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## Creating and Implementing Community-Based Performance Programs: A Guide for the Applied Studio Teacher

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CREATING AND IMPLEMENTING COMMUNITY-BASED PERFORMANCE  
PROGRAMS: A GUIDE FOR THE APPLIED STUDIO TEACHER

by

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Submitted in Partial Fulfillment of the Requirements

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## DEDICATION

*For Alana, Brittany, Jessica, and Siri*

*Members of “The Sound of 5” 2012-2013*

## ACKNOWLEDGEMENTS

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Words cannot express the acknowledgement that I owe my family and close friends for endless support both in my personal life and during my educational pursuits. I would not be where I am today if it were not for the guidance and support from my wonderful parents and the never-ending encouragement from my brother.

Last but never least, I must acknowledge all of my wonderful flute teachers and chamber music coaches who have encouraged me, mentored me, and helped me develop as a flutist and presenter of community-based performance and education projects.

Katherine Borst Jones, Jim Walker, Kristy Morrell, Patricia George, Mark Thomas and Caroline Ulrich, thank you!

## ABSTRACT

As performers, many professionals in the fields of chamber music and orchestral playing participate in educational and community programming. In an effort to help graduates meet these new challenges, 21<sup>st</sup> century music schools are creating diverse performance and education experiences for their students to gain skills for success beyond graduation. Until recently, not many music schools offered opportunities for students to learn and develop skills in the area of community programming. In the current music school curriculum, there exists a largely untapped potential for applied teachers to create and institute community performance-based programs for their students. Participation in these programs gives students the training, information, and experience that will benefit them in their future career pursuits.

This document focuses on four types of community performance programs.

1. outreach music for intermittent listening
2. community outreach performances
3. community engagement performances
4. interactive educational concerts

After exploring the abundance of programming options for the four types of community performance programs, suggestions for expanding existing classes and performance outlets to include community programming are presented.

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## FOREWORD

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 four public recitals. Copies of recital programs are bound at the end of this paper, and recordings of the recitals are on file in the Music Library

## CHAPTER 1

### INTRODUCTION

#### 1.1 DESCRIPTION OF THE PROBLEM

Universities and music schools are emphasizing community programs in their missions and searching for more ways to be involved in their communities. As a part of increased community initiatives, many music schools currently offer private lessons, music classes, and ensemble performance opportunities to children, pre-college, and adult students. Some music schools provide community performance opportunities to students through partnerships with local hospitals, libraries, schools, and retirement homes. However, few provide adequate training and information to these performers and educators working in the community.

Student performers need to learn about the fields of community outreach and engagement as part of their undergraduate and graduate training. Many orchestras, chamber ensembles, and arts organizations initiate innovative community programs and require the people they hire to have engagement skills in addition to being top-level performers. The Houston Symphony created new positions for community-embedded musicians beginning in their 2015-2016 season. In addition to performing concerts with the Houston Symphony, these musicians work and perform in the schools and neighborhoods as a way to connect more people with the concerts and programs

offered by the Houston Symphony.<sup>1</sup> With this push to engage with the community, many musicians find that they are learning necessary skills way too late in their career, and they would have greatly benefitted from participation in community programs during their time in school.<sup>2</sup>

In order to adequately train musicians to function in these roles, schools of music and faculty members must understand the different types of community programs. All programs fall within the categories of outreach, engagement, or both. Current literature suggests a difference between programs deemed community outreach and those that are community engagement. On the most basic level, outreach programs are performed *for* an audience and engagement programs are performed *with* an audience. Outreach programs are most often performed outside of the school of music for a community that might be unfamiliar with activities in the school of music. Students reach out and share their craft with these new audiences. Engagement programs often contain the same element of reaching out to new communities. However, in an engagement program the performer takes great care to design a program with the audience in mind that includes more opportunities for audiences to interact with elements of the program. Engagement encourages reciprocal learning and communication between the audience and performers.

Many applied studio teachers have existing platforms available for creating programs, training students, and discussing the benefits and responsibilities of participation in community-based performance programs. Faculty members involved with studio classes, studio recitals, independent study projects, and chamber music

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<sup>1</sup> Houston Symphony, “Community-Embedded Musicians Program.”

<sup>2</sup> Eric Booth, *Music Teaching Artist's Bible*, 7.

coaching sessions can use these platforms to focus on developing community performance programs. Using the information presented in this document, applied studio teachers will have the resources to create initiatives that benefit their students, the community, and their institutions.

## 1.2 PURPOSE OF THE STUDY

This document will serve as a resource guide for applied teachers in higher education to create and implement community-based performance programs with their students. Undertaking a community program without prior experience and knowledge of the wide scope of possible programs can be overwhelming. This document provides base knowledge for any applied teacher interested in starting or advising initiatives in community performance, discusses the benefits of such programs to help further the understanding of the importance of these initiatives, and provides sample programs to give precise examples of successful community performance programs. Differences between programs belonging to community outreach and those considered community engagement are highlighted, but information pertinent to both avenues is discussed.

The goals of this document are:

1. to identify and outline necessary skills and training needed for students participating in programs that engage with the community through musical performance
2. to provide suggestions and examples for how applied studio teachers can create strong community outreach and engagement programs
3. to present sample programs and a guide for implementing community performance programs.

Emphasis will be placed on research aligning with the view that an institution of higher education has a responsibility to positively contribute to its surrounding community. The benefits for both applied faculty members and students participating in community performance programs are addressed, and the benefits for the institution and community will be taken into consideration.

### 1.3 LIMITATIONS OF THE STUDY

This document focuses on creating a guide for applied teachers working within institutions in the United States of America to create community-based performance programs for their students. Research from other countries is used in this document, but the primary focus on the outcome of the research is on higher education in the US. The study will only directly pertain to community programs within colleges and universities, but because the communities served will be broad, research pertaining to outreach and engagement programs within the larger context of other arts programs will be addressed.

### 1.4 LITERATURE REVIEW

While there are resources available with information on how to plan and prepare interactive educational music outreach performances for chamber ensembles, there are no resources available geared specifically toward applied music teachers and college students. In addition, there are no resources available showing the scope of possible community-based performance projects and how to plan and prepare for different types of programs.

The most inclusive resource for designing interactive educational programs is David Wallace's *Reaching out: a musician's guide to interactive performances*, but this book is currently out of print. Wallace focuses solely on programs for elementary

schools, with little mention of possible programs in community centers, hospitals, retirement communities, etc. While resources like Wallace's book have an abundance of useful information, there is no information directed toward how outreach and engagement initiatives can fit into existing programs within higher education.

Eric Booth's *The Music Teaching Artist's Bible* presents a comprehensive understanding of the history of the teaching artistry profession and current developments in higher education to meet the demands of educating twenty-first century musicians for successful careers. While Booth's book does not serve as a *how to* guide for musicians interested in beginning a career in teaching artistry, he does bring years of study and experience in the field of educating and connecting with audiences of various ages and ranges of familiarity with music.

Other literature pertinent to this study falls into five categories that will be combined to create a comprehensive guide for applied teachers:

1. creating interactive educational music programs
2. varying classifications of community programs
3. service-learning programs and their benefits
4. university-created community programs and their benefits
5. teaching artistry materials

This document highlights the pertinent material from Wallace, Booth, and many other researchers along with the author's personal experiences with community programs in higher education to create a guide for applied studio teachers interested in starting new community-based performance programs or advising ongoing programs within the framework of schools of music in higher education.



## 1.5 DESIGN AND PROCEDURES

This guide contains eight chapters and three appendices. Chapter 1 provides a description of the problem, purpose of the study, limitations of the study, review of related literature, and design and procedures. Chapters 2 and 3 outline the benefits for applied teachers initiating community-based performance programs and the benefits for students participating in these programs, respectively. Chapter 4 presents information needed for understanding different types of community programs that fall within the broader categories of community outreach, community engagement, community music, and teaching artistry. Chapter 5 focuses on preparing musicians to succeed in community-based performance programs. Chapter 6 includes specific information for how applied teachers can form community partnerships, select suitable music, prepare appropriate audience engagement activities, and successfully plan and produce performance programs. Chapter 7 gives suggestions for applied studio teachers instituting community programs into the existing framework of higher education, and Chapter 8 provides concluding thoughts and further research. Three sample community performance scripts are located in the appendices.

## CHAPTER 2

### BENEFITS FOR APPLIED FACULTY WHO IMPLEMENT COMMUNITY PERFORMANCES

“Meaningful engagement can be used as a valuable tool to connect with the broader community, to enrich the scholarship of faculty, to broaden the educational experience of students, and to help promote a positive image of the university, which can potentially attract more economic and political support.”<sup>3</sup> - Darwin Prioleau

Through teaching the next generation of professionals and scholars, professors guide students’ understanding of how knowledge and learning relates to the world beyond the campus.<sup>4</sup> Community programs bridge classroom learning with the needs and interests of a community, and professors are able to provide real world performance opportunities for their students. As faculty and students create community programs together and work towards a common purpose, they will experience a heightened sense of community within the studio. In some cases, community programs can lead to prolonged partnerships between applied studios and community members. Depending on the scope of the partnership, community programs can increase scholarship donations to the studio and raise student recruitment and retention rates.

Faculty members who choose to collaborate with other applied studios or departments will benefit from the shared knowledge created by tapping into a larger creative potential. Collaboration within the school of music promotes community

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<sup>3</sup> Prioleau, “Engagement: Transcending Outreach,” 58.

<sup>4</sup> Saltmarsh, etc., “Rewarding Community-Engaged Scholarship,” 69.

building amongst the faculty and students. Broader community performance initiatives that utilize large ensembles and chamber ensembles often make more impact on a wider group of students and faculty members.

Community-based performances benefit senior faculty members looking for new challenges as a way to not feel “isolated from disciplinary developments and irrelevant to institutional concerns.”<sup>5</sup> Participation in community performance programs breathes life and vitality back into the scholarly pursuits of an established faculty member. Even seasoned faculty members benefit from the renewed sense of community engagement provided by community-based performance programs. *Scholarship Reconsidered* emphasizes the importance of university support for faculty member’s efforts to pursue new projects in community-engaged scholarship.<sup>6</sup>

Through the process of creating and advising community-based performance programs, faculty members can improve their own skills in public speaking, content development, and program planning. This can lead to more community-based performance initiatives in their personal careers aside from advising studio projects. Faculty members can apply for grants to provide funding for their community projects, and funded grant proposals can be documented during their tenure and promotion review.

Applied teachers in higher education are required to fulfill responsibilities within the areas of teaching, research, and service. Boyer’s publication *Scholarship Reconsidered* cites many examples of colleges and universities that have tailored their tenure and promotion evaluation criteria in order to consider individual faculty talents

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<sup>5</sup> Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 46.

<sup>6</sup> Ibid., 43.

and campus needs.<sup>7</sup> Beginning in the 1990's many researchers documented a shift in higher education towards making efforts to recognize community-engaged scholarship. Faculty members at universities that recognize a commitment to public engagement projects can include their initiatives in the tenure and promotion review as they relate to the areas of teaching, research, and service.<sup>8</sup>

Faculty who initiate and participate in community performance programs within their university studios can experience benefits for their own career as well as for the future careers of their students. As leaders in their respective fields and of their applied studios, faculty members can serve as a positive example of a community-engaged musician. In their roles as advisor and guide for community-based performance initiatives, applied teachers can showcase the importance of professional musicians remaining engaged with their community.

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<sup>7</sup> Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 50-51.

<sup>8</sup> Saltmarsh, etc., "Rewarding Community-Engaged Scholarship," 32.

## CHAPTER 3

### BENEFITS FOR COLLEGE STUDENTS PARTICIPATING IN COMMUNITY PERFORMANCES

Participation in community programs benefits students interested in many different career paths including employment with orchestras that have educational programs, freelancing, and music education. Through participation in community performances students strengthen their network with local communities, improve their public speaking abilities, and broaden their educational and performance experiences.

Community programs allow students to connect what they learn in their courses with the needs and interests of the community. In an article from the *Journal of Music Teacher Education*, Suzanne Burton and Alison Reynolds address the benefits of student teachers working in service-learning activities. They emphasize the importance of developing outlets for students to “respond to a community’s articulated need(s), apply what they are learning in the classroom to a real world setting or problem, reflect critically during and after engagement, celebrate their accomplishments with members of the community, and -ideally-- emerge with a new or renewed sense of commitment to continued civic engagement.”<sup>9</sup>

In addition to students gaining rewarding experiences through participation in community programs, many performance careers include elements of community outreach and engagement. Students “will be called upon to take part in educational

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<sup>9</sup> Burton and Reynolds, “Transforming Music Teacher Education,” 18.

performances and presentations in their professional careers so involvement in educational outreach is a valuable experience.”<sup>10</sup> A growing number of orchestras<sup>11</sup> are expanding their educational offerings and “including joint planning with schools, more opportunities to bring the orchestra musicians to the schools and into the students’ classrooms, and collaboration with school music specialists.”<sup>12</sup>

Community performances provide a unique opportunity for music students to connect with people through music performance while advocating for the importance of their work. Through involvement with community programs students apply their skills as musicians and learn about community building and communication. Successful community programs can heighten a student’s awareness of their local community and in turn show audiences the importance of supporting a musical culture.

Eva Jacob, creator of the Chamber Music Rural Residencies Program at the National Endowment for the Arts quotes Robert Freeman, “People who are really good as performers and make it their business to teach music and communicate their enthusiasm and love of it to anybody they come in contact with are the ones who will succeed... There was never a better opportunity than the present, in the United States, to make a positive difference as musicians.”<sup>13</sup> Freeman notes the importance of not only being a great performer but also having skills in communicating and sharing enthusiasm for music with any audience. After participation in community performances, students are

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<sup>10</sup> Hearn, “Collaborative partnerships,” 14.

<sup>11</sup> For more information about educational programs in orchestras, visit the websites of the Houston Symphony, LA Philharmonic, Philadelphia Orchestra, NY Philharmonic, Baton Rouge Symphony, National Symphony Orchestra

<sup>12</sup> Abeles, “Effect of Three Orchestra/School Partnerships,” 249.

<sup>13</sup> Jacob, “Educating audiences for music,” 21.

more likely to understand the benefit and importance of engaging with their audiences through music and speaking.

Eric Booth has found in his work as a teaching artist that advancing music education skills enhances one's growth as a musician.<sup>14</sup> He and other teaching artists realize that their work in classrooms greatly benefits their performance and advocacy skills as well as their lives as musicians. Participation in community programs gives students greater insight into the audience's perspective and allows extensive opportunities to evaluate and generate ideas about the music from many different angles.

Students spend months planning and learning repertoire for a degree recital. Through community outreach performances, they can host multiple performances. Performances at community venues require students to approach each program with flexibility toward the performance environment, audience reaction, and speaking components. Students must evaluate information in real time and adapt to the needs of their audience throughout the duration of the performance.

When participating in community-based performances, students still report to the professor for guidance in developing the program, selecting musical content, and planning expertise.<sup>15</sup> The students function as both an expert and novice in their field.<sup>16</sup> Faculty members are able to observe students working in real world experiences and offer feedback to guide students towards becoming a better community performer, musician, and educator.

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<sup>14</sup> Booth, *Music Teaching Artist's Bible*, 42.

<sup>15</sup> Hearn, "Collaborative partnerships," 23.

<sup>16</sup> Burton and Reynolds, "Transforming Music Teacher Education," 20.

Community programs designed and presented by instrumental studios provide a sense of camaraderie for participating students and their studio teacher. Students learn to work together, accept other's ideas, and work towards a common goal of performing a successful program for the community. Students spend time getting to know one another's strengths and weaknesses while deciding how each student can best contribute to the program. Community programs have the potential to change people's lives for the better and make a great impact on everyone involved.



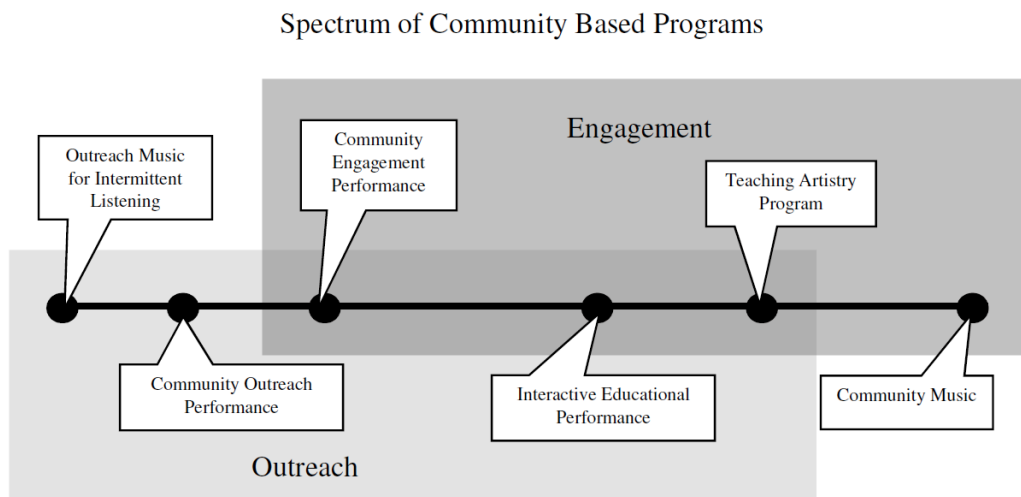
## CHAPTER 4

### UNDERSTANDING THE CLASSIFICATIONS OF COMMUNITY PROGRAMS

Understanding the different types of community programs gives applied teachers and students a foundation to begin their own programs. As suggested by Dr. Donna T. Emmanuel, Professor and Director of Service Learning and Community Engagement at the University of North Texas, community programs are best understood as they relate to a single continuum.<sup>17</sup> *Figure 4.1* offers a visual representation of this continuum with programs ranging from outreach on the left to engagement on the right. The various community programs discussed in this chapter and later chapters of the document are presented as points along this continuum. When discussing any community program, it is important to remember that the terms *outreach* and *engagement* are not as interchangeable as some might think. Many programs of outreach and engagement can share similar elements, but the difference between these two types of programs lies in the approach to planning and presenting a community program. The following sections contain in-depth information about outreach and engagement that highlights the importance and benefits of both program classifications.

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<sup>17</sup> Emmanuel, “Community Engagement and Community Outreach.”



*Figure 4.1 Spectrum of Community Based Programs*

#### 4.1 COMMUNITY OUTREACH

The first defining factor of an outreach performance is that the program happens outside of the university for an audience that is usually unfamiliar with the activities in the school of music. Outreach activities are presented in traditional “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>18</sup> Outreach programs most often involve audiences with limited musical training and knowledge in the area of the musician’s expertise. Outreach performances can include performances of an upcoming recital program at a retirement community, guest lectures at a community event, or background music concerts at a local hospital.

There are many benefits to student involvement in community outreach programs including multiple performances of recital material, experience in scheduling performances at public venues, experience finding or arranging repertoire, and

<sup>18</sup> Emmanuel, “Community Engagement and Community Outreach.”

performance experience in venues outside of the traditional recital hall. Preparation for an outreach performance is typically synonymous with preparation for an in-school performance, and the program format resembles a traditional concert. However, outreach performances require additional elements of scheduling with a community partner, planning for an off campus event, and creating a program with written or spoken program notes.

For a music performer, planning outreach programs includes selecting repertoire for the performance. Planning the program can involve researching and gathering a diverse selection of music to fit the instrumentation or creating original arrangements for a specific ensemble. In addition, students might be inclined to commission works for the performing ensemble or create their own compositions. Outreach performances offer an abundance of programming possibilities, and they provide a great exploration into the process of presenting concerts outside of the traditional recital experience.

#### 4.2 COMMUNITY ENGAGEMENT

Towards the other end of the spectrum outlined by Emmanuel are engagement activities that “contain elements of shared benefit and reciprocity, in which all parties learn from one another over time.”<sup>19</sup> An engagement program bridges the skills of the music presenters with the needs or knowledge of the community. Engagement programs require consultation with the community prior to the planned program in order for the musicians to take special considerations for the interests, needs, and prior knowledge of the community audience.

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<sup>19</sup> Emmanuel, “Community Engagement and Community Outreach.”

Depending on the design and purpose of a program, it might feature several engagement elements or it might feature only one element of engagement, e.g. a question and answer session with the audience. Adding engagement components allows the performers to take a creative approach in deciding how to best engage the audience with the music. Examples of engagement elements include:

- personal stories relevant to the program
- visual aids or art work that relate to the music
- musical connection to a broader context or theme
- guided audience participation in part of the music making
- entry points that allow for a deeper experience with the music<sup>20</sup>
- audience interests guiding the music selection process

Preparations for engagement activities can include conversations with members of the community while planning the program, researching other programs given in the community, and designing opportunities for interaction between musicians and community members.

One type of engagement program that requires special attention due to the nature of combining elements of performance and education is the interactive educational program. These programs involve trained musicians as both performers and educators who plan and present a program designed for education and entertainment. Interactive educational programs allow performers with an interest in education the opportunity to create activities where audiences directly interact with musical elements of the program.

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<sup>20</sup> In-depth information on entry points is located in section 5.4 of this document.

While the programs can be developed for a variety of audiences, interactive educational programs most often involve elementary school students.

#### 4.3 ADDITIONAL COMMUNITY ENGAGEMENT PROGRAMS

Two types of engagement programs that this document does not address in later chapters are community music and teaching artistry. This document focuses on creating performance opportunities for students, and community music and teaching artistry align more closely with music education and music therapy initiatives. As part of the gamut of community engagement programs, it is important for musicians working in the community to understand the basics of both community music and teaching artistry programs. Many resources provided by community music workers and teaching artists have enhanced the materials presented in this document.

#### **Community Music**

While the words *community* and *music* can describe many community programs, the field of community music exists to support “active collaboration between individuals who play, create, improvise, and perform music together. It is the music making that fosters individual growth and community development.”<sup>21</sup> As a contributor to the practice of community music, Lee Higgins explains in *Community Music: In Theory and in Practice*, “Community music activities do more than focus on individual expressions of music making; they encourage and empower participants to become agents for extending and developing music in their communities.”<sup>22</sup> Community music workers use their knowledge and expertise to create musical situations that “may be part of cultural and arts events, linked with celebrations, ceremonies, rituals, play, education, social uplift, or life

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<sup>21</sup> The Coffeehouse Project, “What is community music?”

<sup>22</sup> Higgins, *Community Music*, 86.

passages.”<sup>23</sup> Examples of these programs include community bands and orchestras, ethnic choirs, world percussion ensembles, ukulele groups, and music programs for people with special needs.<sup>24</sup>

The main goal in community music programs is to provide an outlet for people to learn skills in the field of music and to participate in making music. In higher education, music education and music therapy faculty usually supervise these initiatives.

Organizations like New Horizons International Music Association<sup>25</sup> are associated with universities and conservatories and feature faculty members leading the community members to develop new skills in music performance. The Community Music School at Michigan State University provides group music therapy classes for children with special needs. Community members do not need prior training in music to participate, and the classes provide therapy through engaging participants with music making.<sup>26</sup>

Community music initiatives feature a high level of engagement of all involved parties. The community music worker is constantly assessing the level of understanding of the material and developing new approaches to strengthen a participant’s knowledge, experience, and skills in music. In return, the community music worker strengthens their own skills through meeting challenges presented by the community members. Everyone benefits from the shared sense of community created through making music together. Faculty and students involved in community performance programs can learn from the high level of engagement found in community music programs. Over time, they can develop ways to include similar engagement elements into their performance programs.

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<sup>23</sup> Veblen, “The May Ways of Community Music,” 6.

<sup>24</sup> Music Australia. “Types of Community Music.”

<sup>25</sup> [www.newhorizonsmusic.org](http://www.newhorizonsmusic.org)

<sup>26</sup> Michigan State University. “Music for All.”

## Teaching Artistry

The field of teaching artistry began to develop in the 1980s and quickly grew to include an international journal (*Teaching Artist Journal*)<sup>27</sup>, local and national organizations, conferences, and arts organizations to financially support teaching artist programs (Young Audiences<sup>28</sup>, Lincoln Center Education<sup>29</sup>, Crossing Paths). While the tenets of teaching artistry can be molded to fit the needs of each classroom and community, many people have been working to codify the definition of teaching artistry and standardize the field. Eric Booth provides this definition of teaching artistry: a teaching artist is “an artist who chooses to include artfully educating others, beyond teaching the technique of the art form, as an active part of a career.”<sup>30</sup> Typically, teaching artists integrate their musical skills and knowledge into classroom learning. Teaching artists can work in various community settings, but many focus on K-5 education. Teaching artists visit classrooms in frequencies that range from once a week to a few times per school year. They design sequential lessons that connect explorations into their art form with other curricular subjects.

For example, teaching artists with the Philadelphia Orchestra have established ongoing relationships with their partner schools. The schools receive weekly visits from a teaching artist, who is also a professional musician. The programs are co-designed by the teaching artist, the Orchestra’s Department of Collaborative Learning, and the classroom

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<sup>27</sup> [www.teachingartistjournal.wordpress.com](http://www.teachingartistjournal.wordpress.com)

<sup>28</sup> [www.youngaudiences.org](http://www.youngaudiences.org)

<sup>29</sup> [www.lincolncenterededucation.org](http://www.lincolncenterededucation.org)

<sup>30</sup> Booth, *Music Teaching Artist’s Bible*, 3.

teachers.<sup>31</sup> Rooted in the state curriculum standards, the lessons are designed to develop skills in music fundamentals, critical listening, performance, and reflection.<sup>32</sup>

Teaching artistry and community engagement performances share similar values and benefits. Both require a well-thought out and well-delivered program that strives for shared learning through engagement with the material. It is important for performers to know about the field of teaching artistry and use similar elements and approaches in community-based performance programs. Booth's discussion of twenty-five important principles for teaching artists provides guidelines for a musician working in various settings to plan proper engagement elements with their audience.<sup>33</sup> Many of these principles provided direction for the development of the materials presented in Chapters 5 and 6 of this document.

#### 4.4 SUMMARY

Community programs are important and time-consuming projects, each with their own benefits and challenges. For an applied teacher with little to no experience performing in the community or taking students into the community, outreach programs can provide a good introduction to off-campus performances. From there, interested musicians can expand to create engagement programs. For any community performance program, adding effective elements of audience engagement heightens the experience for both the performer and listener.

A combination of information from the areas of community outreach, community engagement, interactive educational concerts, community music, and teaching artistry

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<sup>31</sup> The Philadelphia Orchestra, "School Partnership Program."

<sup>32</sup> Ibid.

<sup>33</sup> Booth, *Music Teaching Artist's Bible*, 26-38.



influenced the creation of this document. It is important for any faculty member or student to explore the various types of community programming and understand their roles and responsibilities to the program they are creating. As with the creation of any program, creative explorations into the diverse areas of outreach, engagement, interaction, and education will yield the best results. The remaining chapters of this document reference teaching artistry and community music but focus on the creation and development of community-based performance initiatives.

## CHAPTER 5

### PREPARING STUDENTS FOR SUCCESS IN COMMUNITY PERFORMANCES

Based on Lee Higgins' (2012) approach to training community musicians, this chapter discusses how applied studio teachers can help prepare students for participation in community performance programs. Training for students embarking on the development of community programs should begin with information about the variety of community-based performance opportunities. Through the training process, students should gain an understanding of what constitutes a community program, and they should learn how to develop effective speaking and communication skills. In addition to this background information, training and information sessions should accomplish a number of other goals:

1. familiarize students with the partner community
2. outline a process for ensuring successful preparation and performance
3. create opportunities for students to rehearse speaking components
4. explore appropriate language and visual aids for the audience
5. discuss special considerations requested by the community contact

Eric Booth, an experienced teaching artist, notes that in the beginning of their careers, teaching artists often feel that they have been thrown into the deep end with no

training.<sup>34</sup> Many community programs take a similar approach to training new performers by letting experience be the teacher. No training can prepare a musician working within the community for every possible scenario, but students should use the research, planning, and preparation phases of developing a community program to learn new skills. Adequate training throughout the process will reduce the number of mistakes made in a performance when maintaining energy and attention is crucial for both performers and audience members alike.

With an understanding of how community programs relate to traditional degree recitals (*Figure 5.1*), students will feel less overwhelmed and more willing to contribute to any additional planning necessary for successful community programs. The applied teacher must clearly communicate all expectations for student involvement with enough time for students to meet the expectations. This could mean that the planning stage begins a semester in advance of the performance date.

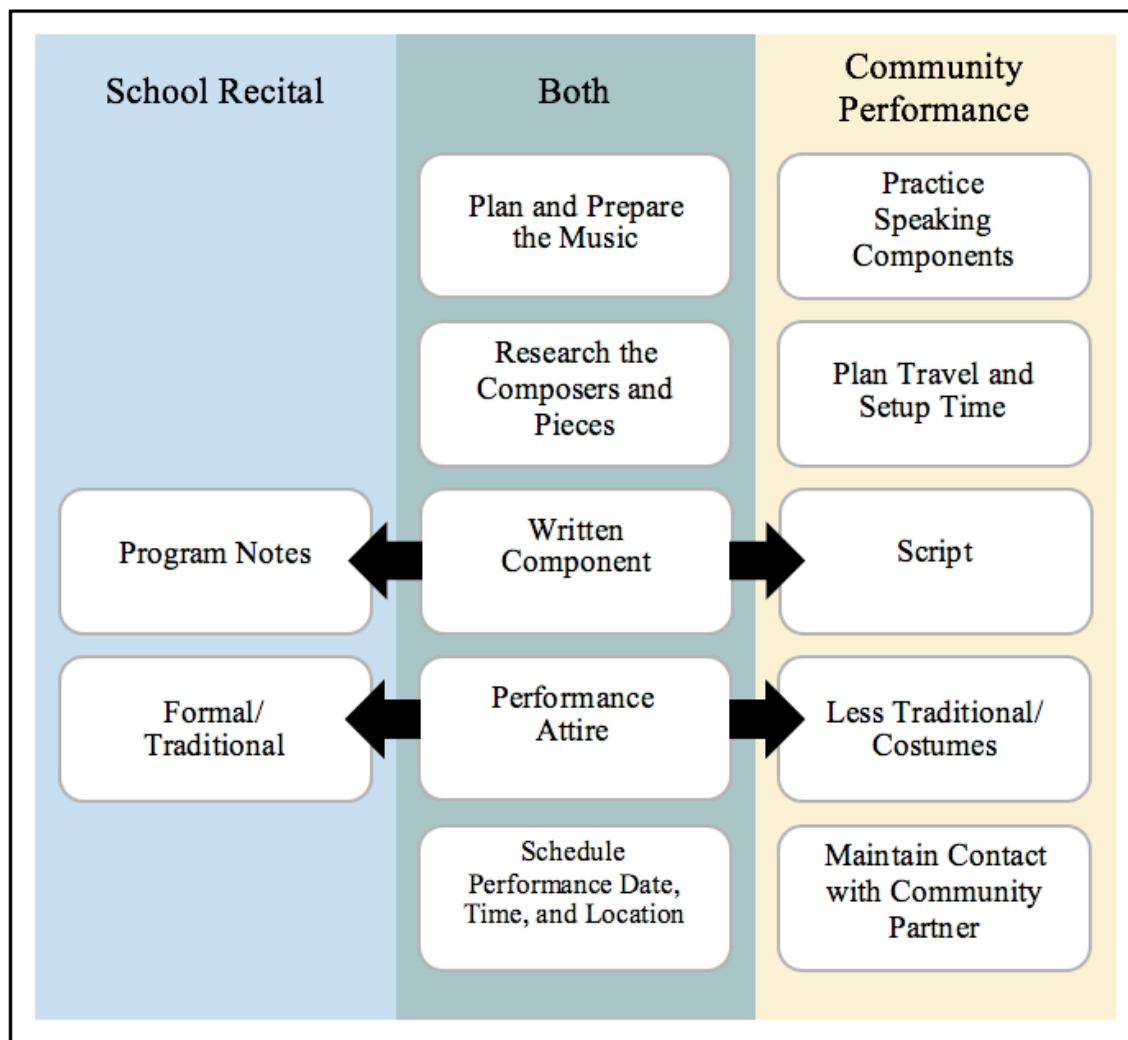
The following sections provide in-depth information regarding necessary training and knowledge that students working in any community outreach or engagement program need.

## 5.1 WHAT TO EXPECT AT A COMMUNITY PERFORMANCE

Community program audiences generally range from twenty to forty people. This small audience allows the performers to meet audience members before and after the performance and also provide an intimate musical experience during the performance. School assemblies can have anywhere from fifty to over one hundred students, and

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<sup>34</sup> Booth, *Music Teaching Artist's Bible*, 96.



*Figure 5.1 Comparison of Preparation of School Recital vs. Community Performance*

accommodations for audiences of this size are discussed in Chapter 6. Most community sites will not have a stage for the performers. Instead, venues create a performance area for the musicians that is separate from the audience. Performances often take place in venues most comfortable for the audience and not necessarily the performers. Expecting recital hall acoustics and lighting is unrealistic at most community venues. If the applied teacher is concerned about the performance space, plan a visit with the community contact to make sure the space will work for everyone involved.

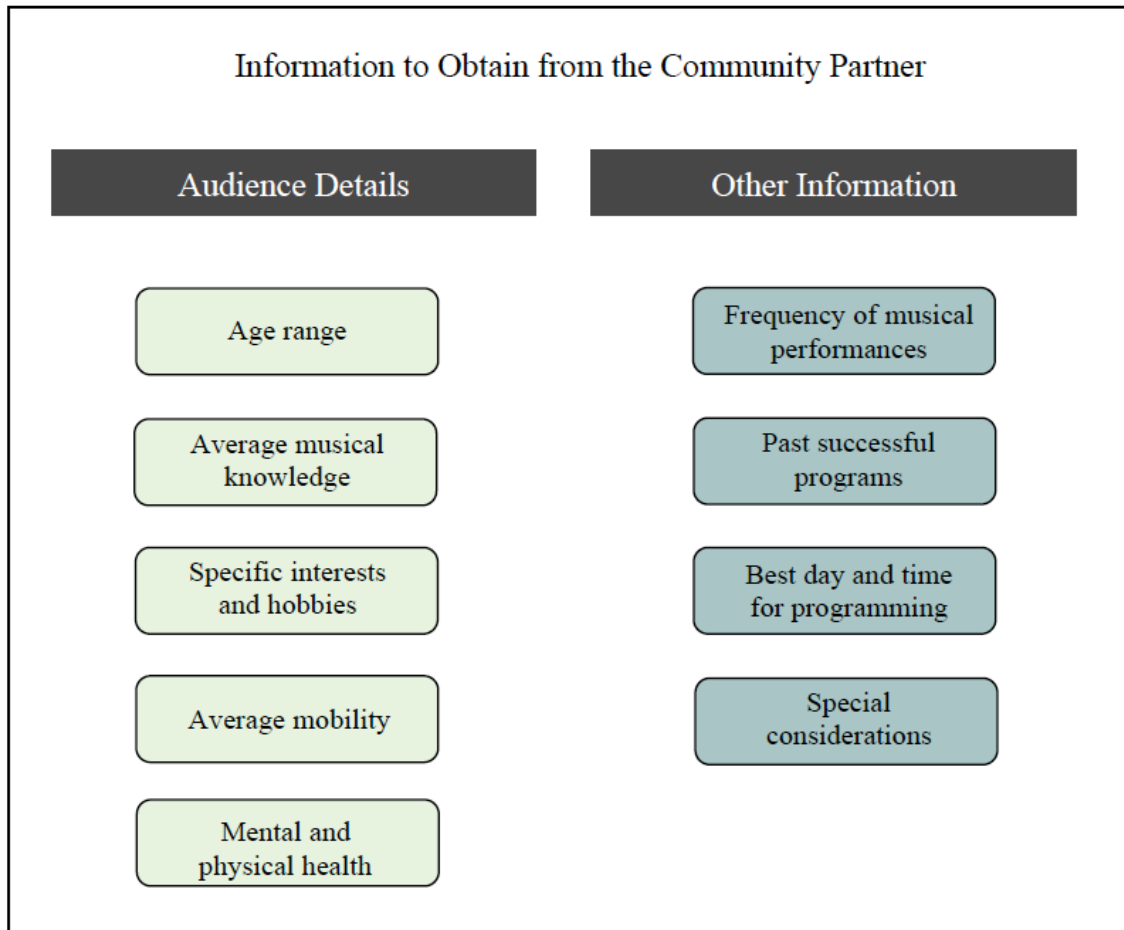
Community venues typically program activities in one-hour time slots. To fit within this period, programs should run around fifty minutes with time at the end for questions and conversation. An exception would be programs at elementary schools where the school might request two 25-30 minute programs instead.

Unlike traditional recital settings, the performers should expect to converse with audience members before and after the performance. This will help the audience feel at ease with the performers and give them a chance to ask questions they might not ask in front of the group. If the musicians and audience members begin to separate before the performance, the applied studio teacher should encourage conversation between people who seem uninterested or uninvolved. Applied teachers must relay these expectations to the students early in the training process and remind them in advance of the performance.

## 5.2 FAMILIARIZING STUDENTS WITH THE PARTNER COMMUNITY

Understanding the partner community involves the applied teacher researching the community and seeking information from the community contact (*Figure 5.2*).

Faculty members involved with community programs at leading music schools expressed



*Figure 5.2 Information to Obtain from the Community Partner*

the importance of performers understanding the atmosphere associated with an upcoming community performance.<sup>35</sup>

Once the applied teacher has an idea about what to expect in terms of the audience and the environment, they must relay that information to the students at the aforementioned training sessions. With this information, students can mindfully rehearse and prepare the performance with the audience in mind. Having knowledge about the community can influence program details like time and day of performance, length of program, appropriate speaking components, choice of repertoire, and development of interactive activities. For example, knowing that residents at a nursing home often take naps after lunch will ensure that a program does not conflict with a time when residents will be uninterested or unavailable for a performance.

The applied teacher can invite the community contact to give a brief presentation containing details that will be helpful for the students working on the program. Not only will the community contact provide necessary information, this interaction can strengthen the bond between the community and school of music and lay the groundwork for future collaborations.

### 5.3 MUSICAL PREPARATION

The foundation of a community performance program lies in the music and the performers. Community performances require the same amount of musical preparation as any on-campus concert or recital. It is imperative that applied teachers interested in implementing community-based performances continue to stress the importance of

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<sup>35</sup> Plourde, “Training musicians to perform for and work with children,” 98.

preparing musical selections to the highest level. In addition, teachers must continually check for adequate progress towards preparing the music.

Through the process of accounting for additional preparations necessary for community performances, it is easy to neglect musical preparation. Student ensembles must hold regular rehearsals and seek coaching sessions from faculty members or graduate students. Since community performances often include different audiences each time, students might find it helpful to program pieces they have performed before and want to revisit.

#### 5.4 PROGRAM DESIGN AND CONTENT DELIVERY

Because of the many components involved in preparing for a community performance, applied teachers must outline specific steps to ensure students meet all of the expectations. *Figure 5.3* shows the specific steps used to create each student's contribution to "Alphabet Soup," an elementary school performance program, found in Appendix C of this document. The students received this information over two months before the performance to help them keep track of their responsibilities. Along the way, specific deadlines were set and often revisited to keep the program progressing towards the performance.

#### **Developing Entry Points**

Booth and Wallace highlight the importance of finding and developing an entry point for each piece. An entry point connects the performer and the audience through the music. Wallace describes an entry point as "a compass for navigating the complexities of a music work -- or a key you give listeners to unlock a particular piece."<sup>36</sup> An entry point

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<sup>36</sup> Wallace, *Reaching Out*, 6.



<b>Week 1</b>	<b>Select the music: 5 minutes or less, solo flute or flute and piano. Begin practicing.</b>
<b>Week 2</b>	<b>Research the piece, composer, and time period. Having both specific and broad information about your music will help when developing an entry point.</b>
<b>Week 3</b>	<b>Brainstorm the entry point. Listen to the music. Engage with the music. Think like an 8-year-old.</b>
<b>Week 4</b>	<b>Hold individual meetings about the music, entry point, and any proposed activity.</b>
<b>Week 5</b>	<b>Write the script. Always keep the audience in mind. Will an interactive activity enhance the experience?</b>
<b>Week 6</b>	<b>Practice the speaking points with the music. Practice for friends and family.</b>
<b>Week 7</b>	<b>Add extra-musical components. Costumes, props, visual aids.</b>
<b>Week 8</b>	<b>Make a list of all the items needed for performance.</b>
<b>Week 9</b>	<b>Studio class rehearsal and full dress rehearsal.</b>
<b>Week 10</b>	<b>Performance Day!</b>

*Figure 5.3 Step-by-Step Illustration of Student Contributions to “Alphabet Soup”*

goes beyond delivering information and expecting the audience to make their own connections. Booth suggests selecting “one crucial entry point that lies at the heart of what you care about in the work of art, and invite people in experientially.”<sup>37</sup> Choosing an entry point is a creative process that is unique to each performer.<sup>38</sup> Each person must find their own way of finding a thoughtful entry point, but many practiced teaching artists have offered suggestions.

Teaching Artist Thomas Cabaniss recommends beginning the process of finding an entry point by listening to the piece with a freshness akin to how an audience member will hear the piece for the first time.<sup>39</sup> Cabaniss then encourages multiple listening sessions to collect observations and increase familiarity with the music.<sup>40</sup> In addition to listening, conducting research and analysis on musical content provides a foundational knowledge for exploring possible entry points. During the brainstorming phase, it is important to refrain from fully developing or committing to any one idea. Instead, use the time to explore many possible entry points. Based on the preparation process outlined by Cabaniss, students can develop entry points in five steps.

1. Collect observations about the music<sup>41</sup>
2. Form questions that arise from the observations<sup>42</sup>
3. Research and analyze the music to gain a deeper understanding of observations
4. Develop one entry point for the piece
5. Prepare activities and speaking points based on the entry point

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<sup>37</sup> Booth, *Music Teaching Artist's Bible*, 90.

<sup>38</sup> Ibid., 90.

<sup>39</sup> Cabaniss, “A Teaching Artist Prepares,” 34.

<sup>40</sup> Ibid.

<sup>41</sup> Ibid., 36.

<sup>42</sup> Ibid.

Before students begin writing their script, the applied teacher should be prepared to hold a session to introduce the topic of entry points. After introducing the topic, guide students through the process of developing an entry point to a piece of familiar music (*Figure 5.4*). Some students might benefit from working in groups and others might prefer to try the process as an individual. After students complete the process, discuss what they discovered and how they arrived at their entry point. Once students reach the last step in the process, they might find they want to explore a different entry point instead. The multitude of possible entry points for any piece of music are only limited by a student's imagination and base knowledge. If a student feels stuck or unsure, revisit steps 1- 3 to brainstorm more ideas and collect more observations. The process of developing an entry point takes time, and the first idea is most likely not the one that will be used in the final performance.

Applied teachers have a much broader knowledge of music theory, history, and repertoire than their students and can serve as guides through the process of entry point development. They can also offer suggestions and feedback, but it is up to the performer to determine the most beneficial entry point that uses their own knowledge and understanding of the piece to guide the listener's experience.

### **Preparing and Practicing Speaking Points**

Learning the skills to become a better public speaker can happen with practice, reflection, planning, and seeking outside help from public speaking classes or experienced theater educators. All teaching artists and experienced musicians who regularly present community programs emphasize the importance of developing skills for

Sample Process for Developing an Entry Point to  
Valerie Coleman's *Umoja* for Woodwind Quintet

<b>1. Collect Observations</b>	<ul style="list-style-type: none"> <li>• Instrument layers are gradually added</li> <li>• Melody and accompaniment</li> <li>• Melody passes around the ensemble</li> <li>• Upbeat and optimistic mood</li> <li>• Improvisatory sounding melody</li> <li>• Call and response between instruments</li> </ul>
<b>2. Form Questions</b>	<ul style="list-style-type: none"> <li>• Why does Coleman use layering techniques?</li> <li>• Does call and response play a key part in this piece?</li> <li>• Does every instrument have the melody at some point?</li> <li>• What does <i>umoja</i> mean?</li> <li>• What inspired this piece of music?</li> </ul>
<b>3. Research</b>	<ul style="list-style-type: none"> <li>• <i>Umoja</i> is Swahili for "unity"</li> <li>• African-American Kwanzaa Celebration</li> <li>• African music features layers of rhythmic patterns under improvised melodies</li> <li>• African music uses repeated short musical phrases</li> <li>• African music features use of call and response techniques</li> </ul>
<b>4. Develop One Entry Point</b>	<ul style="list-style-type: none"> <li>• Musical layering of repeated patterns that provide the foundations for the instruments to pass around the melody</li> </ul>
<b>5. Prepare Activities and Speaking Points</b>	<ul style="list-style-type: none"> <li>• Introduce each layer by instrument</li> <li>• Gradually layer them together</li> <li>• Add the melodic line</li> <li>• Discuss how this relates to African music tradition</li> <li>• Prompt the audience to listen for the repetitive layers and notice how the melody is picked up by different instruments throughout the piece</li> </ul>

*Figure 5.4 Sample Process for Developing an Entry Point*

speaking with audiences both from the stage during performance and in one-on-one settings before and after the performance.

Inexperienced public speaking combined with a lack of script preparation and practice can lead to longwinded and unfocused explanations. Booth, along with other teaching artists, encourages the development of a *written* performance script that is focused, concise and engaging. Students can alleviate awkwardness and nervousness when speaking in performance through experience and consultation with public speaking professionals including actors, drama teachers, and public speaking coaches.

In training sessions for community programs, applied teachers can address the importance of clear communication with audiences and give students strategies for the successful delivery of speaking components. Once a student writes their own script, applied teachers can use it as a concrete product with which to offer additional suggestions to enhance the speaking. Well written scripts that are retained by the applied teacher can also serve as a helpful example for future students and projects.

Community musician David Price advocates for the development of communication and interpersonal skills for a “wide variety of groups (young, old, mixed, single-sex, etc.).”<sup>43</sup> For the training outlined in this document, applied teachers can take a broad approach to addressing skills necessary for communication with diverse populations of people, or they can tailor the training specifically to the needs of the community they have chosen to work with. While it is encouraged to address a variety of populations, given time restrictions and limited training time, it is advantageous to narrow the focus of the training to specifically detailed skills needed for the chosen

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<sup>43</sup> Price, “A View from the Workshop Floor,” 332.

population. Use information obtained from the community contact (*Figure 5.2*) and information specific to different age groups (*Figure 5.5*) to influence the preparation of speaking components for the specific audience.

<b>Young Children</b>	←————→	<b>Senior Adults</b>
High Energy		Steady Energy
High Enthusiasm		
Speak with a Loud Volume and Clear Enunciation		
Quick Paced		Slower Paced
Quick Alternation of Speaking and Music		
Quick Transitions		Allow Time for Questions
Explain Musical Terms with Examples or Metaphors		Enhance Explanations of Musical Terms with Examples
Scripted like a Play		

*Figure 5.5 Tailoring Speaking Components to Different Age Groups*

The best way to gauge a student's skill level with public speaking is to observe a program run-through in studio class. While students might feel awkward, they must have many chances to practice and revise speaking components before the performance.

Applied teachers can give feedback about which elements seemed incoherent or unimportant. Students should also test out any interactive activity they have scripted.

Applied teachers should take notes and make comments on both the presentation of the speaking component and the written script.

Tips for Preparing Speaking Components
<ul style="list-style-type: none"> <li>• create a script for every speaking component</li> <li>• speak loudly and clearly (and more slowly than in conversational speech)</li> <li>• practice until the message is clear and concise</li> <li>• select appropriate vocabulary and make sure to explain musical jargon in a way that relates to the audience's knowledge</li> <li>• allow time for audience absorption and reflection</li> <li>• give the audience a listening prompt to transition from speaking to playing music</li> </ul>

*Figure 5.6 Tips for Preparing Speaking Components*

### **Creating Effective Means of Communication**

Good communication skills involve a sense of ease when speaking with the audience.<sup>44</sup> Performers who exhibit enjoyment through making connections between ideas and concepts create a pathway for their audience to experience that same gratification.<sup>45</sup> Students should be encouraged to let their individual personalities and interests shine during communication with the audience.

Effective communication also includes the students providing a well-researched spoken context for the music they will perform.<sup>46</sup> In the areas of communication and advocacy, upperclassmen and graduate students will have a broader knowledge of music history, theory, and education to draw upon. Younger students will need more guidance in understanding the importance of thoroughly researching their music. Explorations

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<sup>44</sup> Plourde, "Training musicians to perform for and work with children," 99.

<sup>45</sup> Ibid.

<sup>46</sup> Jacob, "Educating audiences for music: Training performers to teach," 18.

aimed at the development of meaningful speaking components will give students a deeper understanding of their subjects and their music.<sup>47</sup>

Training in the area of effective communication happens when applied teachers coach students through their speaking components. Encourage the students to create their speaking points from a place of curiosity and observation. Allow that curiosity and excitement to stand out, and always urge students to find a genuine and comfortable place from which to deliver their speaking components.

## 5.5 MAINTAINING A FLEXIBLE APPROACH

Program success often depends on flexibility and willingness to change during the planning, preparation, and performance stages of a program. The applied teacher can set a great example by remaining willing to learn along with the students through the process of continually developing the program content and delivery. Students must understand that at any point new information could issue a change in some element of a program, and that what might have seemed like a great idea on paper might not translate well to the performance. Students must be willing to remain open-minded as it is difficult to know exactly what will happen when performing in an unfamiliar venue with a diverse audience.

## 5.6 SUMMARY

The research and writing by many experienced teaching artists and community music workers highlights the importance of training performers new to community performance programs. Applied teachers should host a general information session before beginning the planning for a specific community-based performance. At this session,

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<sup>47</sup> Jacob, “Educating audiences for music: Training performers to teach,” 18.



students should receive information about the types of community-based performances, the expectations for participating students, how to research and design effective speaking components, and how to find and construct an entry point. The applied faculty member can oversee all of these areas throughout the process, but it is important for students to be fully involved with the aspects of the planning and preparation.

For further information regarding constructing interactive activities, reference David Wallace's *Reaching Out: a musician's guide to interactive performance*, Eric Booth's *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*, and Terry Fonda Smith's "Presenting Chamber Music to Young Children."

## CHAPTER 6

### DEVELOPING COMMUNITY PROGRAMS

#### 6.1 INTRODUCTION

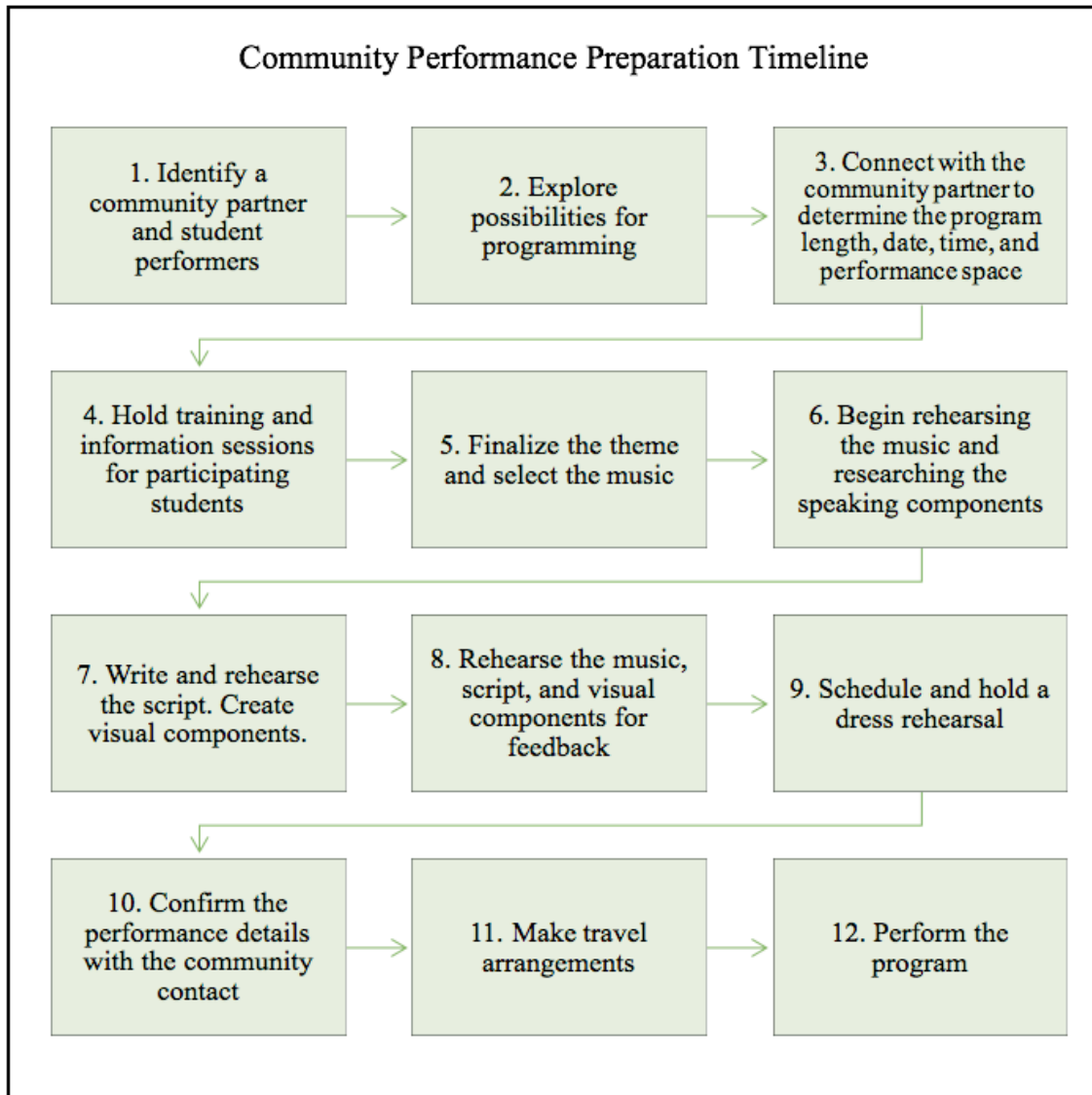
This chapter addresses research and information specifically geared towards exploring the possibilities of community performances, finding a community partner, and developing a performance program. The research of David Wallace, Eric Booth, Terry Fonda Smith, Susan Helfter, and Alina Plourde provided direction in creating the following guide for applied teachers to develop their own community performance programs.

#### 6.2 PREPARATION TIMELINE

Putting together a new community program can take anywhere from two to four months, depending on the frequency of planning sessions. The preparation timeline (*Figure 6.1*) details each step of planning any community-based performance. The elements might differ depending on the needs of each program, but this timeline gives a good representation of the components that go into planning and performing a community program.

#### 6.3 IDENTIFY A COMMUNITY PARTNER AND PERFORMERS

The numerous possibilities for performance venues (*Figure 6.2*) include churches, schools, nursing homes, retirement communities, shelters, orphanages, community centers, after-school care centers, art galleries, museums, outdoor venues, hotels,



*Figure 6.1 Community Performance Preparation Timeline*

## Community Programming and Possible Venues

<b>Outreach: Intermittent Listening</b>	<b>Community Outreach Performances</b>	<b>Community Engagement Performances</b>	<b>Interactive Educational Performances</b>
Nursing Homes	Concert Series at Churches	Concert Series at Churches	Schools (Grades K-5)
Retirement Communities	Concert Series at Colleges	Schools (Grades 6-12)	Orphanages
Art Galleries	Nursing Homes	Concert Series at Colleges	Community Centers (Grades K-5)
Museums	Retirement Communities	Nursing Homes	After School Programs (Grades K-5)
Outdoor Venues and Festivals	Shelters	Retirement Communities	Children's Libraries
Hotels	Community Centers	Shelters	
Restaurants	Art Galleries	Community Centers	
Bookstores	Museums	After School Programs (Grades 6-12)	
Country Clubs	Outdoor Venues and Festivals	Art Galleries	
Markets	Prisons	Museums	
Soup Kitchens	Concert Series at Libraries	Outdoor Venues and Festivals	
Retailers	Soup Kitchens	Prisons	
Party or Event Receptions		Concert Series at Libraries	
		Soup Kitchens	

*Figure 6.2 Community Programming and Possible Venues*

restaurants, prisons, bookstores, country clubs, libraries, markets, soup kitchens, and retailers. While each venue and potential audience offers a different experience, consider the benefits of programming an event at a place like a retirement community where the audience is built-in. Since there is no need to attract audience members, planning time can focus on the performance itself and not on promotion for the event.

When searching for a community partner, consider first reaching out to personal contacts including music teachers, librarians, activities coordinators, or church music directors. Initial contact with the community partner should include:

- possible dates and times for the performance
- a proposed program length
- whether this will be a one-time performance or part of a recurring series
- cost of the program, if any

Maintain contact with the community partner as questions arise, and ask for their advice regarding programs that community members have enjoyed in the past.

Community contacts can provide information about what type of music their audience enjoys and any special considerations to address during the planning and presentation of the program.

The applied teacher can make programming decisions with or without input from students. For example, a studio teacher might want to include a studio discussion about what type of community program students are interested in pursuing. *Figure 6.2* shows which community venues are best suited for each type of community performance. After a type of performance is determined; the applied teacher or a selected student can make contact with the community partner to begin securing details of the program logistics. It

is important to do this early in the semester so the performance will not conflict with other school events and student schedules.

Applied professors should make the initial contact with the community partner; however, the responsibility of communication can then be handed off to a student interested in the administrative elements of performances. Every community performance should always have the community contact present in case a problem arises between performers and audience or within the audience. Well-planned and prepared programs generally run smoothly without a hitch, but it is important to have a community contact available to help with any problem that may arise.

Communication with the community partner should also include logistical questions regarding:

- directions and parking
- contact names and phone numbers
- load-in location and set up time
- size and type of performance space
- general age and musical knowledge of the audience

Another programming component to consider is the number of performers involved in the program. There are ways to include the entire studio without having each person perform a solo piece. To have more student involvement, consider programming chamber and full studio ensembles for the performance. Even programs with a high level of student involvement require the applied teacher to advise all elements of the planning and preparation process. This ensures that preparation is moving at the right pace and that everyone is contributing and meeting expectations.

Applied teachers should consider the benefits of collaborating with another studio in the school of music to create a joint program. While there could potentially be more scheduling conflicts for rehearsals, this can also be a beneficial way to include more students in the school of music and bring new ideas about programming and repertoire.

When programming for groups of the same instruments, choose a program format that allows for variety in musical styles, sounds, instruments, eras, and ensembles. Alternate performances between soloists and chamber ensembles and look for ways to include other musical sounds or pieces that use extended techniques. Another way to add variety is to include interactive activities and visuals that enhance the speaking and music components.

#### 6.4 CHOOSING A PROGRAM FORMAT

On the spectrum of community programs, outreach concerts provide good initial steps into the field of community programming because the preparation is similar to that of recitals, chamber music concerts, and lectures. The following sections present programming possibilities and considerations for each of the four community programming formats. Ordered from the least amount of additional preparation and audience involvement to the most amount of additional preparation and audience involvement, the community-performance programs include outreach music for intermittent listening, community outreach performances, community engagement performances, and interactive educational performances.

#### 6.5 OUTREACH MUSIC FOR INTERMITTENT LISTENING

Students can add live music to a community environment or event by providing music for intermittent listening, also known as background music. This type of

community program provides chamber ensembles and soloists with additional performance experience in a low-pressure environment. Venues can include hospital lobbies, party or event receptions, retail spaces, farmer's markets, or outdoor locations. Because of the low-pressure performance environment, students might not be inclined to prepare their musical selections properly. The applied teacher should be involved with guiding students to select and prepare the music to a high level of musical performance.

Chamber ensembles and individual musicians can gather standard pieces and arrangements of well-known tunes to create a music file to draw from when preparing for performances. Unlike the following types of community performances, outreach music for intermittent listening does not require performers to address the audience. When appropriate, performers can speak with listeners or answer questions, but it is not essential to prepare speaking components.

Students in The Ohio State University flute studio create individual gig binders containing a variety of solos, etudes, and even orchestral excerpts studied in lessons. Through creating these performance binders, students are finding real world applications for the music they are learning and will be well-prepared to perform at a number of venues and events.

San Francisco Conservatory of Music's *Music To Go!* program connects students to community members seeking music for their weddings and events.<sup>48</sup> While this service functions more as a booking agency than an outreach initiative, they allow groups of varying instrumentations to check out pre-organized binders complete with gig music. The musical selections range from classical standards to jazz, rags, waltzes, and Irish

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<sup>48</sup> San Francisco Conservatory of Music, "Music To Go! Hire a Musician."



tunes.<sup>49</sup> The *Music To Go!* program exemplifies the importance of gathering a variety of music to fit many different occasions and performance venues.

Tips for Outreach Music for Intermittent Listening Programs
<ul style="list-style-type: none"><li>• create an organized binder with all loose-leaf music secured<ul style="list-style-type: none"><li>○ each ensemble member's music should be in the same order</li></ul></li><li>• use sturdy music stands</li><li>• keep clothespins handy for outdoor performances</li><li>• include a few solo pieces for the off-chance that an ensemble member arrives late</li></ul>

*Figure 6.3 Tips for Outreach Music for Intermittent Listening Programs*

## 6.6 COMMUNITY OUTREACH PERFORMANCES

Community outreach performances feature individual students, studios, or chamber ensembles performing a concert program in a community venue. Each student or ensemble is responsible for preparing one or more musical selections as part of the program. Community outreach recitals work well for community concerts at churches, libraries, retirement homes, homeless shelters, subsidized living communities, and community centers. When selecting music, consider including both solo and chamber ensemble performances to vary the music program. The use of chamber ensembles or full studio ensembles is a way to include a larger amount of performers without lengthening the program.

The applied teacher can introduce community outreach performances in a 30-45 minute studio class presentation. If using a pre-existing recital program, consider the type of venue and audience where the recital will be most successful. Identify a few possible

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<sup>49</sup> San Francisco Conservatory of Music, “Music To Go! Hire a Musician.”

venues and reach out to the organization to find your contact. Many places often list a director of events or activities who is responsible for scheduling programs. When a student makes contact with a community partner to schedule a recital, they should include:

- background about their performance experience
- program details including any specifics that might attract the attention of the person they are contacting
- possible days and times for the performance
- questions or requests regarding the performance space

Typically, there is not a dress rehearsal at the community venue. Instead, students can schedule a dress rehearsal in the school of music. At the dress rehearsal, time the program to make sure it fits within the agreed-upon period. Unless prior arrangements are made with the community contact, students are responsible for providing their own instruments, music stands, stand lights, chairs or stools, and technological components including amplification or extension cables. Any technology requirements including use of projection or amplification must be arranged with the community contact well in advance of the performance.

Community outreach recitals can include a theme to tie the program together. For example, the University of South Carolina flute studio presented “Pop Rocks: Flute Pieces Inspired by Pop and Rock Music” at a Columbia music venue. Each studio member learned a different flute piece inspired by pop and rock elements. By using a program theme, students were able to choose music from a list of possible repertoire supplied by the applied teacher. Students not only gained performance experience in a

non-traditional setting, they also expanded their knowledge about repertoire inspired by pop and rock music.

## 6.7 COMMUNITY ENGAGEMENT PERFORMANCES

Community engagement performances are outreach concerts with added elements of audience engagement. Engagement can include adding effective speaking components in addition to printed programs, creating visual aids to help the audience make connections to the music, and personal introductions of performers and pieces. Because of the added elements, engagement performances take more planning and rehearsal time than outreach performances. When making contact with the community partner, include a conversation about how the community might respond to different engagement elements in a program.

A fellowship woodwind quintet of the USC Thornton Gluck Fellows program<sup>50</sup> designed an engagement program that included an original arrangement of a traditional Mariachi tune. Through contact with community partners, the quintet knew that a large number of audience members were Mexican-American families who would recognize the traditional tune *El Tranchete*. The quintet performed this familiar piece in the middle of the program to break up the presentation of standard woodwind quintet repertoire. Through the course of many performances, the quintet found that the audience appreciated the group presenting a piece of traditional Mexican music along with other styles of music. By performing music of shared interest, the quintet connected with their audience on a mutual level. Many of the children acknowledged the Mariachi piece as

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<sup>50</sup> USC Thornton Gluck Fellows provide community engagement concerts in Los Angeles, CA. The performances provide community members with an opportunity to hear live music in venues where they might naturally live, work, and/or congregate.

their favorite on the program and shared that their family listens to the same style of music.

Tips for Community Engagement Performances
<ul style="list-style-type: none"><li>• speaking components should create an effective entry point into the music</li><li>• write a script and practice the speaking components to ensure clear delivery</li><li>• keep the audiences’ age, familiarity with music, and interests in mind throughout program planning and delivery</li><li>• use language that is appropriate and approachable while still including correct musical terms and instrument names</li><li>• limit the number of new musical concepts to a few per program so the audience can follow along</li><li>• incorporate demonstrations of musical elements to guide the audience’s listening of a piece</li><li>• include a variety of activities and musical styles</li><li>• try to avoid performing similar music or tasks consecutively</li><li>• pace the performance by alternating timbres, styles, composers, tempos, and activities</li></ul>

*Figure 6.4 Tips for Community Engagement Performances*

## 6.8 INTERACTIVE EDUCATIONAL PERFORMANCES

Interactive educational programs take the most planning and preparation of any of the four community based programs. Educational programs include large school assemblies and more intimate classroom programs. Interactive educational programs can be designed for different ages, but this section focuses on the most common audience, elementary school students.

When brainstorming program ideas, refer to state and national education standards designed for the target audience's grade level.<sup>51</sup> Curriculum standards for music as well as social studies, history, science, English, and math can give a basis to build a program. For example, elementary school history curricula often include sections about the home state's history. A program centered on music or musical traditions from different eras of a state's history will complement the material learned in the classroom. Social studies educational guidelines include exploring the culture of countries from around the world. A program geared towards visiting various countries and learning about music and culture can complement what students learn in social studies.

Education programs contain an added challenge of grabbing and keeping the attention of children. Performers need to practice finding the right energy level with the speaking components, learn to include quick-paced elements into a program, and explore a variety of interactive activities that can help keep the attention of the children. *Figure 6.5* is a timeline for the first half of the interactive educational program found in Appendix B. The program includes components of talking, music, interactive activities, and visual elements. Musical examples range from ten seconds to three minutes. Visual components and interactive activities often occur simultaneously with speaking or musical performance components. Observation of this timeline shows how the performers rotate through the different elements at a quick pace to hold the children's attention.

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<sup>51</sup> Consult websites like <http://www.educationworld.com/standards/> for national education standards. For more local standards, consult each state's Department of Education website.

	00:00-5:00	5:00 - 10:00	10:00 - 15:00
Music	X X X X X	X X X X	X X X X
Talking	X X X X X	X X X	X X X
Interactive Activity	X X	X	X X X
Visual		X X	X X

*Figure 6.5 Alternating Elements throughout an Interactive Educational Program*

Winners of the USC Thornton Outreach Resident Ensemble Fellowship<sup>52</sup> designed an educational program as a trip around the world inspired by music from different countries and continents. For each country or continent visited, ensemble members showed a poster-board-size postcard made by members of the ensemble. This visual aid helped students relate what they were seeing to what they were hearing. To document their trip, quintet members placed a large stamp on an oversized passport showcased in front of the ensemble throughout the program. At the end of the performance, the quintet used the passport to recap the places they visited while reflecting on the experience with students. The script for this program is located in Appendix B of this document.

For large assemblies, using a microphone will help children clearly hear what the performers say. Not only will it be easier for the performers to speak with the audience, but the audience will pay more attention because they will clearly hear the presenters speaking. Arrange for sound amplification with the partner school well in advance of the

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<sup>52</sup> Each year one chamber ensemble is chosen as the winner of the USC Thornton Outreach Resident Ensemble Fellowship. Applicants must submit a complete script for an educational program, and finalists are required to perform their program for a panel of judges. The winning ensemble receives coaching sessions with faculty members in preparation for their elementary school performances.

performance. If a sound system and microphone are not available, consider borrowing these items from the school of music.

Educational concerts should be a collaboration between professor, performer, and classroom teacher.<sup>53</sup> Working together, the three groups will create the most successful program because considerations regarding the classroom students, the performer's strengths and skills, and the limitations and requirements from the university will influence the program design.

Tips for Designing Interactive Educational Concerts
<ul style="list-style-type: none"> <li>• performances range from twenty-five to thirty-five minutes and should be flexible to meet the time constraints set by the school</li> <li>• plan the activities towards the middle age of the students</li> <li>• more than half of the program should be engaging musical selections</li> <li>• students are most attentive during participation in interactive activities<sup>54</sup></li> <li>• students are more attentive during music segments than talking segments<sup>55</sup></li> <li>• use musical examples that vary in length from a few seconds to about three minutes</li> <li>• plan a quick-paced program with changing elements to keep the attention of a large group of students.</li> <li>• add elements where the performers move around and within the audience</li> </ul>

*Figure 6.6 Tips for Designing Interactive Educational Concerts*

<sup>53</sup> Smith, "Presenting Chamber Music to Young Children," 10.

<sup>54</sup> Helfter, "Music Assembly Programs for Elementary Schools," 89.

<sup>55</sup> Ibid.

<b>Tips for Preparing the Script for an Interactive Educational Concert</b>
<ul style="list-style-type: none"> <li>• use language that is appropriate and approachable while still including correct musical terms and instrument names</li> <li>• include timings in the script for all musical examples and speaking components</li> <li>• frequently change speakers to keep the audience's attention.<sup>56</sup></li> <li>• speaking components can: <ul style="list-style-type: none"> <li>○ introduce the performers and their instruments</li> <li>○ tell a story</li> <li>○ introduce pieces of music through interactive activities or entry points</li> <li>○ reflect with students on their experiences</li> </ul> </li> <li>• find an entry point that puts students inside of the exciting musical elements or create activities that allow them to discover these elements</li> <li>• avoid asking students yes or no questions</li> <li>• avoid placing a high number of value judgments on the music</li> </ul>

*Figure 6.7 Tips for Preparing the Script for an Interactive Educational Concert*

<b>Tips for Presenting Interactive Educational Concerts</b>
<ul style="list-style-type: none"> <li>• rehearse and practice speaking components to find the right energy level that is appropriate for each program element</li> <li>• visual aids can help clarify abstract concepts, new musical terms, or complex interactive activities</li> <li>• visual aids must be large and easily seen from all view points</li> </ul>

*Figure 6.8 Tips for Presenting Interactive Educational Concerts*

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<sup>56</sup> Wallace, *Reaching Out*, 37.



## 6.9 REHEARSE THE MUSIC, SCRIPT, AND VISUAL COMPONENTS FOR FEEDBACK

Just as they would prepare for a recital, students are responsible for practicing the musical and speaking components of the performance for friends and family. With the applied teacher as the advisor for the project, students can use lessons and studio class time for feedback. Common pitfalls for community performances include unclear or under-rehearsed speaking components.<sup>57</sup> There are always exceptions, but musicians are generally more nervous about speaking in front of an audience than performing on their instrument. Every participating student should have a speaking role<sup>58</sup> as a way to increase the comfort level of speaking in front of an audience and to learn elements of effective communication.

## 6.10 SCHEDULE AND HOLD A DRESS REHEARSAL

At least one full dress rehearsal is necessary for any community program. During this rehearsal, the applied teacher can offer suggestions for clarifying speaking components, adding visual aids, and increasing overall command of the program. For programs that feature quickly alternating components, hold a session to talk through everything that is going to happen while the performers follow along with their scripts. Once everyone is clear with their responsibilities, perform a program run-through with plenty of time for feedback and revisions. To make a rehearsal feel more like a real performance, recruit some audience members to participate.

Schedule the dress rehearsal at least one week in advance of the performance to leave room for revisions to the program. Have one studio member time the program to

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<sup>57</sup> Wallace, *Reaching Out*, 40-43.

<sup>58</sup> Booth, *Music Teaching Artist's Bible*, 127.

make sure it fits within the time limits given by the community contact. If the program dress rehearsal does not fit within the requested time, consider making cuts to some of the pieces, reducing the amount of talking, and speeding up transitions. If necessary, schedule a second dress rehearsal once the revisions are completed.

At least one week before the program is scheduled, the program advisor should make contact with the community partner to confirm the date, time, and location of the performance. If there were any requests communicated to the community partner such as use of chairs or music stands, remind the community contact of these requests. Give the community partner an idea of what time the performers will be arriving and the amount of necessary setup time. Ask about any confusing parking restrictions and an appropriate unloading place. If the community partner requested any special considerations for the program, consider inviting them to the dress rehearsal to make sure the program is appropriate for the audience.

Tips for a Successful Community Performance Dress Rehearsal
<ul style="list-style-type: none"><li>• have a printed script for each performer</li><li>• practice speaking components with the appropriate volume and clear annunciation</li><li>• rehearse transitions</li><li>• use a prop microphone if a microphone will be used in the performance</li><li>• discuss and practice staging</li><li>• note the number of music stands and chairs used</li><li>• make a list of any visual aids or props that need to be transported to the performance</li></ul>

*Figure 6.9 Tips for a Successful Community Performance Dress Rehearsal*

## 6.11 SUMMARY

All types of outreach and engagement programs can take months to plan, practice, and rehearse. Music outreach performances only need a few weeks of additional time outside of the standard recital preparation to account for arranging the concert in the community. Engagement programs with interactive components require a few months of planning, writing, and rehearsing in addition to the time needed for music rehearsals. Use the community program and possible venues table (*Figure 6.2*) when deciding on the type of community program to pursue or possibilities for community venues. Consult the community performance preparation timeline (*Figure 6.1*) to plan for each necessary component and ensure that every element is addressed in advance of the performance.

## CHAPTER 7

### COMMUNITY-BASED PERFORMANCE PROGRAMS WITHIN THE EXISTING FRAMEWORK OF HIGHER EDUCATION

Community programs within college music schools need to align with the goals of the institution and have support from faculty and administration.<sup>59</sup> The existing framework of college music curricula provides a structure for planning and rehearsing community programs. Existing formats in higher education that can expand to include community performance opportunities are:

- studio recitals
- studio class
- studio ensembles
- jury performances
- degree and non-degree recitals
- chamber music performance requirements
- pedagogy classes
- performance enhancement classes
- literature/repertoire classes
- independent study courses

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<sup>59</sup> Plourde, “Training musicians to perform for and work with children,” 100.

## 7.1 STUDIO RECITALS

Many applied studios give one or more studio recital per year featuring performances by undergraduate and graduate students. Possibilities for adding a community component to studio recitals range from community outreach performances to interactive educational performances. The programs can involve any number of students in the studio.

For faculty members inexperienced with outreach events, consider first finding venues for students to provide outreach music for intermittent listening (*Figure 6.2*). This type of program requires little personal interaction with community members. Musical selections can range from standard repertoire to arrangements of pop music. Around the holidays, consider using holiday music for the program. Chamber ensembles work well in these scenarios, and students can spend a semester finding repertoire and rehearsing for the performance.

Another way to introduce unexperienced community performers to the process of planning a program is to plan a community outreach performance that involves mostly standard repertoire. Using standard repertoire alleviates any stress of arranging music or programming unfamiliar pieces. After selecting the repertoire that each student will perform, create a program order in the same manner as any recital. Add variety to the program by alternating short pieces with longer ones. Begin and end the program with exciting pieces that easily keep the audience's attention. Ensemble pieces make great program openers and closers. Then make plans for a performance outside of the school of music in a community venue. Refer to *Figure 6.1* for ideas about possible performance venues.

Applied teachers can advise students in adding a small speaking component before each portion of the program. Plan speaking components that are informative and personal. For example, members of a retirement community enjoy having young people visit and share information about their background, their journey with music, and their career goals after graduation. Students can talk about their personal connection to the piece or they can talk about why the piece is important in the gamut of their instrument's repertoire. They can tell a story, share insight, or provide information about the piece that will help the audience gain a deeper appreciation and understanding. Some students might prefer limited talking components until they feel comfortable speaking in front of an audience. For students who are comfortable with speaking, hold a session about finding and developing entry points.<sup>60</sup> Refer to section 5.4 of this document for information about how to guide students in developing entry points.

For applied faculty members who want to create an interactive educational program for a studio recital, planning must begin months in advance of the performance. Students in the University of South Carolina flute studio created an interactive educational performance in place of an on-campus fall studio recital. They collaborated with a local elementary school to provide a performance for a large class of second graders. Throughout the semester, students explored the components involved with planning and preparing for an educational performance. Each student was responsible for developing an entry point for their piece of music and preparing their own speaking components. They used studio class time for planning and rehearsal sessions leading up to the performance. In rehearsals, the students received feedback from the applied faculty

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<sup>60</sup> Refer to section 5.4 of this document for further information about developing entry points.

member regarding their musical performance and speaking components. The full program script is located in Appendix C of this document.

## 7.2 STUDIO CLASS

At most colleges and universities, students are required to meet one to three times per week as a studio to discuss various topics involved with music performance, education, and literature. Applied faculty members can designate studio class time to plan, rehearse, and perform community programs. Schools located in urban areas might be in close proximity to performance opportunities. Performance location possibilities include the quad or center of campus, a nearby coffee shop, a local library, or a midday performance at a soup kitchen.

If time or location constraints restrain a studio from using class time for actual performances, consider using the time to plan and rehearse other community performances. Flute students at the University of South Carolina hold an annual daylong festival of live classical music held around the city of Columbia. The students use studio class time to discuss possible formats for the festival and to organize the performance schedule. Close to the day of the festival, students utilize studio classes for opportunities to give practice performances.

## 7.3 STUDIO ENSEMBLES

Many studios have existing ensembles that perform concerts, travel on tour, record CDs, and perform in competitions. These pre-existing ensembles work well for community performance initiatives because they have steady membership, set rehearsal times, existing performance requirements, and a faculty leader or coach. Depending on the level of commitment and involvement, community performance possibilities for

studio ensembles range from outreach music for intermittent listening to interactive educational performances.

The horn studio of Dr. Kristy Morrell at the University of Southern California arranges, rehearses, and performs horn choir music for a different community venue each semester. With themes including film music, pop, jazz, and holiday music, each student arranges a piece of music to fit the semester theme. The horn choir rehearses the arrangements during studio class time to prepare for the performance. The students receive an abundance of experience arranging and performing music for horn choir. By the time each student graduates, they have a large collection of horn choir arrangements to use for professional gigs or educational purposes.

#### 7.4 JURY PERFORMANCES

Music schools require juries as private lesson final exams. Members of the horn studio of Dr. Kristy Morrell at the University of Southern California perform juries on a regular concert series at a braille institute in Los Angeles, CA. Each semester the studio selects a performance day and time, prepares music for the program, and travels together to present the program. The professor attends and grades the solo performances as a jury. In addition to receiving real world performance experience, students work together as a studio to contribute to the musical fabric of their community and create a prolonged partnership between USC and the braille institute.

#### 7.5 DEGREE AND NON-DEGREE RECITALS

For students interested in outreach opportunities, off-campus recitals provide training and experience while working towards more complex community outreach and engagement performances. At some schools, students can petition to count an off-campus



recital as a degree recital. For other schools, community performances can provide additional performances of recital material or a great opportunity for students not performing a degree recital to gain more performance experience. At a school where recital hall use is limited to degree recitals, outreach performances are a useful option.

At the University of Southern California, students are able to apply for permission to host degree recitals off campus. Some students choose to perform in churches, while others give recitals at local retirement homes or community centers. In addition to residents of the community attending, students invite friends, family, and colleagues to the performance. The student creates printed programs, prepares talking points, schedules the performance, creates advertisement for the event, and hosts the event as part of their degree requirements. The student, the advising faculty member, and the community contact arrange the performance logistics.

## 7.6 CHAMBER MUSIC REQUIREMENTS

Students enrolled in chamber music programs are required to give performances as part of their ensemble requirements. For schools experiencing low attendance at chamber music concerts, consider hosting a community outreach or engagement performance instead.

At the University of Southern California, The Juilliard School, UCLA, and Colburn, students have the opportunity to apply for fellowships to create and present community performances as a chamber ensemble.<sup>61</sup> Faculty members guide students through the process of creating and developing community programs. Acceptance to the fellowship program requires student ensembles to present their complete program for

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<sup>61</sup> Max H. Gluck Foundation, “Projects.”

review. With faculty feedback and guidance, the chamber groups continue to rehearse and revise the program working towards performances.

## 7.7 PEDAGOGY AND LITERATURE CLASSES

Students participating in literature and repertoire classes with their instructor can design and perform programs based on specific repertoire explored in the class. Through research and preparation of speaking components, the students will learn more about the repertoire.

Many colleges and universities offer pedagogy classes for students to learn pedagogical tools and practices for use in their teaching pursuits. Professors can include elements of outreach performance training into the curriculum. Students can work together to design and perform a short interactive educational concert for students at a local elementary school.

Students enrolled in the Boston Conservatory dance pedagogy class can substitute a required class project with participation in the Movement Matters program. Movement Matters is led by faculty members and connects dance students with low-mobility senior citizens. Through the program, dancers work with seniors to increase physical movement in their daily routines.<sup>62</sup> While this example is not specific to a music performance program, it shows one possibility for how a faculty member teaching a pedagogy class can offer participation in a community program to replace a class requirement

## 7.8 PERFORMANCE ENHANCEMENT CLASSES

Some music schools offer an elective class on performance enhancement. Throughout the class, students explore ways to reduce performance anxiety and increase

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<sup>62</sup> Boston Conservatory, “Movement Matters: A Conservatory Connections Program.”

stage presence. One key to reducing performance anxiety and nervousness is to pursue diverse performance experiences. The instructors can schedule low-pressure outreach performances to provide an outlet to test performance anxiety-reducing techniques explored in the class.

## 7.9 INDEPENDENT STUDY COURSES

Independent study courses provide students and faculty flexibility with the material covered in the course. Students at Rice University's Shepherd School of Music enroll in an independent study course to coordinate performances for JUMP!, Just for U Music Program.<sup>63</sup> Faculty members teach important skills to the participating musicians, advise on the program development, and coach participating chamber ensembles.<sup>64</sup> Through JUMP!, Rice music students learn valuable skills in programming, concert production, promotion, presentation, and peer mentoring.<sup>65</sup> The culminating outreach concerts are held in the school of music and are called *inreach* performances.<sup>66</sup>

## 7.10 STUDENT ORGANIZATIONS AND FUNDING OPPORTUNITIES

Funding can help with purchasing supplies, music, and instruments for community performances. Student organizations that are eligible for university funding can apply for necessary supplies through the university. Some conservatories and universities award student grants and fellowships for community initiatives. Some grants cover costs for supplies for the initiatives while others provide a performance stipend to students. The Boston Conservatory offers a stipend to faculty artistic advisors who oversee community programs under the conservatory's umbrella program, Community

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<sup>63</sup> Rice, "Community Outreach & Just for U music program."

<sup>64</sup> Ibid.

<sup>65</sup> Ibid.

<sup>66</sup> Ibid.

Connections. Most universities have a center for community outreach that can supply funding for administrative costs, award grants, and help connect projects to the community.

## CHAPTER 8

### CONCLUSION

#### 8.1 FURTHER RESEARCH

Further research can expand the topic of instituting community programs in the applied studio to include educational initiatives like community music and teaching artistry. In addition, a study of the unique experiences of students participating in community-based programs would show the importance of the inclusion of such programs in higher education. A survey of applied teachers across the United States would most likely return more diverse examples of community-based performance programs existing in higher education. These examples would further enhance the materials presented in this document.

#### 8.2 CONCLUDING THOUGHTS

In the 21st century, diverse training and experience for music students plays an important role in the future career success for students after graduation. Leading music schools are creating new programs and classes in arts administration, entrepreneurship, music business, career development, and arts advocacy. In order to remain competitive in diversifying their academic courses and recruiting new students, schools of music are looking for ways to differentiate themselves. The goal of this document is to give applied studio faculty information to create diverse performance opportunities, all while contributing to the musical fabric of the local community.

This document does not offer a systematic approach to every type of community performance program, but it does provide the foundation and inspiration for an applied studio teacher looking to create more community programs. The planning, rehearsal, and delivery of community performance programs must fuse creativity, research, and a love of sharing the power of music. Because applied teachers serve as ensemble coaches, classroom leaders, studio leaders, and private teachers, they can provide guidance to a number of students. Existing platforms including studio class and ensemble rehearsals are built into the curriculum and provide the capacity to hold informational sessions, training meetings, and rehearsals in preparation for a community performance.

Feedback from numerous students participating in community performances has shown that through participation in outreach and engagement activities, students are challenged to reach new levels of musical knowledge and expertise. These initiatives provide an outlet for students to combine their classroom experience with their love of music performance and education all while positively affecting their communities. Through completion of this document and participation in years of community programs, the author believes strongly that participation in community-based initiatives has the potential to provide the greatest educational experiences for pre-professional and professional musicians alike.

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## APPENDIX A – COMMUNITY OUTREACH PERFORMANCE PROGRAM

### “AROUND THE WORLD”

**Objective:** To give the audience the experience of travelling the world through a visually and aurally stimulating experience. Our musical selections feature nine different countries and cultures from around the world that offer a wide variety of musical styles unique to each place.

**Techniques:** Throughout our presentation, our quintet will use visual props to create a unique atmosphere for each place visited. These visual aids will allow us to connect with the audience beyond performing music and will help the audience to stay connected and entertained with our performance. During each transition to the next selection of music, ensemble members will transform the stage while one member introduces two to three interesting facts about our next destination or piece of music. These facts will provide a listening guide for the audience by giving them specific musical ideas to listen for or stories to imagine while we play.

## PROGRAM

### Introduction Piece:

#### Theodor Blumer's Woodwind Quintet Op. 52, Movement 1- section (1:00)

*Jessica welcomes the audience, introduces quintet members,  
and gives a brief overview of the program.*

#### (England) Malcolm Arnold *Three Shanties* (7:00)

English composer Malcolm Arnold wrote *Three Shanties* for woodwind quintet based on English folk tunes. The first movement follows the journey of a drunken soldier as he chases his pigtales in a canon between flute and clarinet, develops hiccoughs, and finds himself in a state of remorse on the shores of South America dancing the tango; but eventually he pulls himself together and reports for duty.

##### I - Allegro con brio

The second movement is more sensitive and songlike featuring the tune to "Boney Was a Warrior." Listen for this melody (*horn demonstrates*) in the horn throughout the movement.

##### II - Allegretto semplice

The last shanty is based on 'Johnny come down to Hilo' and is bursting with humor and boisterousness.

##### III - Allegro vivace

#### (China) Maurice Ravel *Laideronnette, Empress of the Pagodas* (3:00)

This next piece takes us to China and tells the story of Laideronnette, formerly a beautiful princess, who was magically disfigured by an evil witch. The princess lives in a faraway castle and meets The Green Serpent, who has been similarly cursed, out in the woods. They have various adventures together, including visiting living pagodas made of crystal, diamonds, and emeralds, which sing and play for them. This is the music that they hear while visiting these enchanted pagodas (*Show pictures of pagodas*)

#### (Poland) *Clarinet Polka* (2:26)

The Polka dance is an important tradition in Poland. It was created by a peasant girl dancing in the street to folk musicians. Listen for the main melody heard in the clarinet part (*Clarinet demonstrates*) while the rest of us will be playing the 'oom-pahs' as

accompaniment (*music demonstration*). We are going to dance our version of the Polka first, and then play the Clarinet Polka.

**(Hungary) Endre Szervánszky *Wind Quintet mvt. 1* (4:10)**

Hungarian composer Endre Szervánszky composed his first Wind Quintet in 1953. The movement we will perform shows his shared interest in folk music with other notable Hungarian composers like Bartok and Kodaly. The music evokes a rustic musical landscape with melodies and harmonies inspired by Hungarian folk music. While the melodies used are not directly related to any known folk tunes, the music still paints a picture of the Hungarian countryside.

**(Mexico) *El Tranchete* (2:30)**

During the Mexican War of Independence, Mariachi music was used as an inspirational tool for the people of Mexico. The songs were about the people, the beautiful landscapes, and even the battles that took place and other momentous events. Now these songs are used as a reminder of what Mexico has overcome and everything the people have to be thankful for. This is our arrangement of a traditional Mariachi song called *El Tranchete* performed by your very own not so traditional Mariachi band.

**(Germany) Paul Hindemith *Kleine Kammermusik 5. Sehr lebhaft* (3:15)**

20th century German composer Paul Hindemith sought to establish closer contact between himself as a composer and the public. Many of Hindemith's works were written for specific performance by amateur school groups or chamber music organizations. His compositions include a children's opera, sonatas, and chamber works. We are going to play the last movement from his Wind Quintet composed in 1923. This whirlwind last movement is dramatic and bristling with ostinatos meaning repeated bass lines (*ostinato demonstration*) and syncopation meaning notes played on the upbeat rather than the downbeat. Listen throughout the piece for the repeating ostinato and the unsteadiness created by the syncopations.

**(US) *My Girl* arr. Watkins (3:00)**

"My Girl" was recorded by The Temptations in 1964 and became their first U.S. number-one single. Still today, this is The Temptation's signature song. I think we all remember singing along to this song growing up and because we always enjoy hearing it, we are

even more excited to perform ‘My Girl’ for you today. As we play this arrangement for you we would like to invite you to clap and sing along if you feel so inclined. About halfway through the piece, the ensemble will begin snapping. Join us!

**(France) Darius Milhaud *Le Cheminee du Roi Renee* (4:40)**

The next piece we are going to play will take us to the fifteenth century court of the French King Rene. The music was composed in the 20th century by French composer Darius Milhaud. Milhaud was fascinated with King René, his chivalric code, and the legendary jousts that were associated with his court. Picture King Rene in a royal procession through his kingdom.

**I. Cortège (Procession) (2:07)**

Now imagine you are at the court watching an exciting jousting competition.

**V. Joutes sur L'Arc (Jousts on the Arc) (0:57)**

In this final movement, listen for the hunting horns summoning the beginning of a victorious hunt held at the castle.

**VI. Chasse à Valabre (Hunting at Valabre) (1:40)**

**(Kenya) Valerie Coleman *Umoja* (3:00)**

Our next piece features music influenced by African cultures. Many of the languages spoken in Africa are tonal languages, meaning there is a close connection between music and the language. Some of the languages sound more songlike than the Western languages we are familiar with. The piece we are going to play is titled “Umoja”. *Umoja* is the Swahili word for “unity” and is also the first day in the African-American celebration of Kwanzaa.

**(New Orleans) *When the Saints Go Marching In* (3:00)**

New Orleans is a fun and fascinating city known for delicious gumbo and jazz music. As one of the most requested jazz tunes of all time, New Orleans residents have adopted “When the Saints Go Marching In” as their unofficial anthem. We are going to need your help as we perform this last piece for you today! Join us as we clap and sing our way through this celebratory anthem.

**Total Time: 43 minutes of music and 10 minutes of speaking = 53 minutes**

## APPENDIX B – INTERACTIVE EDUCATIONAL PROGRAM

### “MUSIC AND CULTURE”

**Presentation Main Concept:** We are going to take the students on a journey around the world. As we visit five different places with our passport in hand, we hear different types of music and get a glimpse into cultural traditions that involve music. The musical selections are geographically inspired and are explored using our different hats of rhythm, melody, and harmony that are introduced as we pack for our trip. With these tools students begin to understand how music affects people in each region and is an important part of cultural heritage. At the end of our journey, we hope to leave the students with skills to critically think “how does music affect me or tell my story and what cultural traditions do I have that are linked to or expressed in music?”

#### **Materials:**

- Traditional WW Quintet (flute, oboe, bassoon, horn, and clarinet)
- 6 Music Stands
- Microphone
- Props: Large passport, 6 stamps, postcards from each destination, gong, elephant bells, globe, suitcase, dragon and lion cut out, small table for globe
- Costumes: a hat for each musical element; yellow-melody, blue-harmony, red-rhythm
- Woodwind Quintet Music

#### **Musical Selections:**

1. Malcolm Arnold *Three Sea Shanties*
2. Valerie Coleman *Umoja*
3. Engebretson *Clarinet Polka*
4. Ravel *Empress of the Pagodas*
5. Vargas and Fuentes *El Tranchete*
6. Traditional Hymn *When the Saints Go Marching In*

## SCRIPT

*Quintet members walk out.*

**Introduction:** Play excerpt from Malcolm Arnold's *Three Shanties*, Movement 1 (1:30)

*Wait for applause to stop ... as Jessica is speaking; Alana will begin packing a suitcase like she is leaving for a trip.*

**Jessica:** Good morning, everyone! We are "Sound of 5," a woodwind quintet from the University of Southern California. That was a small excerpt from Malcolm Arnold's "Three Shanties." My name is Jessica and these are my friends Lauren, Siri, Brittany, and, *(pause for a second as you realize Alana has started packing for a trip)*, Oh hey Alana! What are you packing for? Did you forget we are in the middle of something right now?" *Points towards the audience.*

**Alana:** Well, after playing some of the "Three Shanties" it really inspired me to take a trip!

**Jessica:** That music does sound like pirates going on a sea voyage.

**Brittany:** Oh man! I've wanted to go on an adventure really bad! I've just been so bored lately doing homework assignment after assignment and reading and writing and adding and subtracting.... Ugh! I just want to have a little fun! Do you think you have room for all of us to go with you, Alana?

*Alana looks around like she's thinking about it and then nods enthusiastically.*

**Siri:** Oh thanks, Alana! This is going to be so much fun! I have so much to get ready: my make up, shoes, clothes, *starts trailing off as Lauren grabs the mic to interrupt.*

**Lauren:** Whoa, whoa, whoa! Wait a second! You guys, we don't even know where we're going yet! We kind of need to know where we're going in order to pack all of the right things!

*Alana steps in front of quintet to grab the mic from Lauren and to address the audience.*

**Alana:** That's right, Lauren! Because for today's traveling extravaganza we are going to need some special equipment. The good news is, I have enough for everyone! But, I'm going to need everyone's help and imagination in order to make our trip a complete



success! On the count of three, I want everyone to yell, “Ay ay, captain!!” as loud as you can if you’re ready to use your imagination and go on a trip with us! One, two, three: “*Ay ay, captain!!*” Wow! You guys are more ready than I expected! Alright, today we are going to five different places all across the world! But, those exact places are going to be a surprise! Fortunately, we know the tools we are going to need for today!

**Lauren:** At each of our stops, there will be celebrating, festivals, and lots and lots of music! In order to fit in and understand what’s going on once we get there, we are going to need some important musical tools! Each tool is going to be represented by a special hat! Get ready to pack them away in your suitcase! The first musical tool we need to pack is rhythm!!! Rhythm in music means how long or short and fast or slow a pattern of notes is played or sung.

*Quintet starts to beat the pattern to “We Will Rock You” in the background!*

*(Stomp, stomp, clap, etc.).*

My friends back here are beating a rhythm for us. I’m going to count to four and then everyone should join in with us and when I wave my hands in the air like this (*gives cut off sign*) we will all stop! One, two, three, four: *let continue for a couple times and then cut everyone off*. The rhythm of a piece of music is often played by drums or other percussion instruments. Today, those drums and percussion instruments will often be represented by the bassoon!! The bassoon is a low wind instrument that is used in the orchestra and has two pieces of wood put together to form a reed that you blow air through to make sound! Hey Brittany, can you put your rhythm cap on and play us a cool rhythm on your bassoon?

*Brittany play’s bass line for My Girl. (10 seconds)*

**Siri:** Groovy! I really love the rhythm Brittany just laid down! Now it’s time for us to put our next cap on and pack the melody! Melody is the main theme that can be played or sung in a piece of music. For example, the chorus to your favorite One Direction song is a melody! (*Quintet members start singing “That’s What Makes You Beautiful!”*) The melody line generally represents the voice. My instrument, the oboe, and Lauren’s flute often play the melody in a piece of music! The oboe is similar to the bassoon because it also has two pieces of wood put together as a reed, but instead of playing low notes the

oboe plays high notes. *Siri demonstrates the oboe* The flute is a woodwind instrument that makes sound by blowing air across a small hole on the head joint. The flute usually plays really high fast notes in an orchestra. *Lauren demonstrates the flute* Lauren and I are going to put our yellow melody caps on and show you an example of a melody. Let's see if you can recognize this classic tune.

*Play the melody for My Girl. (10 seconds)*

**Brittany:** That sure does sound familiar! It sounds like a melody that would go great with my rhythm line! But it's just missing one thing: our last musical tool!! The last thing we need to pack is ... drum roll, please? *Crowd rum roll* HARMONY! Harmony is a line that is similar to the melody of a piece but is just a little bit different. Harmony is a great tool to pack because even though it is different than the melody, it makes the melody so much more interesting and beautiful! It's like when you add chocolate to your milk and all of the sudden your milk becomes 10 times more delicious! Harmony is often played by the clarinet and the horn. The clarinet is similar to the oboe and bassoon because it also uses wood at the end of the instrument to make sound but instead of 2 pieces it just uses 1. The clarinet can play all different types of music like really high and fast and really soft and slow. *Alana demonstrates the clarinet* The French Horn is a little bit different than all of our instruments because instead of being a woodwind instrument, it's actually a brass instrument! It is made of a really long tube of brass and you have to buzz your lips together at the skinny end of the horn to make sound come out. *Jess demonstrates the horn* Hey Jess and Alana, do you guys think you could put your blue harmony caps on and play a harmony to Lauren and Siri's melody?

**Jessica:** Oh yes, we know just the thing!

*Play harmony line to My Girl.*

**Jessica:** Voila! Put it all together and you have a piece of music! Hit it gang!

*Brittany starts the bass line to My Girl, then add the melody, and then add the harmony!*

*(Time 1:30)*

**Jessica:** Alright, everyone! There's only one item left to pack before we have all of the essential materials. We need our handy dandy passport! *Passport reveal* This passport is going to allow us to travel from place to place. At each one of our destinations, we will

get a stamp unique to that place as a special souvenir! Now we are all ready to get this journey started! Whenever we take off to our next location, keep up with us by moving your arms like you are running in place *Jessica demonstrates* Lauren, prepare us for take off!

*Lauren spins the globe! Kids begin “running in place” Quintet then plays the opening segment of “Three Shanties.” (30 seconds)*

**Jessica:** Phew! We made it successfully to Kenya on the continent of Africa!!

*Hold up postcard from Africa for everyone to see.*

Africa is one of the most diverse continents in the world. For example, Kenya, which is one country within this continent, has over 40 different languages. Many of the languages spoken in Africa are tonal languages, which means there is a close connection between music and the language. The languages spoken in Africa may sound a lot like singing. When someone is telling a story in their language it uses two of the musical elements we packed: rhythm and melody. Having musical elements in so many different aspects of their life and culture makes music very important to the African Culture.

There are many musical ideas that are specifically used from this culture, such as a strong importance on the rhythm. You will really be able to hear this emphasized in the piece we will play for you. You can hear a rhythmic part in the bassoon, flute, oboe and clarinet, see if you can hear all the different rhythmic lines. We will help you guys out a little by wearing our musical tool caps!

The piece we are going to play today is titled “Umoja”. On the count of three, let’s all say Umoja together, and be sure to say it with some musical feeling! “One, two, three ... “*Umoja*” ... great job guys! This word means unity in Swahili. As we play this piece you can listen for the different parts played by each one of us. Each one of our five parts is different, just like how five people in Africa might speak a different language. Music allows all five of our different parts, or five different people, to come and work together. In the end, the uniting of different things produces something beautiful.

*Play Umoja. Time: (3:00)*

**Brittany:** I hope that you guys were able to hear how all five of our different parts worked together. We each had different rhythms, but they all came together. There’s

one final thing we get to do before we're off to our next destination! It's time to get our very first stamp in our passport! Jessica, can you please do the honors? *Jessica places velcro stamp on passport.* I am really excited to see where we are off to next in our journey!

**Siri:** I've got just the place, and you guys are going to love it. Buckle up for safety! Lauren, get us out of here!

*Lauren spins the globe! Kids begin "running in place" Quintet then plays the opening segment of "Three Shanties." (30 seconds)*

**Siri:** Here we are in Poland! *Hold up postcard.* Poland is a country in central Europe where folk music is an important part of the culture. Folk music is a song or melody that has been around for a long time that everyone knows. For example, songs like "I've Been Working on the Railroad" and "Yankee Doodle" are American folk songs! In Poland, the most famous style of folk music is the polka. What makes polka really fun is it's also a dance! It was created by a young girl who was jumping and skipping around in the street when suddenly some street musicians starting playing music for her. She was having so much fun that other people wanted to learn her dance too, and now people dance Polka all over the world. Lauren, will you help me show all our friends how to dance the polka? Brittany, Jessica and Alana can give us a little music! *Brittany puts on the rhythm hat; Alana puts on the melody hat.*

*Lauren and Siri dance. Brittany, Jessica and Alana play a few bars of the Clarinet Polka (rhythm and melody)*

Wow, that was a lot of fun! People in Poland and around the world dance the polka in all sorts of celebrations, especially at weddings and outdoor festivals. Rhythm and melody are both really important in polka. The rhythm keeps a steady beat so it's easy to dance to, and the melody is fun and lively so it makes you excited to get up and twirl around!

Here's a piece called the Clarinet Polka. You'll hear the same rhythm and melody that Brittany, Jessica and Alana played a minute ago, but this time harmony will be added too!

*Play Clarinet Polka. Time: (2:30)*

It's been great dancing here in Poland, but I think it's time to travel somewhere new. *Stamp passport.* Now that our passport is stamped, we're ready to go! Spin that globe, Lauren!

*Lauren spins the globe! Kids begin "running in place" Quintet then plays the opening segment of "Three Shanties." (30 seconds)*

**Lauren:** Happy New Year! *Ring the gong and elephant bells.* Welcome to China. *Hold up Postcard.* We are lucky to have arrived just in time for the Chinese New Year Celebration. I sure hope everyone remembered to pack their rhythm hat because we are going to be playing drums and cymbals using our hands and legs. In China drums, cymbals, and gongs, like this one here today, *points to gong* are used during the New Years celebration parade to scare away evil spirits and bring good luck to families. *Alana and Siri start to quietly play their rhythms.* The presence of the dragon *hold up dragon* and the lion *hold up lion* is an important part of Chinese culture and the color red brings good luck and fortune. Oh look, Alana and Siri have already started playing some rhythms to scare away the evil spirits. I wonder if we can help them out! Everyone sitting in front of Siri is part of the dragon group. Listen to the rhythm that Siri is patting on her legs and join in to play the drums. (*1 2 3 4 &*) Everyone sitting in front of Alana is in the lion group. Listen to the rhythm that Alana is clapping like she is playing cymbals. (*1 2 & 3e& 4*) Join in when you think you can clap the rhythm too. That's great everyone. Keep going! Now let's get softer. *Gestures for decrescendo* Now everyone get louder! *Gestures for crescendo* Great! When you see me play the gong we are going to stop. One, Two, Three, Four. *Hit the Gong.* Great work everyone! Thanks for helping us scare away the evil spirits and bring good luck to everyone for the new year!

Now make sure your melody hats are on snug so you can listen to some music for the rest of this celebration. This is Ravel's 'Empress of the Pagodas.'

*Play Empress of the Pagodas. (2:40)*

Wow, what a great visit to China! It is so cool that these traditions we practiced during the Chinese New Year celebration today have been around for over 2000 years! The Chinese people have a great tradition of cultural celebration, and we got to see a little part of it today. Happy New Year!

Oh, let's not forget to stamp our passport so we always remember this trip!

*Siri pass mic to Brittany while Lauren stamps passport.*

**Brittany:** Great job everyone! Y'all are really great musicians! Let's see how great you are at attending a fiesta at our next location! Hit it gang!

*Lauren spins the globe! Kids begin "running in place" Quintet then plays the opening segment of "Three Shanties." (30 seconds)*

**Brittany:** Hola! Estamos en la ciudad de México, which means we are in Mexico City! We are currently standing in the middle of a great celebration of Mexico's independence! And right in front of your very own eyes is a Mariachi band!!!!!! *Quintet members yell "Ay ay ay ay ay" and "rrrrrrrrr."* Mariachi is the best known form of Mexican folk music. Mariachi music became popular during the Mexican War of Independence and became a symbol of national pride and unity for the people of Mexico. The Mexican War of Independence was a conflict between the people of Mexico and the people of Spain. Mexico was under Spanish rule and wanted independence, so the Mexican people and their government came together to claim their independence from Spain and regain control of their country. Mariachi music was used as an inspirational tool to Mexican's during this war. The songs were about the people, the beautiful landscapes, and even the battles that took place. Now these songs are used as a reminder of what Mexico has overcome and everything the people have to be thankful for.

Melody and rhythm are the two most important parts of Mariachi music because Mariachi originally began as just a voice singing the melody and the guitarra playing the rhythm. Now, Mariachi music involves more instruments like the violin, harp, and trumpets but it is still simple in its beautiful melodies and rhythms. Let's get back to our celebration of Mexico's independence with this traditional Mariachi song called El Tranchete performed by your very own not so traditional Mariachi band. Alana and Jessica are going to be wearing their rhythm caps as they represent the guitarra, and I'm going to join in with a rhythm cap by playing the bass line. Lauren and Siri are going to be wearing their melody cap as they represent the voice. Uno, dos, tres...

*Oboe and Flute begin El Tranchete. Time: (2:00)*

Jessica: Bien trabajo a todos! That means great job everyone! So far it's just been one celebration to the next! Let's throw our stamp from Mexico on our passport and head off to our final celebration, which means we get to return to the United States! Buckle up for safety and let's head back home, Lauren!

*Lauren spins the globe! Kids begin "running in place" Quintet then plays the opening segment of "Three Shanties." (30 seconds)*

**Alana:** Awesome! We've finally made it back to the states again – what a trip it's been! Right now we are visiting New Orleans, Louisiana for our last stop. New Orleans is known for its jazz music and good food like Gumbo and Cajun Shrimp. Jazz music was formed right here in the United states, it is a fusion of African and European musical styles. Since we visited Africa earlier, we already know a little about how important rhythm is to African music. Rhythm is also very important to jazz – you've got instruments like the drums that keep a groove to support the other instruments, who often play melodies that they improvise on the spot. They get to be really creative.

In New Orleans, jazz music is used at funerals to help to remember and celebrate the great life of the person who has passed. On the way to the cemetery it is customary to play a very slow and mournful old Negro spiritual but on the return from the cemetery, the band will strike up a rousing, 'When the Saints Go Marching In'. Musicians line the streets of the city and everyone follows behind as they play the celebratory music. If you've ever had a loved one pass away, it might be comforting to remember all the great things about them that you loved. The jazz funeral is unique to New Orleans and it is a result of the merging of cultures and an evolution of a musical style.

Oh look here comes a jazz funeral procession now. Let's follow behind as the band plays 'When the Saints Go Marching In.'

*Play When the Saints Go Marching In. Time: (2:00)*

**Jessica:** We have all had so much fun with you guys today! To commemorate our final destination of the day let's put a very special stamp on our passport to represent everything that we've experienced! It is not every morning that you are able to travel the world and learn about different cultures. I think that my favorite part was traveling to Poland and hearing some fun Polka music.

**Alana:** I enjoyed celebrating Mexico's Independence day. For me it was fun to learn about how important Mariachi music is to the country.

**Brittany:** I cannot believe we went all the way to Africa and learned about how music and language are so closely related and how rhythm is one of the most used musical tools.

**Siri:** What about scaring away the evil spirits? That was awesome! I enjoyed learning about traditions that have been a part of China for over 2000 years.

**Lauren:** Although it was fun to go all over, I am happy to be back in the US where we learned about Jazz in New Orleans. Even in sad moments, like a funeral, music can be used to lift spirits and celebrate the life and story of a person.

**Siri:** We hope that you guys had fun learning about different cultures and music today.

**Brittany:** Maybe now you can think about your family's culture. How does music tell your story or the story of your culture?

**Jessica:** Also the next time you are listening to a song try to pick out the rhythm, melody or harmony. In addition to recognizing these different parts of a song, you can also think about what the function or purpose for the song is. Is it used to tell a story or celebrate an event? If you have ever sung happy birthday at a party, then you have already used music to celebrate! And that is just one example. As we saw today music is used all over the world for many different purposes, but the best thing about music is that it brings people together! Thank you for being a big help on our trip today. We hope you had as much fun as we did!

*Closing Piece: Three Shanties movement 3 (1:30)*

**Overall time:** 35 – 40 minutes



## APPENDIX C – INTERACTIVE EDUCATIONAL PROGRAM

### “ALPHABET SOUP”

**Background:** This performance served as the flute studio recital for the fall semester. Students who were not giving recitals, chose music to play and worked together to plan the program. Each student met individually with the program coordinator to find an entry point to their piece and develop their speaking points. After each individual part was scripted, the students worked together to fill in the rest of the letters of the alphabet. The students met for rehearsals, created visual aids, and performed on the ensemble pieces at the end. The community partner was a local 2<sup>nd</sup> grade class, and the performance was held in their music room.

**Objective:** Introduce a classroom of 2<sup>nd</sup> graders to the exciting world of musical sounds. Throughout the program, students are brought inside of each piece of music and given an entry point to help guide their listening of a piece. The musical selections feature diverse repertoire for solo flute, flute ensemble, and flute and piano. Some elements feature interactive activities, and others are musical sounds for fun.

#### **Musical Selections:**

Donizetti – <i>Sonata in C Major</i> , Mvt. I	Muczynski – <i>Three Preludes</i> , Mvt. III
Clarke – <i>The Great Train Race</i>	Piazzolla – <i>Tango Etude no. 3</i>
Duvernoy – <i>Concertino</i>	Strauss arr. Watkins – <i>Also Sprach Zarathustra</i>
Honneger – <i>Danse de la Chevre</i>	Traditional – Yankee Doodle
Hoover – <i>Winter Spirits</i>	
Debussy – <i>Syrinx</i>	

#### **Materials:**

Alphabet Cards, A-Z	Vuvuzela
Alphabet Soup Sign	Recorder
12 Music Stands	Baton
Piano/Keyboard	Native American Flute
Duck Call	Classroom Xylophone

## SCRIPT

**Lauren:** Good Afternoon! My name is Lauren, and you are in for a tasty musical treat today! I brought along my friends to help us explore the great wide world of music through “Alphabet Soup”. *Hold up Alphabet Soup sign.* Here’s how it works, many of us are holding cards with a letter on it. We will move quickly through the alphabet and hear some cool sounds and learn about musical instruments and terms along the way. Before we begin, let’s make sure everyone has their best listening ears on! There will be times when we need your help so be sure to listen carefully to any instructions. Can someone tell me what the first letter of the alphabet is?

**Ally:** A is for articulation *show “A” Card*

**Class:** A is for Articulation.

**Ally:** Articulation refers to how we start and end a note. We can play notes very separated from one another *play example from the piece* and that means ‘staccato.’ Or we can play the notes connected to one another *play example from the piece* and that means ‘legato.’ ‘staccato’ means separated, and ‘legato’ means connected. Do these notes sound ‘staccato’ or ‘legato?’ *play example from the piece.* Yes, staccato. Now what about these notes? *play example from the piece.* That’s correct, legato. As I play the first movement from Donizetti’s Sonata in C Major for Flute and Piano, listen to the articulations. See if you can hear notes that are ‘staccato’ and notes that are ‘legato.’

**Play Donizetti Sonata in C Major, mvt I** (Time: 5:00)

**Lauren:** B is for breath. *Show “B” Card*

**Class:** B is for breath.

**Lauren:** Breathing is very important for musicians. Our air allows us to play notes on the flute. On the count of three let’s all take in a big breath, expanding from your stomach, and let out the air on a “sssss” sound. 1, 2, 3 “sssss” *Everyone ‘sssss’*

**Lauren:** B is for breath

**Class:** B is for breath

**Mimi:** C is for Conduct. *Show “C” Card*

**Class:** C is for Conduct

**Mimi:** A conductor helps keep an ensemble of musicians together as they play music.

The conductor usually has a baton (*shows baton*) and stands in front of the ensemble to conduct the group (*mimic a conductor*)

**Mimi:** C is for conduct

**Class:** C is for conduct

**Emily:** D is for Dynamics *Show “D” Card*

**Class:** D is for dynamics

**Emily:** My name is Emily, and today we are going to explore different dynamics. I am going to play two notes on my flute, and I want you to listen for which one is *says softly* soft and which one is *yells loud*! **Play no. 1, Play no. 2.** Raise your hand if you thought the first note was soft and the second note was loud. Correct. In music we call soft **Play soft note** ‘piano’ *holds up piano sign*. We call loud **Play loud note** ‘forte’ *holds up forte sign*. As I play ‘piano’ on my flute, can you show me what it would sound like to pat piano on your lap? **Plays piano, students pat.** Now as I play ‘forte’ on my flute, can you show me what forte sounds like by clapping your hands? **Play forte, students clap.**

Excellent dynamics everyone!

As a musician, I am always listening to whether I am playing piano, forte, or somewhere in between. Listen all the way through as I perform Duvernoy’s *Concertino*. At the end, I am going to check your listening and ask you whether or not I end piano or forte.

**Play Duvernoy’s Concertino** (Time: 5:00)

**Emily:** D is for Dynamics

**Class:** D is for dynamics

**Ally:** E is for espressivo *Show “E” Card*

**Class:** E is for espressivo

**Ally:** Espressivo means to play with a lot of expression. This tune expresses the loneliness of a mother who is longing for her son to return. This is *Danny Boy*.

**Play Danny Boy** (15 seconds)

**Ally:** E is for espressivo

**Class:** E is for espressivo

**Lauren:** F is for flute. *Show “F” Card*

**Class:** F is for flute.

**Lauren:** Of course F is for flute!

**Ensemble plays an F Major chord.**

**Lauren:** F is for flute.

**Class:** F is for flute.

**Josh:** G is for Grace Note *Show “G” Card*

**Class:** G is for Grace Note

**Studio Member:** A grace note is a short note that is played very quickly. It helps add character to the music.

**Play the Blue Danube (10 seconds)**

**Josh:** G is for Grace Note

**Class:** G is for Grace Note

**Dorion:** H is for headjoint *Show “H” Card*

**Class:** H is for headjoint

**Dorion:** Our headjoint is the part of the flute that we blow air into. By itself it sounds like this **Play a tune on the headjoint (10 seconds)**

**Dorion:** H is for headjoint *Show “H” Card*

**Class:** H is for headjoint

**Miguel:** I is for Imitation *Show “I” Card*

**Class:** I is for Imitation

**Miguel:** Good morning, everyone! My name is Miguel and I want to share something creative and exciting with you all today. Raise your hand if you’ve heard a flute before today. One of the cool things about the flute is that it can do all types of imitations.

We can sing with the flute! **Play brief Rossini overture melody**

We can even chirp like birds! **Play Peter and the Wolf**

or we can even imitate trains **Play beginning of The Great Train Race**

Wait, what? A train? How is that even possible? Well, there are many different sounds you can make with the flute—not just the sounds we might be used to hearing.

We use something called “multiphonics” to imitate a train horn (*demonstrate*)

Ultra fast articulations to imitate the train moving along the track (*demonstrate*)

and singing while playing to imitate the speed, wind breaking on the surface of the train (*demonstrate*)

The piece I'm going to play is called *The Great Train Race* and it was written by a flutist in England named Ian Clarke. Clarke, like many other new composers, wants us to be creative with sound—to explore not only the sounds we're used to hearing, like beautiful melodies, but sounds from our imagination. Now, listen with your ears and use your imagination—let's take this train up and down steep mountains; listen to the train's horn as it races through the woods and comes to a screeching halt! As we arrive back at the station.

**Play *The Great Train Race*** (Time: 4:00)

**Miguel:** I is for Imitation

**Class:** I is for Imitation

**Sam:** J is for Jazz *Show “J” Card*

**Class:** J is for Jazz

**Play a jazz lick** (10 seconds)

**Sam:** J is for Jazz

**Class:** J is for Jazz

**Dorion:** K is for keyboard *Show “K” Card*

**Class:** K is for keyboard

**Dorion:** A piano is a type of keyboard instrument **Play a few chords on the piano**

**Dorion:** K is for keyboard

**Class:** K is for keyboard

**Philip:** L is for Long tone *Show “L” Card*

**Class:** L is for Long tone

**Philip:** As I hold this long note, let's all count how many seconds I can hold it for. Ready go. **Philip plays a note and everyone else counts**

**Philip:** L is for Long tone

**Class:** L is for Long tone

**Josie:** M is for Musical Form *Show “M” Card*

**Class:** M is for Musical Form

**Josie:** Hi, my name is Josie Cox and I am in my first year at the University of South Carolina and I am studying to become a music teacher. Today, I will be playing a piece called *Danse de la Chevre* by French composer Arthur Honegger. The name of the piece translates to “Dance of the goat.” The story begins with the goat asleep and dreaming ***play example of the beginning***. The goat then wakes up, and begins to joyfully dance around because the snow on his mountaintop has melted away. ***play example of vif*** As the piece ends, the goat falls back asleep and begins dreaming again. The music at the end sounds almost exactly like the beginning. ***play example of the end*** All of these different parts of the story outline the musical form. We call the the dreamlike stages “A,” and the dancelike sections “B”. Since we go from the dreaming music to the dancing music and then back to the dreaming music, the musical form is ABA. As I play the full piece, see if you can hear where the music changes to a new part of the musical form.

**Play *Danse de la Chevre* (3:00)**

**Josh:** *Plays a melody on the Native American flute* N is for Native American Flute  
Show “N” card

**Class:** N is for Native American Flute

**Josh** Hello, my name is Joshua Stine and I am a first-year student at the University of South Carolina. The next piece was inspired by a painting of a Native American flutist playing his flute. As he played, he was calling to different Native American spirits. The sound Native American flute that I just played inspired many of the sounds in Katherine Hoover’s *Winter Spirits*.

Throughout the piece, there is a conversation between the flute player himself and the spirits that he is calling to. When you hear this music it is the flute player talking” to the spirits. ***Play example from the beginning***

Then, when you hear fast notes, it is the spirits “talking” back to the flute player. ***Play example of the fast part.***

As I play the piece, listen to hear the conversations between the flute player and the Native American spirits.

**Play Katherine Hoover’s *Winter Spirits* (5:00)**

**Josh:** N is for Native American flute

**Class:** N is for Native American flute

**Josie:** O is for Octave *Show “O” card*

**Class:** O is for Octave

**Josie:** I can play the note C in many different octaves. Low *play Low C* Middle *play middle C* High *Play high C* and even higher *play highest C*. Here are C’s in 4 different octaves *play all the C’s*

**Josie:** O is for Octave

**Class:** O is for Octave

**Olivia:** P is for Pulse *Show “P” card*

**Class:** P is for Pulse

**Olivia:** Everyone place your hand over your heart. If you are quiet enough, you can feel your heartbeat. Your heartbeat can also be called pulse. In music the pulse relates to the beat. For a piece organized into sections with three pulses, we can say the word ‘straw-ber-ry’ to feel the three pulse per section. *Hold up staw-ber-ry visual*. Let’s all say ‘straw-ber-ry’ together while a piece of music that has three pulses per section. *play Star Spangled Banner* Now let’s try a piece that has four pulses per section. For this one, let’s say ‘wa-ter-mel-on’ as I play. *play Twinkle Twinkle Little Star*. Now, for our last one, let’s see what five pulses per section would sound like. Let’s say ‘hip-po-po-ta-mus’ as I play the opening of Muczynski’s Third Prelude. *play Muczynski*. Now as I play the full piece for you, see if you can still hear the five pulses per section. It is going to go a little faster this time. Here is Muczynski’s Third Prelude.

**Play Muczynski, Three Preludes III. (1:30)**

**Lauren:** Q is for Quack *Show “Q” card*

**Class:** Q is for Quack *Lauren plays duck call*

**Lauren:** sometimes musicians use tools like a duck call to imitate the sounds of real ducks. *Plays duck call*.

**Lauren:** Q is for Quack

**Class:** Q is for Quack

**Mimi:** R is for recorder *Show “R” card*

**Class:** R is for recorder *play the theme from SpongeBob in the recorder*

**Mimi:** The flute we play on today began as a recorder, similar to this one *plays recorder*

**Mimi:** R is for recorder

**Class:** R is for recorder

**Dorion:** S is for Story *Show “S” card*

**Class:** S is for Story

**Dorion:** This next piece tells the story of the Greek god, Pan, and his love Syrinx. The composer, Debussy, tells the story through the music I am playing on my flute. As I play, Jessica is going to read this story of Pan falling in love with Syrinx and chasing after her. Listen carefully to the ending as it is quite unexpected. As we perform this next piece, see if you can hear how the music imitates what is happening in the story of Pan and Syrinx.

**Play Debussy’s *Syrinx* (3:00)**

**Miguel:** T is for Trill *Show “T” card*

**Class:** T is for Trill

**Miguel:** *play trill* Trills alternate very quickly between two notes. I can play this note *play F* and then this note *G* and I can trill them *play F to G Trill*

**Miguel:** T is for Trill

**Class:** T is for Trill

**Miguel and Olivia:** U is for Unison *Show “U” card*

**Class:** U is for Unison

**Miguel and Olivia:** When we play our flute in unison we are playing the same notes at the same time. *play melody in unison*

**Miguel and Olivia:** U is for Unison.

**Class:** U is for Unison

**Lauren:** V is for Vuvuzela *Show “V” card*

**Class:** V is for Vuvuzela

**Lauren:** *play loudly on the Vuvuzela* V is for Vuvuzela

**Class:** V is for Vuvuzela

**Mimi:** W is for World Music *Show “W” card*

**Class:** W is for World Music



**Mimi:** Hello! My name is Mimi and I am in my second year student at USC! Here's a fun fact about me: I love to travel! Raise your hand if you have ever visited a different country? *Raises hand*

Me too! Something I love about travelling is getting to hear music from all of the world. For example, this scale ***play pentatonic scale*** is used a lot in Asian countries like China and Korea.

This next melody is a traditional folk song from England ***play folk song*** People in England listen to folk songs, like the one I just played, when they gather as a family. This next piece is a Tango from Argentina. A famous tango musician Astor Piazzolla wrote the piece for solo flute. Because Tango is a type of dance, you will hear a fast section and a slow section. Each one is written for a different style of Tango.

**Play Tango Etude no 3 (3:30)**

**Mimi:** W is for World Music

**Class:** W is for World Music

**Dorion:** X is for Xylophone *Show "X" card*

**Class:** X is for Xylophone

**Dorion:** *holds up classroom xylophone* X is always for xylophone *plays a few notes*

**Dorion:** X is for Xylophone

**Class:** X is for Xylophone

**Lauren:** Y is for Yankee Doodle *Show "Y" card*

**Class:** Y is for Yankee Doodle. ***everyone begins to play at different times***

**Lauren:** Wait, wait, *gives cut-off* C is for Conductor *holds up C card and grabs the baton*

Let's try this again, 1, 2, ready, go **Play ensemble arrangement of Yankee Doodle (30 seconds)**

**Lauren:** Y is for Yankee Doodle.

**Class:** Y is for Yankee Doodle.

**Lauren:** Wow, we made it all the way to Z!! Z is for Zarathustra. *Show "Z" card*

**Class:** Z is for Zarathustra.

**Lauren:** Do I have any Gamecock fans in the room? *Raises hands* You just might recognize this next piece. We are going to need some help. We are going to play the part

of the timpani. Can you all do this for me? *play air timpani while singing the timpani part*. Ok, when I give you this signal *gives large gesture* we are going to come in with the part of the timpani. **Play Zarathustra** (1:00)

**Everyone:** Z is for Zarathustra!

**Lauren:** We hope you all enjoyed our tasty treat of “Alphabet Soup.” Before we go, let’s give our performers one more round of applause. *Claps* Next time you are eating a bowl of alphabet soup, see if you can remember some of the musical letters that we explored today. Bye, everyone!

*flusSion*

LAUREN WATKINS, flutes  
JEFF VAUGHN, percussion

in

DOCTORAL CHAMBER RECITAL

Friday, October 10, 2014  
6:00 p.m.  
Recital Hall

Counting Duet No.1 (1982) Tom Johnson  
(b. 1939)

Crashing Through Fences (2009) Timothy Andres  
(b. 1985)

Elements: Theme and Variations on “Si Xiang Qu” (2012) Barry Ford  
(b. 1964)

Theme (the Tao)  
Wood  
Metal  
Earth  
Water  
Fire

Oblivion (1982) Ástor Piazzolla  
(1921-1992)  
arr. flusSion

Kelly Grill, vibraphone

Beneath the Canopy (1994) Philip Parker  
(b. 1953)

I. The Forest Beckons  
II. Rivers Gently Flowing  
III. Exotic Birds of Paradise  
IV. Twilight Calmness/ Song of the Orchid  
V. Python Dance

Não Insistas, Rapariga! (1877) Francisca Gonzaga  
*Don't you insist, young lady!* (1847-1935)  
arr. flusSion

Ms. Watkins is a student of Dr. Jennifer Parker-Harley. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.

Mr. Vaughn is a student of Dr. Scott Herring. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.

LAUREN WATKINS, flute

in

DOCTORAL RECITAL

Winifred Goodwin, piano  
Jeff Vaughn, percussion

Thursday, March 5, 2015  
6:00 p.m.  
Recital Hall

Sounds of the Forest (1978)

Sofia Gubaidulina  
(b. 1931)

Joueurs de Flute (1924)

Albert Roussel  
(1869-1937)

I. Pan  
II. Tityre  
III. Krishna  
IV. Monsieur de la Péjaudie

Icicle (1977)

Robert Aitken  
(b. 1939)

Sonatine for Flute and Piano (1946)

Pierre Sancan  
(1916-2008)

Mollitude (2006)

Frederic Rzewski  
(b. 1938)

Sonata (1957)

John La Montaine  
(1920-2013)

I. Questioning  
II. Jaunty  
III. Introspective  
IV. Rakish

LED (2010)

L. Mark Lewis  
(b. 1973)

Ms. Watkins is a student of Dr. Jennifer Parker-Harley. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.

LAUREN WATKINS, flute

in

DOCTORAL RECITAL

Winifred Goodwin, piano  
Andy Jurik, guitar

Wednesday, November 11, 2015  
6:00 PM  
Recital Hall

Sonata in G Major (ca. 1730-1750)

I. Adagio  
II. Allegro  
III. Largo  
IV. Allegro

Pietro Locatelli  
(1695-1764)

Density 21.5 (1936)

Edgard Varèse  
(1883-1965)

Aria, Op. 48, No. 1 (1958)

Ernst von Dohnányi  
(1877-1960)

Ballade (1939)

Frank Martin  
(1890-1974)

Mei (1962)

Kazuo Fukushima  
(b.1930)

In Memory of the 288 (2015)

Samuel Beebe  
(b. 1986)

Histoire du Tango (1986)  
Nightclub 1960

Ástor Piazzolla  
(1921-1992)

Ms. Watkins is a student of Dr. Jennifer Parker-Harley. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.

LAUREN WATKINS, flute

in

DOCTORAL RECITAL

Winifred Goodwin, piano

Chin-Wei Chang, viola

Zeng Fan, cello

Thursday, March 31, 2016

6:00 PM

Recital Hall

Deux Pieces pour Flute et Piano  
Danse pour une deesse  
L'Enchanteur

Reynaldo Hahn  
(1874-1947)

Concerto in D Major  
Adagio non troppo

Wolfgang Amadeus Mozart  
(1756-1791)

Poem for flute and piano

Michael Rusczyński  
(b. 1964)

Nel Cor Più

Theobald Boehm  
(1794-1881)

Trio for flute, viola, and cello Op. 40  
Andante  
Allegro grazioso

Albert Roussel  
(1869-1937)

Zoom Tube

Ian Clarke  
(b. 1964)

Ms. Watkins is a student of Dr. Jennifer Parker-Harley. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.