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nity through projects in a variety of settings including local hospitals and community centers.

Another example of groundbreaking work is described in a Stratford Circus/NewVic theater production. The production, *Schlat*, demonstrated the power of having permeable walls in educational institutions; students were challenged and supported in contributing to the creation of *Schlat* and in performing in a professional venue. Real-life learning grounded in theater production work provides authenticity and applicability.

A now successful partnership had its roots in a collaboration disaster between NewVic and the original Stratford Circus consortium. This cautionary tale examines the breakdown of collaborative work when all partners were not invested in success for all and were not in agreement about what success would look like. Now a partnership with unified, shared outcomes, the Stratford Circus is a huge success. In addition to providing a venue for performance, Stratford Circus hosts music business seminars and educational courses and rents their facilities for commercial and other uses.

Throughout *The Creative College* is a transparency about barriers, challenges to success, and failure. This transparency is accompanied by a flinty-eyed naming of what it takes to build complex partnerships and collaborations. Besides what is presented in print and on film, there are references to Web sites and a comprehensive bibliography. It is clear that this resource is intended for people engaged in building creative partnerships, so most of the reflection included is from the teacher and artist perspective. That being said, I wonder how my understanding of the NewVic work would have changed with the inclusion of more student voices in the reflections on learning.

Persevere, and expect to invest a fair amount of time examining the material. The reward will be thought-provoking examples and questions. Having fully examined the entire resource I found myself returning to the book's introduction for a deeper understanding of the work in multiple contexts. For more information, go to http://www.newvic.ac.uk.

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Reaching Out: A Musician's Guide to Interactive Performance

By David Wallace

McGraw-Hill, 2007
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Reviewed by **Heidi Upton**

The Concert: On the one side are the performer, the music—prepared for just this moment through hours of concentration, collaboration, years of training, and experience. On the other side, the audience.

Who started this two-sided affair, anyway?

Teaching artists know all about audiences—we develop lessons and workshops sure to engage our audiences—particular age groups, specific populations—partnering at times with others in the endeavor to break through, make connections, make a difference.

Performing musicians, whatever their specialty, are not necessarily trained as teaching artists. Some, perhaps many, spend their time focusing on matters of expression and technique. And most musicians feel at times that there is a wall—a thick one—many yards' worth—between their authentic efforts and a seemingly restless and disengaged audience. How to reach through that distance made of coughs, rustling candy wrappers, yawns, the mental cacophony of "what's for dinner?", shopping lists, whatever the content of distracted minds—and enliven the imaginations kindling just beneath?

Reaching Out is perhaps the ultimate "how-to" manual on creating audience engagement. It addresses musicians whose audiences include a wide range of musical styles: jazz, bluegrass, Latin, folk ... to mention a few. But to assume that this book holds no interest for those in other artistic disciplines would be a mistake. Whatever our field, we are all searching for new ideas about how to grab the attention and the passionate interest of our audience.

David Wallace, a teaching artist trained in the practice of aesthetic education, a classical musician, and a champion Texas fiddler to boot, has developed the ideas in this engaging book through his own experience. He combines his skills as performer and teaching artist and collects the experiences of others to provide insight and practical advice on ways to eliminate the terrible gulf between performer and audience. Wallace presents the dilemma: "In a world that is becoming increasingly interactive, why do so many musicians still think that an interactive performance is a concert where performers talk and their silent, dutiful audience listens?"

David Wallace is passionately interested in reaching out, and in this rich manual he asks us to transform our performances in classrooms, theaters, and concert halls into conversations, collaborations, and, perhaps most important, opportunities for the deepest of connections. Steering away from the lecture/demonstration model: "Here's what I know. Now listen!" Wallace invites musicians to consider ways in which their repertoire might connect audience members to experiences of heightened musical perception. Wallace calls these encounters *interactions*.

How does this work, exactly? It is worthwhile to consider Wallace's teaching artist background in aesthetic education, a practice that has at its center consideration of the work of art as text. Explorations of works of art become journeys along pathways made of specific elements, or essences, found in the works of art themselves. Imagine you have an intense interchange with someone at a meeting or a party that grows out of some personal connection. You notice things about that person you might not notice in a more casual encounter. Time passes, and by chance life brings you together again at a later date. All the connections, the noticings, the memories come back to your mind. The connection prevails. You have an "in" to that person—a pathway. That's how it is in aesthetic education. The teaching artist, having found his or her own "in" to the work of art, crafts experiential activities designed to engage participants in explorations of that pathway—that essential element found in the work of art.

Wallace calls these chosen pathways "entry points" that "can help people to appreciate musical works in essentially three ways: on a purely musical level, on an intellectual/metaphorical level, or on a personal, emotional level" (23). To illustrate, he gives the example of a pianist examining ways to engage her audience in a performance of a Chopin prelude. She might address her own interest in Chopin's use of consonance and

dissonance within the prelude in an activity that explores with the audience the sounds of diminished chords in relationship with chords that are major and minor: a "musical" engagement. She could engage the audience in a metaphorical way, using the same "pathway" of consonance and dissonance by asking them to think about their notion of the difference between tension and release. To offer a more personal engagement, she could ask audience members to think of a time in their lives when a specific stressful situation was followed by some kind of relief. Finally, all three types of engagements could be addressed in a series of layered activities that in the book Wallace enumerates and describes in a detailed step-by-step way, culminating in a performance by the pianist of the prelude, for the now wide-awake and interested listeners.

Going more deeply into the process, Wallace describes that an entry point can take the form of a question that emerges from a curiosity the teaching artist has about the work of art, such as the consonance/dissonance pathway chosen by our pianist. For example, one might wonder just how it is that Strauss uses a variety of instrumental sounds in a way that imbues *Also Sprach Zarathustra* with a certain profundity. Or more formally, and how Wallace puts it, "How does Richard Strauss use orchestration to convey a sense of spiritual awakening?" (24) What follows this question is the creation by the teaching artist of experiential activities that enable just such an exploration, one that results in a great web of discoveries.

All well and good. How, though, should the artist—brave and ready to interact!—create all these experiential activities? As Wallace says, "There are myriad ways you can interact with your audiences," and he offers suggestions (he calls them "archetypes") as a place to begin (25). Audiences about to hear a Mozart quartet might be asked to compose something themselves, making choices similar to those Mozart made in his own work, or audiences could "perform-along" in order to "enjoy the thrill of being equal partners with great musicians" (27). Performers can incorporate visual aids into preparatory activities, or they can introduce contextual information about the works of art about to be heard. These are but a few of the many and imaginative (but in Wallace's words, "by no means comprehensive!") ideas he offers to get any artist started on their own pathway to interactive performing.

Reaching Out contains detailed definitions and explanations of terms and processes, descriptions of archetypes of interactive performances, and helpful appendixes—one of which maps out (complete with scripts!) actual interactive encounters by the author. The book also includes a troubleshooting section that anticipates problems teaching artists might have along the way to an interactive performance. What if, for example, the other members of one's chamber group aren't so gung ho about all this interactive business? What if your audience comprises schoolchildren hell-bent on not interacting? What if you've tried to engage audiences before and it just didn't work? Wallace addresses these and other concerns and pitfalls using real-life examples.

In his own practice Wallace has created preconcert workshops, short- and long-term residencies, and partnerships and concert series designed to "extend the reach" of performances. He considers organizational models for deeper audience engagement, noting that "arts organizations everywhere are working to increase the depth and scope of their outreach programs" (52). Throughout the book, his sidebars offer small packages of quick, helpful advice: "Here is a brief list

of offerings that have proven enjoyable for a wide range of audiences" (54). Or another: "Do your words treat the audience with respect, or are you unconsciously condescending or perpetuating unhealthy preconceptions and stereotypes?" (61)

We know, as teaching artists, that so much of what we do benefits from developing theatrical skills, what Wallace calls "presenting." It's that old issue of *delivery*. If we want people to "get it," we have to deliver it with multiple understandings of the audience, of the venue, and most of all with an exquisite sensitivity to the air between us and those with whom we want to connect. As Wallace puts it,

> We are in the communication business. With our instruments and voices, we convey the innermost thoughts and emotions of some of the greatest minds the world will ever know. Unless we learn to present great works with the same artistry, integrity, and creativity with which we perform them, the masterpieces we play will not be heard, appreciated, or understood by everyone in our audiences (69).

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