

Art of Audience Engagement 57-453 / 57-753

A hands-on approach to engaging diverse audiences through performance.

Spring 2020 Syllabus

Faculty: Monique Mead, Asst. Teaching Professor and Director of Music Entrepreneurship
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Time & Location: Tuesdays 12-1:20. Alumni Concert Hall
First/last day of class: January 14/April 28. No class March 10, Spring Break
Course Website: CMU Canvas

Purpose (Why take this class?)

Musicians who can engage an audience are in high demand. In today's fast-paced world, the appeal of traditional performance models for classical music is rapidly diminishing. Arts organizations are eager to hire musicians who are able to engage with new and existing audiences in ways that align with the reality of their world.

For the first time in history, musicians are in the driver's seat, able to connect with people all over the world to create their own following. This has created an opportunity for soloists and small ensembles to invent new ways of presenting, performing, and interacting with music and to generate income streams that fund their creative endeavors. Since the best way to learn audience engagement is through practice, this course offers "real projects for real clients," providing you with professional contacts and something to add to your résumé.

Objectives

By the end of the semester you should be able to...

- Think more broadly about the musician's role in society
- Speak about music in a concert setting
- Create engaging "outreach" programs for diverse audiences
- Present an engaging masterclass
- Work with a client to create an innovative performance experience
- Connect with a cause you believe in and amplify it through music
- Create video documentation for your professional portfolio
- Connect with professional musicians involved in audience engagement and identify job opportunities

Structure

The first half of the semester will be centered around developing your awareness of audience engagement initiatives and developing your presentation skills. We will be visited by professional musicians who will share their experiences. After midterms, we will identify a cause and a client with whom you'll collaborate to develop a unique performance experience. Expect to spend about 3 hours per week on individual and team assignments.

Assessment

Attendance	25%
Verbal presentations	30%
Written assignments	25%
Client Project	20%

There are no final exams or papers due for this class. Your final grade will appear as a letter grade according to the following scale: 90-100% A; 80-89% B; 70-79% C; 60-69%; under 60% R.

Assessment Details

ATTENDANCE

Your presence as an active, engaged team member is essential to the dynamic of our class. You will be working on group tasks that are not possible to complete at home, so be sure you show up prepared and ready to engage. Please arrive a few minutes early and engage with your classmates. If you have a class conflict or need special consideration, please let me know.

If you need to miss a class for an audition, illness, or any other reason, send a brief e-mail informing me of your absence before the beginning of class. You are permitted two absences (excused or unexcused) per semester without having it affect your grade.

VERBAL PRESENTATIONS

You will speak to individuals and groups in and out of class to build your network and engage listeners. Topics include introducing a favorite piece, talking about your pathway to music, demonstrating how your instrument works, etc. At times, presentations will be video recorded for your benefit.

ASSIGNMENTS

You will find weekly assignments on Canvas and are expected to complete them on time in order to contribute to the activities we will be conducting in class. This will include some off-campus work as you observe professional musicians in their roles as teaching artists.

CLIENT PROJECT

The class will identify a “client with a cause” and create a collaborative performance project. We will interview the client, create a program, script it, and stage a performance in class or at an outside venue.

All performances and presentations earn you credit in this course only and may not be used to fulfil performance requirements for chamber music or any other course.

GETTING HELP

I am available to meet with you regarding coursework, entrepreneurial projects, or any concerns you may have. Office hours are Tuesdays-Thursdays by appointment in HoA 230. Please schedule via email to mmead@andrew.cmu.edu.

TEXTBOOKS

David Wallace: Engaging the Concert Audience

Also Recommended

Leonard Bernstein: "Leonard Bernstein's Young People's Concerts"

Eric Booth: "The Music Teaching Artist's Bible"

Angela Beeching: "Beyond Talent: Creating a Successful Career in Music"

David Cutler: "The Savvy Musician"

Livingston Taylor: "Stage Performance"

POLICIES

Cell Phones, Laptops, and Related Technology: Please only use laptops when instructed for specific activities. Silence your cell phone and resist the urge to text.

CLASS SCHEDULE (subject to change)

WEEK	DATE	TOPIC	PRESENTATIONS
1	January 14	Engagement: Who Does it Well?	Introductions
2	January 21	Audience Matters	Present artist of your choice
3	January 28	Engage from the Stage	You and your instrument
4	February 4	Public Speaking Basics	Introduce a piece (adults)
5	February 11	Presenting to Young People	Introduce a piece (children)
6	February 18	Designing a Program	Introduce a piece (adults)
7	February 25	Midterm: In-class Presentations (adult)	Peer evaluation
8	March 3	Midterm: In-class Presentations (child)	Peer evaluation
	March 10	SPRING BREAK. NO CLASS	
9	March 17	Citizen Musicians	Present your favorite
10	March 24	Performance models that engage	Extra-musical interaction
11	March 31	Client Interview	
12	April 7	Program design	
13	April 14	Rehearsal	
14	April 21	Performance	
15	April 28	Engaging Masterclasses	Tricks, secrets, anecdotes
	May 5	FINALS WEEK. NO CLASS	

TAKE CARE OF YOURSELF

Your wellbeing as a person is very important to me. If you have issues that are preventing you from enjoying life or your studies, please reach out to me. I will gladly listen and help connect you with additional support, if needed.