— II —
PERFORMING MUSICIANS AS ARTIST-TEACHERS

THE TEACHING ARTIST AND THE ARTISTRY OF TEACHING

by

ERIC BOOTH

The first and most important thing you should know about my education history is that I have no musical background whatsoever. In any group of musicians, I am always the designated naïf, the one who doesn't understand any of the jargon. This is actually an exquisitely useful place to be in most learning situations. I represent the best of the great unwashed public, the guy who is just delighted to recognize the musical theme reappearing in a symphony; I feel like I've done something awesome when I actually recognize the variation. And that's pretty much the view I bring to all my arts-in-education work, a sense of wonder, delight, and not a lot of inside scoop on the artform. Furthermore, I come from a theatre background; I had twenty years in New York as an actor until I began to be more interested in education issues, and was seduced into the life of an artist educator. I found it so much more interesting than being an actor that, before I knew what had happened, I was suddenly not available for those auditions because I had to work with a kindergarten classroom that day. And that passion reorganized and reprioritized my professional direction.

At Juilliard, I lead the Art and Education Program and its extension in the Morse Fellowship. The work is based in the arts-in-education pedagogy that I first discovered at the Lincoln Center Institute when I came there in the late 1970s. At Juilliard I teach graduate students of music who have a self-identified interest in education. They take two year-long classes with me, and then the really good ones get an additional year in New York City public schools as a practicum. My goal is to nurture "samurai teaching artists" who can go into any education situation and advance the musical engagement, whether that situation is a kindergarten classroom or a living room of wealthy patrons with martinis in their hands. The classes complete a number of projects throughout the year which extend the reach of the work. For example, one of their projects is to get on a New York City

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bus, and before they get off, to engage somebody on that bus in a serious conversation about musical issues—without getting hit. Another challenge takes place at one of those rich person's cocktail parties where they perform in the corner in a background music ensemble. Their assignment is to identify one of the rich people in that room and make contact with him or her at some point during that evening in an appropriate manner, and advance the musical agenda. One student told me a great story of how she did that. She was at a party and the guy who owns a major clothing retailer was there, and while she was tootling away on the oboe, she set her sights on him, trying to figure out how she was going to get his attention without getting thrown out or doing something inappropriate. So she came up with this ruse. On a little break, she went up to this guy and said, "Excuse me, I don't mean to bother you, but do you see that clarinet player over there? She just bet me $10 that I couldn't get you to make a good sound come out of this oboe in three minutes. Would you take that bet on for me?" So within seconds the guy is playing with the oboe, he's trying to make sounds come out. He's asking about the physics of the oboe. He's into oboe sound. He spent most of the evening hanging out with the wind ensemble, asking them questions and listening to them play. She got an A for that project.

Eric Booth at New England Conservatory's Jordan Hall Conference, presenting the principles and perspectives for becoming a musical artist-educator.

Anyway, having these enthusiastic students in class for a year, in two classes, is almost an ideal situation; it's a dream to have that many weeks of investigation. We spend the first six weeks never getting near music. These are all musicians, and we spend our first six weeks investigating theatre, visual arts, dance activities. The purpose of this is for them to remember what it's like to experience an art form without any expertise. They are so narrow and hyper-musical in their thinking, that it is almost shocking to them to think outside musical thought. They rediscover how scary it is to participate in an unfamiliar art form. In fact, the very first day of the first class I begin the class with this question: Give me one good reason an inner city 5th grade kid, not a mile away from where we're sitting, should give a damn about Mozart. I always get the same reaction. There is this snort of derision—it's a "Huh, not a musician" snort. Then they have their knee-jerk responses about Mozart's brilliance and the perfection and the beauty, and within about thirty seconds they realize they can't think up a single good reason, as far as that kid is concerned, as to why he should give a damn about Mozart. And that's where we begin our year. Looking back to the basics of, Why should somebody care about Mozart? What is valuable about musical experience? And that's probably the key idea that they get all year: we're talking about *musical experiences.* That's what we're working to generate, to nurture, to draw people into. That's where the magic of our work is. Our work is not in the notes (or the concept and history that shape them); our work is in the things the notes can do inside people. In fact, I don't call them teaching artists any more; I call them Agents of Artistic Experience. This is important because it draws together that separation between being a performer and being an

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educator, between being an administrator and a creator. Both a performer and an educator are agents of artistic experience, but in different ways. We do extraordinary things in our halls to be effective agents of musical experience. Look at this gorgeous place we're in, Jordan Hall, and hear the sound of it. Those who created and share this place go to extraordinary lengths to be effective agents of musical experience in here. And in the classroom, those young people whom we send out to be our emissaries learn, we hope, to be effective agents of artistic experience because that's what wakes up learning in all the media, not just within artistic media. True, it gets rewarded in particularly juicy ways in artistic media; that's why the artistic media has been around since day two of humankind's history, because it is so rewarding to create in music, dance, theatre, and the visual arts. But we can engage artistically no matter what medium we're working in.

For example, I had a business for seven years, a really "businessy" business. There was nothing arty about it; none of our customers cared about the quality of their metaphors, or the subtext of their order. One day I was working on a marketing plan for my business, sitting at my desk fully invested in this marketing plan, when I came to the realization that I was as engaged, satisfied, and fulfilled in creating this marketing plan as I had been when I played Hamlet. That was a shocking realization. At first I thought, What a sellout I've become! But then I began to investigate, What could possibly be going on in the creation of a marketing plan that would in any way be comparable with playing Hamlet? And this line of inquiry began to take me to what I refer to as the verbs of art. I was engaged in actions that were the same as the actions I had engaged in playing Hamlet. Very different media, same verbs.

Over time I became more and more interested in exploring these "verbs of art." One little bit of research I did was to have a bunch of nonmusicians listen to a minute and a half section of a Barber woodwind quintet and to note carefully what they were doing with their attention in the course of that listening. These were people who had no musical background, but who had had some aesthetic education preparation, so they were poised to try. Well, we found out that in that 90 seconds, they used an average of six different listening strategies and as many as nine different strategies, to make personal connections to the music. In other words, there is a kind of artistic competence people have, and when they are invited to apply these skills in appropriate and challenging ways, they begin to take back the artistic birthright our culture has taken from them. They begin to do successful artistic work making connections—I call that the *work* of art. And so my work in recent years has been about the work of art: What is going on in those exchanges between artists and kids, between artists and artists, between artists and audience, between people who love to create things in their businesses and the tasks at hand? What is happening in there? What are the verbs, what are the actions, and what skills are involved?

So I spend that precious time I have with the Juilliard students guiding them into this same way of seeing the world. I refer to it as the research perspective. I try to make them life-long researchers of artistic experience. The greatest benefit of this has been that the more that they start to get this view of the world, and of their own artistry, the more they start to find that their work as an educator advances their work as an artist. That perceived gap between artist and educator is a big problem, particularly when students first come in. They are partly thinking, "Oh my God, I want to be the first violinist in such-and-such orchestra, but I also want to be an educator. I think that maybe means I have to be a 4th grade music teacher, and that's not the picture I have of myself."

In other words, they have no sense, no image, of what they could be as an educator, except for the models of those few educators they had in school who made a huge impact on them—but they don't want to have those careers. They can't quite envision what being an educator means to them. So when we set aside those anxious preconceptions and really delve into the work of art, suddenly what they discover as a teaching artist starts to make their practice go better. Suddenly they find out they don't get so annoyed at all the slings and arrows of a musician's life. And they find that there are ways they can engage people anytime, anywhere. Thanksgiving din-

ners are better because they can engage Uncle Larry the philistine in a conversation that's really of interest to them! They can put a CD on and find a way to draw people in.

Anyway, during those first six weeks of the Art & Education class, we have artist-educators engage them in learning in the other disciplines, and then we take the time to unpack what happened: What happened in that dance class? You were nervous when you started. What did the teacher do that made it ok for you to do some things with your body? And what did you notice as you were doing things with your body? What choreographic choices did you make? Out of their own experiences, we start to extract basic principles of effective arts agency. Then we begin to apply those effective strategies to music. We spend the rest of the first semester translating effective experiences in other art forms into what they mean in music. By this point, they are seeing the world afresh. In the second semester, we do some practicums. We have some projects, we practice, we do observations. We begin to look at other areas in the arts education equation that I think are important because I want to align them for life. We begin to look at how this mission fits in with assessment, and what are the optimum ways of connecting curriculum learning with musical learning—in short, the panoply of issues that people who spend their lives in this field get to deal with. I want the students to be able to see how all these issues align and connect in a positive way, so they don't have to go through what I had to go through, which was getting thrust out into the field and then being told, "Ok, shut up, now start assessing what you're doing!"

In the second year, the best of those students, about ten of them, get a fellowship to go out into the public schools for a year. They're placed in two public school classrooms—and these are not privileged classrooms, these are tough non-music, general education classrooms—and they visit those same two classrooms every week for a whole school year. Even more terrifying for them, they have to invent the curriculum. In our preparatory year together, I don't give them a little kit bag of tidy little musical activities that work with absolutely anyone. Rather, we investigate the ways you think as an artist educator, things you can do that wake up the musical investigations of people. Then they have to go through the weekly panic of designing ways this will express itself with a particular group of kids when the novelty wears off. The Juilliard students come in to the classrooms trailing clouds of glory, as most artists do when they have that wonderful appearance in a classroom. But it wears off after a few visits—"meet the viola" doesn't last long—and that's when the serious work begins. I give them the assignment that during the course of the year they should try to create six different types of classes, which they quite specifically learn in our year's preparation.

One is a class in what I call the *aesthetic education classic model*, where they're doing a preparation for kids to listen to a work of art. So if the students are going to hear a fugue,

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they might do some fugue composition that's very carefully arranged to be relevant to the fugue they are going to hear, and then they hear a fugue. That's the way aesthetic education, as Lincoln Center Institute devised it, works. The goal is enhanced capacity to experience a particular work of art. I call another, slightly different, type of class *aesthetic education nouveau*. In this they use the powerful ideas of aesthetic

education pedagogy, but for an end other than enhancing the experience of a performance—for example, to illuminate a musical concept or open up a fascinating musical question. A third type of class is an *interactive lecture-demonstration*. I want them to practice going into the lecture-demo mode in a lively and interactive way. The fourth is a *composing project* with the class, where they guide the students to compose a piece together, usually about something the kids choose as a subject, ranging from a funky contemporary piece to an opera. The fifth is a *skill development sequence*, using a musical skill that is approachable given the realities of the situation. The kids are not going to learn how to play the violin in those short chunks of time; they probably aren't going to learn to play the recorder in that chunk of time. But they may learn something about polyrhythms that they can master and feel skillfully successful. And the final one is a *curriculum connections project*, wherein they explore the musical enhancement that can illuminate some existing part of the curriculum. These can be quite glorious. One thing I'm proud of is that they tend not to do the kind of perfunctory relationship to the curriculum which happens in some other programs. They will not teach fractions through music. They're dead serious about the musical focus of their engagements with the students.

For example, one of our students, David Wallace, now a thriving professional Teaching Artist who has far outstripped his old teacher, was working with a class that was studying pre-Civil War American history, and David was racking his brain, thinking what he could do musically with the topic. He didn't know much pre-Civil War American music, and he wasn't excited by it as a viola player. But he tapped into his own interests as a fiddler, and he developed a fascinating unit of study wherein they studied the musical influences that had come across the ocean with the Africans, and how those African musical ideas changed and informed American popular music of the time, particularly American fiddling. So the class was intently exploring the nuances of American fiddling at that time to pick out polyrhythms, where they were starting to appear, and how, and how they were notated. So that group, after they spent several weeks exploring that conjunction of musical ideas, had a way different definition of what slaves were. Slaves were not things. Slaves were not just generic people who had a terrible time. Slaves were musically intelligent individuals who came over here and made new music that affected permanent change in the land they lived. They realized that musical creativity sustains people under the most degraded circumstances. They learned that the musical heritage of those people contributed to American pop music of that time, and right up to our time. This is a personal connection to those Africans in the history book—we can pound out the same rhythms, and hear those same musical ideas on the radio. Then when the class was studying early 20th century immigration, David had the kids use their same investigatory skills to look into the way that Eastern European folk music was starting to trickle into American popular and classical music of the time. They used the same skills they developed in the fiddling study to tease apart musical influences they could start to hear and pick up traces of in American music of the period. Then when they got to the end of the year, the students had an astronomy unit of study, so David decided to create the Gustav Holst project. As the kids would study the scientific elements of a particular planet, David had them investigate the musical elements that Holst had included in *The Planets*. And since Holst did not compose a section on Earth, David made it the final project of the

CONVERSATION QUOTE

The Guild is training another new twenty artists to do programs for us in New York City schools in professional development. And our one challenge for those people will not be to actually teach them what they need to do, but to provide for them an identity of themselves as educators. That doesn't distract from what they do as performers, but adds value to that. The fact is that most of these artists are going to be doing education work; they just don't know it yet.

David Dik, *director of education at the Metropolitan Opera Guild*

year for these students to compose "Earth." So they had to go through a whole series of investigations: What do they want to say about Earth? How can they musically capture these ideas, even though they can't play any instruments? What can they musically do that captures some of these ideas? What makes for an effective composition? At the end they pulled it together and performed their class composition, "Earth," for another 8th grade classroom.

When these Morse Fellows are in the schools developing these curricula, they are moderately well supported, in terms of being observed and getting feedback on how their work is growing. They are given unlimited access to call me. I spend hours a week, especially in the first half of the year, hashing through the minutiae of developing musical ideas for drawing people in. Over the course of the year, they develop a body of work. Some of them who come back to Juilliard get to do it again and again; we've had some Morse Fellows participate for as many as four years.

Basically, their approach emphasizes these key skills that I have been talking about, the verbs of art: *Attending, Responding, Making Connections, Recognizing Patterns, and Yearning*.

First, we ask what are people doing with their *attention*? How do people attend when they are artistically engaged? Etymologically, the verb "attend" means to stretch out of the self. When people bother to reach out of themselves, have the courage to try to make connections through music, what are they doing, and how do we encourage people to use that kind of attention? Second, we focus on a verb that I call *response ability*. This is the capacity to have an authentic response—not the response you were told to have or taught to have or supposed to have, but the one you actually have. This capacity to touch down into an authentic response in the encounter with something new is innately artistic; artists are exemplars of this invisible skill. That's where we begin to see the appearance of a person finding her own voice that results so often in our work. Third, we look at the variety of ways people *make connections* to things. Schools are great at encouraging people to make connections; it's just they've put all their emphasis on making logical connections, and there happen to be a dozen other ways that people make strong connections to things. So we become articulate about the ways people make different kinds of connections; the ways that are going to form so much of the quality of the rest of their lives. Fourth, we look at *pattern recognition* and the process of improvising and making conscious choices – again, a skill that applies both in artistic and other media. Finally, late in the year we turn spiritual. It's not something we talk about much in the arts, but for an educator in the arts, there needs to be a spiritual component to sustain a lifelong passion for what we're doing. We don't need to broadcast it, but we don't back away from it either. So we don't get sanctimonious about it, the term we tend to use is *yearning*. We look at developing our own yearning to draw people into music, and how we can draw forth other people's yearning. Probably the most important thing I say to them throughout the year is that as agents of artistic experience, we're in the *yearning* business. Yearning is that human impulse for more, more of something that we personally find valuable. We need to wake up that yearning, and guide students to apply it to rewarding tasks, so that people can very quickly get this sense of reward from musical investment. We challenge ourselves to create activities that invite students' heartfelt participation, and which they can complete satisfyingly enough so that even though they don't have advanced musical skills, they can get that hit of having made something they care about.

Ultimately, I encourage these students to do three things in their year in the schools: *Get young people to make music; get them to apply their best energies to music that others have made; and take a look at what happens in those processes of making and hearing music.* It's that simple. It's perception, production, and reflection. Those three tasks lie at the heart of their work.

Now, to give you an idea how we actually do this work, I've extracted the following few pedagogical principles that serve as guidelines for Morse Fellows and for teaching artists in general. Some of these are a little counter-intuitive:

INFORMATION AFTER ENGAGEMENT

Generally in our field, we love to introduce people to musical expe-

rience through information. There's nothing wrong with telling people lots of cool things about Mozart. The only trouble is it holds almost no direct link to artistic experience. It's not bad, but it is a weak way to provoke and engage the verbs of art required for making artistic connections—to be an agent of artistic experience. However, once we have engaged people artistically, they become curious for information. And that's the time for all that wonderful information. When someone has made a fugue, and you say, "You know what you just made, that is what's called a fugue." And then they say, "Tell me about fugues." That is very different than entering the learning equation with a little handy description of what a fugue is. Real learning is a volitional act, so we must tap the intrinsic motivation of the learner, or learning will not happen. To accomplish that, engagement comes first. And we dedicate ourselves in finding ways to engage any learner, be it the kindergartner or the wealthy patron, in musical experience.

BALANCE PROCESS AND PRODUCT

As we know in the arts, the product is vitally important—no products, no arts. For a while I was a bit of an anti-product process-Nazi in my teaching practices until I found out people were having less fun. But the fun is in the making of the stuff; the learning is all in this juicy process stuff. So we develop ways to balance the focus on product and the inquiry into process. There's not a percentage balance of 50-50 to adhere to, but there is a necessity to keep that product passion alive and pay attention to the process along the way. We look at a variety of ways we can guide learners to attend to process—not just: "Now take out your journal and answer this question." People start resisting attention to process if it doesn't have the same kind of flair, surprise and reward that creative process itself does.

SEPARATE OBSERVATION AND INTERPRETATION

Most of the time we shift back and forth between the two; we allow opinions and observations to be in a big undifferentiated mishmash of "This is what I think-feel." But we have found that if you can slow down that interpretation process just a little bit, and allow a period for just observing what's there—*What did you actually hear in the music? What things were really there? OK, it seemed sad, what did you hear that gave rise to that feeling?* —i.e., by nurturing the observation process with real down-to-earth questions, and then allowing the interpretations to appear as an extension of observation—then those interpretations are far more informed, and we don't have half the room feeling stupid because the verbal and smart kids have been mouthing off. Because we have gathered what is there before we begin to apply our meaning-making skills, we begin to slow down that impulse for instant judgment and reacting from unexamined prejudices.

RECOGNIZE INTRINSIC MOTIVATION

This means that unless the individuals choose to engage in the creative act (be it constructing something or perceiving something) for their own reasons, they may do what we tell them, but they're not going to make that step into artistic experience. So we become aware of creating just enough space in these engagement activities for the individual to take personal ownership. So young people are not just saying, "Ok, I've got to do an ABA form, here's your stupid ABA form," but rather, they have a reason to make this thing in an ABA form, for their own reasons. And it is that tiny step—often forgettable, because we're so intent to have them create the thing that's useful—that is the sine qua non of whether the artistic experience is going to happen or not. The product will probably appear in either case, but there is no arts engagement without intrinsic investment.

TAP NATURAL COMPETENCE

We strive to walk into a room with the assumption that everyone in there is musically competent. This is different than most musical situations, where the learners are seen as musically incompetent, and the job is to try to reduce some of that incompetence to an ear-tolerable level. And that goes right through DMA at Juilliard; where these splendid musicians

will still feel incompetent about some aspect of their fingering—and few feel competent at improvising. But our work takes just the opposite view. We look for ways in which people are musically competent, and we draw forth that competence into satisfying, authentic work. Using an example from another art form, if I were to do a dance class right here and now, I would assume you are choreographically competent. You might doubt that, as every student in a music classroom does, but I would give you precise challenges that would invite out your natural competence. For example, you already know the choreography of a crowded sidewalk. You know the choreography of a reception line, and you're annoyed when somebody blows the choreography of a reception line. You know what looks better and worse when you're on a dance floor. If I could create a challenge for you that invited you to explore a modest creative challenge with those competencies, you would come out feeling you had made something, and you could turn to Twyla Tharp and say, "Wow, so you created your sidewalk piece like that. Well, here's what I did creating my sidewalk piece." That's the kind of competence that we invite teaching artists to bring musically into the classroom because it provokes a much more courageous and invested participant in the arts. As teaching artists we have serious questions about what musical competencies second graders have, and we study those competencies, we look for them.

CONVERSATION QUOTE

A couple of themes that we have been discussing really struck a chord for me. One is that one of the most moving moments to me as a performer is after concerts when somebody stands in line and comes up to me and says, "I don't know anything about music, but . . ." And I immediately have my antennae raised, because almost always there is something coming from that person which I'm going to treasure forever. And I, as many of you, am devoted to helping students, teachers, and performers everywhere to ask questions, not just to do something because that's the way we were taught, or the way we grew up, but to ask questions and rediscover.

Alys Terrien-Queen, *New England Conservatory*

ASK QUALITY QUESTIONS

One of the rules I give students, which is very hard to live up to, is that they are never to ask a question that has a single correct answer. Never, not even once. In fact, they are fined a nickel every time they ask a question that has a single correct answer. It's not because questions that have single right answers are bad questions; it's just not worth the cost. We are carving out a different kind of inquiry when we invite kids to work musically—different from the other kinds of thinking they're doing in school. We need to project and protect the value and delicacy of this aesthetic inquiry in which there are many correct answers, and in which right/wrong is just too simplistic a way to assess the value of ideas. So even though for the sake of expedience, I'm tempted to say, "What was the name of the composer we studied last week?" I have to realize that by doing do I damage my relationship with them for no benefit—some student starts to feel dumb, another thinks this is like the other classes in school. So instead we work to invent questions that invite their students to consider issues of quality—"What are all the things we remember from last week's class?" Our work requires complex questions that invite sharing your best answer and then comparing answers across the room: which are the same, and which are different, and why? We create an environment with our questions; they must be open-ended and inherently-interesting. I recall a sixth grade teacher I worked with who claimed his rainforest unit bored his students every year, until one year he built it around the question: who will survive?

INCLUDE ACTIVE REFLECTION IN EVERY CLASS

We don't just say, "Take out your journals and write an answer to

this question now that we're at the end of the class," but we think about all the ways that people reflect. They sometimes reflect with their bodies; they sometimes reflect in visual arts. There is a host of ways we naturally perform the creative acts of reflection on our experiences, and the reason I require that teaching artists include active, creative reflective activities is to enable the learner to precipitate out a few bits that really mattered for that individual in the learning. As John Dewey tells us, people do not really learn without reflection on what they have just experienced. The learning situation is so dense and goes by so quickly, we need to structure reflective opportunities in creative ways for learners to get a little firmer grasp on key concepts.

USE SERIOUS ARTWORK

I encourage the students to use the artists they love, even with young students. In fact, these Juilliard Morse Fellows have found that introducing the classical repertoire works better in inverse chronology, that kids love to start with the modern composers. We've even had some big hits with Webern in the 4th grade, and Bartok is a star with the inner city elementary school set. In fact, in one reflection, a 3rd grade class was asked, What is it like to listen to Webern? And this one kid's response was, "You know when you're so involved in playing that time seems to go by in a different way? Well, Webern is exactly the opposite of that." I don't know exactly what that means, but she was very clear on what that experience was for her. I feel it's very important that we not "kiddify" the arts; in fact, the artworks need to be the ones the artists themselves are jazzed about, and the ones that turned them on when they were younger, and the ones they're rehearsing now. I recall one Morse Fellow who went in to her fourth graders and said, "You know, I have a terrible problem. I have an audition for this orchestra next week, and this one piece I'm playing I've played in 400 times, and I've come to hate it. What do I do?" And suddenly the class became a part of this authentic challenge of how to revive excitement about a piece. It was a wonderfully successful class and forged a strong bond between them as artistic colleagues.

THE CHALLENGE OF 80%

I have an adage that states, "80% of what you teach is who you are." Twenty percent is your content, all those good activities and information, and that's important; but what really has the impact in that classroom, whether you're a music teacher or a mathematics teacher, is the quality of the individual who is in front of the room. And Morse Fellows pay dead serious attention to the quality of that 80% in their pedagogy. Because of this 80% truth, the art we teach appears in the way we listen to a child's response, the way we mirror back what has just been said, the way we make a connection between something we see on the bulletin board and something we just heard, the way we elicit an observation from a young person. That is where the learning really comes to life. So we're very attentive to the quality of our emotional state, our psychic preparation, and our artistic readiness when we step in that room. I want them to have great lesson plans, and I want them to be prepared to improvise with whatever happens, but more than anything else, I want them to be aesthetically alive with them. Remember the word *aesthetic*, a flagship word of the public's preconception of artistic elitism. John Dewey was asked if he could define it, and after he spent some time trying, he finally concluded that he couldn't, but that he was convinced that its opposite was *anaesthetic*. And that's the aesthetic awareness I encourage them to bring into the classroom, the kind of "awakeness" that awakens the kids with them, so they are all sharing in this musical improvisation. Certainly, as we were saying earlier, it changes the young people's understanding of what it means to be a musician, but it's bigger than that. They get a glimpse of what it is to be a live person, of what it is to be artistically aware as a human being. It may translate into Symphony Hall ticket sales - maybe, but probably not. It may translate into a kid wanting to study an instrument. That happens sometimes, thank heavens, but it's not why we're there. We're there because that kind of awakeness wakes up learning of all kinds. And that's why the artist coming in from the outside with this kind of skill and preparation becomes the samurai teaching artist who can single-handedly save the kingdom.¶