vision/>.

### **Longy Vision Statement**

How do you prepare musicians to make a difference in the world?

Ask them to be great. Provide them with the most rigorous education. Hold students of all ages to the highest standards of uncompromising excellence. Inspire them to be artists who can move hearts, enlighten minds, cross boundaries, and bridge divides. Show them how exceptional musicians must also be exceptional human beings.

Then ask them to be leaders. Motivate them to walk not just the well-trod paths but to blaze new ones, forging opportunities for themselves and others as they go. Provoke them, as they’re learning and refining musical skills, to consider where those skills can take them.

Nurture collaboration, since great leaders must also be great listeners. Focus on chamber music where, in the absence of a conductor, students must assume the responsibility for finding their own voices.

Instill an entrepreneurial spirit and build critical thinking skills in students to match their musical abilities. Teach them how to start a slow movement one day, to launch a concert series the next and to perform in concert halls, clubs, and anywhere they can find a hungry audience.

Inspire students at every level to dream of how their music can transform their lives and the lives of others. Help them to articulate their dreams and then put them into practice. Create partnerships with businesses, schools, and neighbors where students can test their ideas in the real world.

Create an environment for incubation—a place where great musicians and great ideas can be cultivated. Make it a diverse place where difference can broaden minds and enlarge perspectives. Keep it intimate, so individual attention is guaranteed. Prize collaboration and creativity as highly as musical prowess. Encourage every student to ask their peers — “How can I help you achieve your dreams?”

This is how Longy School of Music of Bard College will prepare musicians to make a difference in the world: by providing an education that teaches students to be extraordinary musicians and human beings, while challenging them to find new ways to change the world through music. Social change through music (button on website).

## Appendix B: National Standards for Music Education

“National Standards for Music Education,” Music Stand Foundation. Accessed on April 7, 2017.  
[http://www.musicstandfoundation.org/images/National\\_Standards\\_-\\_Music\\_Education.pdf](http://www.musicstandfoundation.org/images/National_Standards_-_Music_Education.pdf)

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

## Appendix C: Interactive Performance #1

*This is the text of the program created by the Music Link participants for performance in schools and community centers.*

Pizza Quartet by Sonja Myklebust

**Play:** Beethoven String Quartet in F Major Op. 18 No. 4, I.

**Talk:** Composers are people who create music by putting together various aspects of sounds to create a piece of music. In Mr. Beethoven's case, he chose certain strings of notes and put them together in a specific order to create his musical piece of art. You might wonder how a composer decides how to put notes together and what notes to give to what instruments. In this quartet configuration, we have highest instruments, or soprano, the middle instruments, the harmony, and the bass instrument. The cello lays down a solid bass line, the foundation, the middle voices provide harmony, and the top voice sings the melody.

### **Demo parts to show Melody, Harmony, Bass**

We were thinking about ways to explain the parts of a string quartet. What is something that every grownup and kid can relate to? Food! What type of food is made up of 4 unique ingredients layered together to create something new? Pizza! Perfect! Chefs are people who put together various food ingredients to create a meal, just like composers bring together different patterns of notes to create something unique.

We have the crust creating a solid foundation, the sauce complementing the crust and supporting the cheese, the cheese blends with the sauce and crust and creates a harmonious bed for the toppings to sing. There we have the 4 layers of the pizza and the 4 voices of a string quartet.

Beethoven's Pizza sounds like this:

**Play:** Crust or Bass line: cello mm 1-4, Sauce/harmony: viola mm 1-4, Cheese/harmony: violin II mm 1-4, topping/melody: violin I mm 1-4 (without beat 4)

Let's hear crust and sauce (cello and viola play), let's hear crust, sauce and cheese (cello, vla, vln II), let's hear what it sounds like without crust (vla, vlns)

**Talk:** Let's move on to a different chef/composer that did some creative changes to the quartet pizza. Listen closely to find the bass line, the harmony lines, and the melody. Listen for what instruments are playing each ingredient.

**Play:** Haydn op 20 no 2 movement 1

Repeat opening melody

**Talk:** Who has the melody/topping?

Who has the bass/crust?

Who usually plays the bass or set's the crust?

Sounds like our chef Joseph Haydn turned the pizza upside down!

**Talk:** So far, we have heard a Beethoven Pizza written in 1801 (how many years ago was that?), a Haydn Pizza written in 1772 (even older than the Beethoven Pizza), we created our own Pizza Quartet, now let's hear something totally different.

Charles Ives' Scherzo. This piece is very short. Listen closely to hear how our parts are fitting together. Is there a bass line/crust? Is there a melody?

Ives is quoted to have said: "...beauty in music is too often confused with something that lets the ears lie back in an easy chair." What does this mean? Could his music be difficult to find beauty in? Take a listen to this short quartet and see what you hear. Can you find beauty?

**Play:** Ives

**Talks:** Did you hear melody, bass line or harmony? Maybe we need a new recipe? Is this Ives soup?

**Interaction:** Who wants to make their own musical pizza?

What type of crust does our pizza have?

Sauce:

Cheese:

Topping:

**Play** pizza improve

## Appendix D: Interactive Performance #2

Feel the Beat Lesson - Daana Quartet plays dance music

Program:

William Grant Still: *Danzas de Panama 3. Punto*

Washington's March arr. by Corentin Pokorny

Traditional: Shave and a Haircut...

William Grant Still: *Danzas de Panama 1. Tamborito*

**Play:** *Danzas de Panama 3. Punto.*

**Sonja:** Good morning! Today we are going to take a look at a very important thing that is in almost all music. As we listen to the different pieces we have to play for you today we'll discover how important and how natural this thing is. I bet all of you are good at this thing. First, I'm going to ask you to clap with me

(Sonja breathes in and raises hands to conduct the first clap)

Good! How did you know when to clap with me?

\*take answers from audience

Because we can anticipate rhythm. We want to find predictable patterns and we naturally can feel a beat.

PEANUT BUTTER GAME

Say "Peanut Butter, Peanut Butter" with me...

Get answers about what to do differently...

Demo different answers until we reach: cueing in time, speaking in time, speaking in volume.

Now watch for how we show the beat and volume of this next piece

**Play:** [PERFORM WASHINGTON'S MARCH]

DAANA QUARTET STANDS UP AND MARCHES IN PLACE FOR SECOND HALF OF MUSIC

**Sonja:** That was called a March. It has a predictable beat so large groups of people can move to it in time.

Let's try an experiment. Everyone clap their hands in beat at the end of this melody

**Play:** SHAVE AND A HAIRCUT and again minus "two cents"

Let's try that again

**Play:** AGAIN MINUS 2 CENTS

We knew when to come in at the end because we were feeling the beat of the music.

Let's listen to this next piece and listen closely to the beats. Listen for the pulse and imagine a line of people dancing to this music in long skirts and shoes that make a good stomping sound on the beat. We are going to ask you to snap along next time so listen closely

**Play:** at Reh 6 *TAMBORITO*

Let's hear everyone's snaps (demo snapping)

Let's hear that music again and this time you all will be our rhythm section

**Play:** at reh 6

Good! Now we are going to play the first part of the song and I want you to listen closely for when it's time to join us as the rhythm section in the middle section.

**Play:** Play from the top of *Tamborito*]

Great job! You all did a good job finding the beat. Thank you for your help!

## Appendix E: Interactive performance #3

Solo cello interactive performance – Exploring composition with Kaija Saariaho’s *Sept Papillon*

**Hypothesis:** \*By creating a piece together students are able to listen more deeply to a piece created by someone else\* How do composers portray animals with timbre, gesture, and structure?

**Solo cello IP:** create sounds, create composition based on those sounds, then listen to performance of *Sept Papillon* (to hear how Saariaho makes sounds that evoke butterflies) Get students creating sound, Brainstorming, composing, and then listening deeply to cello piece

**Goal 1:** Students are able to appreciate a piece of music and to listen more deeply

**Goal 2:** Students create and compose

**Goal 3:** Hearing musical form and design

**Goal 4:** Increase student vocabulary

**Lesson plan:** Hello grade 1, 2 or 3

1) Play Saariaho IV

2) Let’s start off by standing in a circle. We are going to go around the circle and make the sounds of different animals. “Today I am a lion (Sonja roars). What other animal could I be?”

3) Let’s make up a story about the [choose animal].

(Teacher writes on the board)

What sound does a [animal] make? Is it high or low? Loud or soft? Short or long?

Play sounds back to class

What type of weather is our butterfly experiencing today?

What type of nature is the butterfly in? (tall trees, flowers, water, stream, etc.)

What is the [animal] doing today?

Assign part to students

4) Perform “world premiere” composition

If we could play it again, what would you change?

What was successful and what was not?

5) Play Saariaho

Build adjective bank – listen for those sounds

What did you hear?

Play again

END

## Appendix F: Published Music Link Mission Statement

“Outreach,” Meany Center Website. Accessed April 7, 2017.  
<https://meanycenter.org/outreach/music-link>.

### **Music Link: Taking Music off Campus and into the Community**

A program devised by a DMA cellist at the UW School of Music in collaboration with the UW World Series, Music Link leverages UW’s unique position as a leading educational institution to amplify chamber music outreach possibilities and train graduating musicians in school and community outreach techniques.

Music Link pairs visiting artists with a University student ensemble to provide mentorship and training that not only expands the UWWS’ ability to serve local schools, but helps develop the next generation of community-engaged musicians. Participating students gain experience creating and performing a curriculum-based concert for Seattle elementary school students as a final project.

The Daana Quartet was the first group to participate in Music Link in 2014-15, training with UW School of Music professors Melia Watras and Dr. Patricia Campbell as well as working with visiting artists the Catalyst Quartet. Daana Quartet presented 5 educational concerts to over 550 elementary school students.

Daana Quartet will be participating in Music Link for the 2015-16 season, touring Seattle Public Schools.

If you are interested in bringing a Music Link group to your school, please contact Sonja Myklebust.



Daana Quartet at Thurgood Marshall Elementary

## Appendix G: Concert Program Created by Music Center NW

### Upcoming Events

**Calentano: The Music of Tierra Caliente, Mexico**

*Workshop for guitarists, violinists, and listeners.*

*RSVP to the Music Center office.*

Sunday, November 15, 3:00 - 5:00 pm

**Studio Recital of Yvonne Hoar, piano**

Friday, November 20, 7:30 pm

Lynnwood Convention Center

**Autumn Rhapsody Gala & Auction**

Saturday, November 21, 5:30 pm

Lynnwood Convention Center

*Music Center presents*

## Daana String Quartet

### The Scholarship Chamber Ensemble of the University of Washington

Sunday, November 8, 2015 • 2:00 pm  
Recital Hall, Music Center of the Northwest

#### **Our Mission**

*Music Center of the Northwest is a non-profit community music school located in North Seattle. We believe in the transformative power of music in the lives of people and our community. With a commitment to music education and live performance, Music Center provides access to exceptional musical experiences for people of all ages and abilities.*

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Music Center is a member of:



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www.mcnw.org

### About Daana String Quartet

The Daana String Quartet is a student ensemble at the University of Washington. As winners of the 2015 UW Piano and Strings Chamber Music Competition, the Quartet is the official scholarship ensemble representing the UW School of Music on and off campus for the 2015–16 academic year. Its specialty is classic music.

The Quartet was featured in the summer of 2015 as the Fellowship Quartet at the Methow Valley Chamber Music Festival near Winthrop WA. Passionate about bringing music out of the concert hall, the ensemble also has performed concerts in Seattle parks as part of the Seattle Chamber Music Festival's Music Under The Stars program and the KING-FM Lunchtime Chamber Concert Series and at various venues in the Methow Valley. The Seattle Times has written about the Quartet and its members.

Mentored by world-renowned music and education faculty at the university and by touring artists who perform in the UW World Series, the Quartet holds a unique position at UW as touring artists who perform in local schools and throughout the community. Much of this is done under the UW Music Link Program, which trains artists to create educational curricula and concerts.

"Daana" is a word in Sanskrit that connotes the practice of cultivating generosity. It captures the Quartet's goal of bringing free, high-quality chamber music concerts to unexpected locations and educational settings as well as the traditional concert hall.

### The Musicians

**Corentin Pokorny**, violin, is an undergraduate student of Ron Patterson.

**Erin Kelly**, violin, is an undergraduate student of Ron Patterson.

**Alessandra Barrett**, viola, is pursuing a Master of Music and studies with Melia Watras. She holds a Bachelor's degree in violin and viola performance from California Institute of the Arts.

**Sonja Myklebust**, cello, is pursuing a doctorate at UW, where she is also a teaching assistant. She holds a Bachelor's degree in music from Lewis and Clark College and a Master's degree in cello performance from University of Washington.

### DAANA STRING QUARTET

CORENTIN POKORNY, VIOLIN  
ERIN KELLY, VIOLIN  
ALESSANDRA BARRETT, VIOLA  
SONJA MYKLEBURST, CELLO

"Danzas de Panama"	William Grant Still
I. Tamborito	(1895-1798)
II. Mejorana y socavon	
III. Punto	
IV. Cumbia y Congo	
String Quartet Op 33, No 2 in E-flat Major "The Joke"	Joseph Haydn
I. Allegro moderato	(1732-1809)
II. Scherzo: Allegro	
III. Largo	
IV. Presto	
String Quartet No 12 in C minor, D703 "Quartettsatz"	Franz Schubert
	(1797-1828)

*This concert is sponsored in part by the UW World Series Music Link program*

