

A Project entitled

A pilot museum-approach in music education:

The impacts on primary school students' interest and understanding in orchestral music

Submitted by

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Declaration

I, *Leung Cheuk Long*, declare that this research report represents my own work under the supervision of *Dr. Leung Chi Hin*, and that it has not been submitted previously for examination to any tertiary institution.

Leung Cheuk Long

11th April, 2019

Abstract

Statistics reflect that Hong Kong students are interested in music yet do not have the motivation to attend orchestral concert regularly. The phenomenon has high research value and will be studied by reviewing the approaches and options in teaching orchestra in local school and professional orchestras, as well as the characteristics of the current concert programs.

In recent decades, museum education emerged rapidly in visual arts and science fields which has multiple benefits for learning. One of its crucial elements, the interactivity, has potential to be applied on music education. With reference also to the traditional composer-performer-audience triangular relationship, revised Bloom's Taxonomy in Cognitive Domain and multi-sensory learning, a pilot one-off interactive museum-approach concert program is tailor-made as an alternative and complement with the current education concert programs.

This research finds out the internal (music-related) and external reasons of students' insufficient motivation towards attending orchestral concert and ranks the factors affecting students' choices of concert. The experimental program design also successfully enhances students' interest and understanding in orchestral music. After the program, suggested modifications of some of the particular program tasks are listed. Implications of the museum-approach program are also recommended at the end for further carrying-outs in school-settings and for other target participants in different age groups.

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Background

Students' music interests and concert habits

Music can be perceived as an integral part of the Hong Kong students' life in recent years. According to Ho's (2009) Study of Hong Kong Students' Music Participation in and Out of School, approximately 73% respondents indicate that they have at least 'some interest' in music, with a fairly high average score 2.96 on the 1 to 4 scale (1 is 'not interested at all' while 4 refers to 'much interest'). When the students are asked whether they listen to their favorite music in their leisure time, 43.03% (1,383 respondents) agreed while 49.63% (1,595 respondents) strongly agreed. These figures show that the current music education curriculum and activities successfully nurture the music interest of the local students and music-listening has already been integrated into students' daily life.

Despite the students' music interest and habit, most of them are not enthusiastic concertgoers. Ho's (2009) study reveals the fact that only 38.05% (1234 respondents) of the students had attended any kinds of concerts (at least community-hall scale) and roughly half (591 respondents) of such students had attended only once in the past 12 months. Another question of the same study provides more insights of the students' view. When they are instructed to rank their most interested leisure activities among 17 activity choices (both musical and non-musical), 'attending classical music concerts' and 'attending jazz concerts' are two of the three least welcomed activities (Ho, 2009). All of the above results reveal an abnormal phenomenon that the students are interested in music-listening but not attending classical or jazz concerts. Contrastingly, on the other hand, in terms of the activity the students want their school music teachers to promote, it is highlighted that 1) 'to invite prominent musicians or performing groups into your schools' and 'to accompany the students to concerts in the City Hall, the

Cultural Centre or other cultural functions, and to introduce the music program to you' are two of the three most attractive choices (Ho, 2009). Based on these findings, it can be deduced that the students are in fact interested in watching live concert performances, yet do not have sufficient motivation to proactively search for and attend performances regularly. The concert attractiveness, students' degree of understanding/appreciating of the program, venue quality, venue accessibility, cost and performers quality can be considered some of the possible factors affecting such motivation.

Current school concert education

Before figuring out the reasons of the phenomenon, the current concert education in the school contexts should first be reviewed. Concert learning activities at school, in most of the scenarios, can fulfill two of the '4 Main Learning Objectives' stated in the Curriculum Development Council's (CDC) (2002) Music Curriculum Guide (P1 - S3), namely 'Understanding Music in Context' and 'Cultivating Critical Responses in Music'. By listening to the performances, students are facilitated to interpret on the musical outcome and comment on the concert experience. As a common concert learning assessment in Hong Kong, the concert report enables students to experience the whole process of being a concert audience, from purchasing/getting a ticket, watching the performance to interpreting and reflecting on the concert experience.

Nevertheless, in a standard concert, students can only learn by reflecting based on one's musical background or, in a slightly better case, exchanging the ideas with their classmates. In addition, this kind of concert learning activities may be boring to the music laymen who can barely understand and appreciate the music. As an undesirable yet reasonable outcome, there are cases (refer to Figure 1 below) in which students try

to purchase finished concert tickets online just to fulfill the concert report requirements (HKEAMA, 2013).

[加入我的最愛](#) [轉寄朋友](#) [友善列印](#)

知識問題 | **已解決** 請問有冇人有音樂會的票尾?



發問者:

擅長領域: 英文 | 中小學校

發問時間: 2009-11-23 20:23:14

解決時間: 2009-12-03 20:34:08

解答贈點: 5 (共有 0 人贊助)

回答: 2 評論: 0 意見: 0

[\[檢舉\]](#)
網友正面評價
0%
共有 0 人評價

學校要做音樂會的感想,需要票尾,我沒有時間去睇,(通常人唔要o個邊)(要有音樂會名稱,日期)

票尾最好是今年10月至11月的,最好是星期六

要係音樂會,不可以演唱會

50元收購音樂會的票尾!!超急

mtr交收,最好近沙田,大埔等地區

萬分感激

Figure 1. An example of purchasing finished concert ticket online to fulfill the concert report requirements (as cited in HKEAMA, 2013)

Approaches of the current education concerts

As revealed in the above section, in the mainstream approach of concert education, the students spend most of the contact hours on the external ensembles rather than sitting at school. There is no lack of educational concerts which are specially designed for students or laymen in Hong Kong. To understand the students' concert habit, motivation and considering factors, all the regular education concerts with full orchestra by the local professional orchestras are examined and compared. To narrow down the scope while obtaining the most updated and complete results, only those carried out in the 2017-2018 season (from 1 Sep, 2017 to 31 Aug, 2018) are shortlisted (refer to Table 1a to 1d below). A total of ten concerts from four orchestras fall on these criteria, namely the City Chamber Orchestra of Hong Kong (CCOHK, 2019), the Music Office (MO, 2018), the Hong Kong Philharmonic Orchestra (HKPhil, 2019) and the Hong Kong Sinfonietta (HKS, 2019). Among the ten concerts, almost all of the tickets can be purchased at \$100 or below with student concession, with 3 of them completely free of charge. Also, all the concerts are opened to public 1 to 5 times in the season, excluding the 'Hong Kong Phil Jockey Club Keys To Music Education Program' (JCKTMEP) which held even more frequently.

Date	Title	Program	No. of concerts	Ticket	Remarks
17 Dec 2017 - 16:30 & 19:30	'The Snowman & The Bear'	Howard Blake's The Snowman & The Bear	2	\$380, \$280, \$180, \$120 (no info about concession)	Live orchestral & vocal accompaniment for the <u>animation</u> with narration
21 Jan 2018 - 17:00	'The Star Bach'	12 excerpts/pieces composed by J.S. Bach	1	\$200 (with 50% student concession)	Features a fictitious storyline and live <u>drama</u> show

Table 1a. A shortlist of the education concerts organized by CCOHK in the 2017/2018 season (in chronological order)

Date	Title	Program	No. of concerts	Ticket	Remarks
Throughout the year, depends on MO's allocation and arrangement	'Music for the Millions'	No data	No exact data (as a portion of the 446 MO concerts in the season 2016/17, according to the LCSD annual report) (LCSD, 2017)	Completely free of charge (*Only available for school participation)	Including the MC's introduction of the Western orchestra instruments and repertoires and standard orchestral performance

Table 1b. A shortlist of the education concerts organized by MO in the 2017/2018 season

Date	Title	Program	No. of concerts	Ticket	Remarks
22 & 23 Sep 2017 - 20:00	‘The Magic Toyshop’	L. Mozart’s Toy Symphony, Rossini-Respighi’s La Boutique fantasque, Prokofiev’s The Love for Three Oranges: March and Richman’s Behold the Bold Umbrellaphant	2	\$320, \$280, \$180, \$120 (with 50% student concession)	Combined with <u>puppet</u> performance and narration
23 Dec 2017 - 20:00 24 Dec 2017 15:00 & 20:00	‘Christmas for Family’	Christmas carols and three “holiday songs” from the film Home Alone	3	\$480, \$380, \$280, \$180 (with 50% student concession)	/



Date	Title	Program	No. of concerts	Ticket	Remarks
All the concerts were carried out on 4-7 Dec 2017 and 31 May to 1 Jun 2018	‘Jockey Club Keys To Music Education Programme Part I - Schools Concerts’	Copland’s Fanfare for the Common Man, Bernstein’s Candide Overture, Bernstein’s Symphonic Dances from West Side Story and more	8 concerts for K1 to P4 5 concerts for P5 to S3 1 concert for S4 to S6 (14 in total)	Completely free of charge (*Only available for school application)	Hour-long concert with narration designed for students of different ages (K1 to P4; P5 to S3 & S4 to S6); comes with an <u>activity book</u> with tailor-made for specific group
11 Nov 2017 - 19:30	‘Swire Symphony Under The Stars’	Chopin’s Grande Polonaise brillante, Handel’s The Arrival of the Queen of Sheba from Solomon, Strauss’ Radetzky March and more	1	Completely FREE of charge	A master of the ceremony introduces the concert practices and concert-related knowledge; ‘picnic-and-a-mat’ style in Central harbour-front

Table 1c. A shortlist of the education concerts organized by HKPhil in the 2017/2018 season (in chronological order)



Date	Title	Program	No. of concerts	Ticket	Remarks
1 Dec 2017 - 19:30 2 Dec 2017 - 15:00 & 19:30 3 Dec 2017 - 15:00 & 19:30	‘McDull · Pictures at a Concert’	Excerpts from J.S. Bach’s Brandenburg Concerto No. 3 in G, BWV1048, Prokofiev’s Romeo and Juliet, Mussorgsky/Ravel’s Pictures at an Exhibition and more	5	\$420, \$280, \$160 (with 50% student concession)	Backed by the McDull & friends’ animation
26 Jan 2018 - 19:30 27 Jan 2018 - 19:30 28 Jan 2018 - 15:00	‘Good Music for Kids: Adventures in the Magical Kingdom’	Classical/Disney animation repertoires	3	\$380, \$260, \$150 (with 50% student concession)	Contains a mini-game inside the house program



16 Jun 2018 - 14:30 & 17:30 17 Jun 2018 - 14:30 & 17:30 18 Jun 2018 - 14:30	'Good Music for Kids (3-6 years old)'	Bizet's Carmen Suite: Les Toréadors, Offenbach's The Tales of Hoffmann: Barcarolle, Copland's Rodeo: Hoe Down and more	5	\$360, \$260 (with 50% student concession)	Contains a mini-game inside the house program
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Table 1d. A shortlist of the education concerts organized by HKS in the 2017/2018 season (in chronological order)



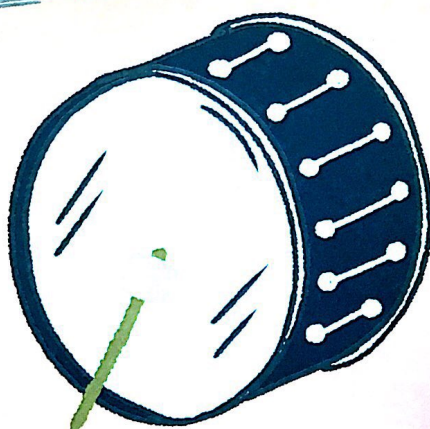
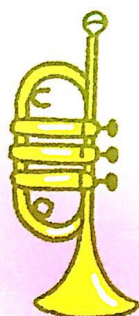
In terms of their approaches of carrying out the education purposes, more than half of the above education concerts include a master of ceremony (commonly known as ‘mc’) or a narrator to fulfil the intended learning outcomes, encompassing the introduction of orchestral instruments, concert etiquette, various orchestral families/roles (e.g. brass and conductor) and background of the composers/repertoires. The majority of the repertoire selections are renowned classical, film or animation music, which allow the participants to be more familiar with and connected to the music. There are also a few concerts that combine orchestral music with such visual elements/arts as drama, animation and puppet to deliver a multidisciplinary performance. It is also noteworthy that both the HKPhil and HKS attempt to use the house program as a platform to cater diverse audience and assist their education purposes. The HKPhil’s JCKTMEP turns the program booklet into activity book and tailor-made for specific age group (refer to Figure 2a) (HKPhil, 2018). While the mini-games in HKS’s ‘Good Music for Kids’ series house programs are relatively less ‘educational’ (refer to Figure 2b), they may serve to raise the students’ interest, particularly its target audiences - kids (HKS, 2018).

- ① 請在空白位置貼上適當的銅管樂器。(請用本書中頁的貼紙來完成這條題目)
Fill in the missing brass instruments. (Use the stickers in the centre page to complete this question)



- ② 下列哪些是敲擊樂器？試圈出正確答案。

Which of the following are percussion instruments? Circle the correct answers.



P.28

Figure 2a. A task in p.28 of the HKPhil's JCKTMEP program booklet (HKPhil, 2018)

Let's collect and deliver gifts to your superdad!



Figure 2b. A mini-game in p.13 of the HKS's 'Good Music for Kids' series house programs (16-18 Jun, 2018) (HKS, 2018)

On the other hand, however, they appear to have some common characteristics as well. The first thing is the homogeneity of various education concert approaches. Despite the variety of program choices, their ways of delivery are similar - either narrated or visual-synchronized concert. Second, the solid traditional triangular relationship exists throughout the performance and no cross-relationship interaction can occur. Even though many of the above concerts use a mc or narrator to speak to the participants, this kind of setting remains a one-way performer to audience communication without much interaction. Third, the students' learning or listening experience is strictly limited by the selection of repertoires. For instance, the violin plays pizzicato in the entire concert does not mean that violin can only be played pizzicato. It has much more potential and possibilities instead in terms of articulation, sonority and performance technique.

To make an interim summary, the above paragraphs illustrated a strange phenomenon - despite the students' interests and music-listening habits, students have insufficient willingness to watch performances regularly and proactively, and the causes are yet to be known. On the other hand, by reviewing the current orchestral education carried out by schools and professional orchestras, it is discovered that there are some features which can be reconsidered. Therefore, it is worth to study how various factors affect students' motivation and choice of attending concert. This article will also attempt to investigate whether students' interest and understanding of Western orchestral music can be enhanced through an entirely new and particularly designed concert learning program.

Literature review

In the following few paragraphs, the current education concerts are reviewed in a theoretical perspective and corresponding new ideas are suggested.

Museum education and interactivity

In the recent decades, the education researchers have begun to turn their focus on the newly emerged museum education, particularly in visual art and science field (Holtrop, 2017; Lam, 2005; 施慧明等, 1999). Its benefits include, but not limited to, enhanced critical thinking skills (for analyzing the art works) and long-lasting memories (National Art Education Association, 2017). One of the most distinctive characteristics of museum education is the interactivity. As stated by Macdonald (2011), the nature of interactivity encompasses 1) the presence of medium, 2) the display of physical exhibits and 3) the device that is “visitor-operable”. Although it is widely accepted in the music field that concert hall is the ‘museum of music’ and the music is the ‘display’, the traditional concert ‘visiting’ lacks this kind of interaction. Worse still, the traditional composer-performer-audience triangular relationship (refer to Figure 3) clearly defines the role of classical musicians (Schütz, 1951). In the model, audience is solely responsible for listening, interpreting and appreciating the musical outcome achieved by the composer’s and the performer’s joint efforts. This existing dogma of one-way communication further discourage or deny any output from audience in concert. The concertgoers are expected to remain totally quiet until at least a short inter-movement gap or the completion of a piece.

Nevertheless, based on the above nature of interactivity and triangular musician relationship, some of the concepts can be accommodated and included in the program

design. With the concert itself already a proper medium, it can be turned into an interactive museum with the instruments serving as both physical exhibits and visitor-operable devices. To achieve so, the orchestral instruments and scores can be displayed to the concert audience to observe and try out themselves. On the other hand, in terms of roles and relationship, a new musician-participant two-way relationship model is proposed in the program. As shown in Figure 4, the traditional composer and performer are combined into ‘musician’ while the audience is treated as ‘participants’. The two parties are connected by a two-way arrow instead of a straight line, implying that the participants are expected to response to or join the musicians’ performance. The breakthrough of roles allows the participants to actively involved in the program activities and music making, for instance, tuning the orchestral instruments, seating in the orchestra (side-by-side with the orchestra players) and even performing together with the orchestra.

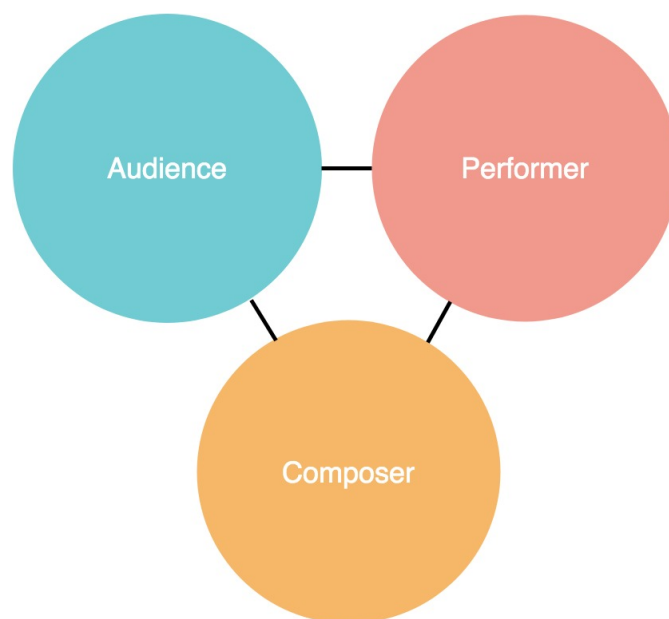


Figure 3. The classical performer-composer-audience triangular relationship

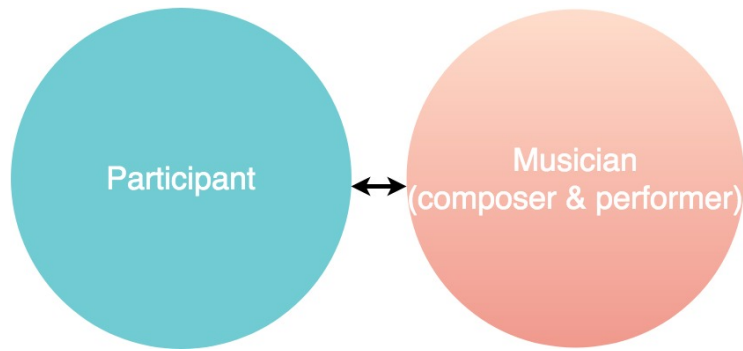


Figure 4. The proposed musician-participant two-way relationship model

Depth of learning and processing

Apart from the museum education and interactivity above, some theoretical aspects of learning are also reviewed in this section. First, the revised Bloom's Taxonomy in Cognitive Domain (refer to Figure 5) has categorized learning objectives in a hierarchical model and ranked in accordance to their complexity (Anderson et al., 2001). The more difficult the goal, the higher it is placed on. Examples of concert program activity/task corresponding to the revised Bloom's Taxonomy in Cognitive Domain are suggested in Table 2. According to the description of the objectives and the content of the current education concerts, the layman concertgoers can solely achieve 'remembering', 'understanding', 'applying' and 'analyzing' at most in existing education concerts. It is noteworthy that, even for a top student with a pre-assigned set of criteria and ample music knowledge, he/she can reach the 'evaluating' level only in a rare case. The ceiling of the hierarchy, 'creating' level (as painted purple in Table 2), is impossible to reach in a traditional concert due to the limitation as an audience as well as the lack of corresponding activity design.

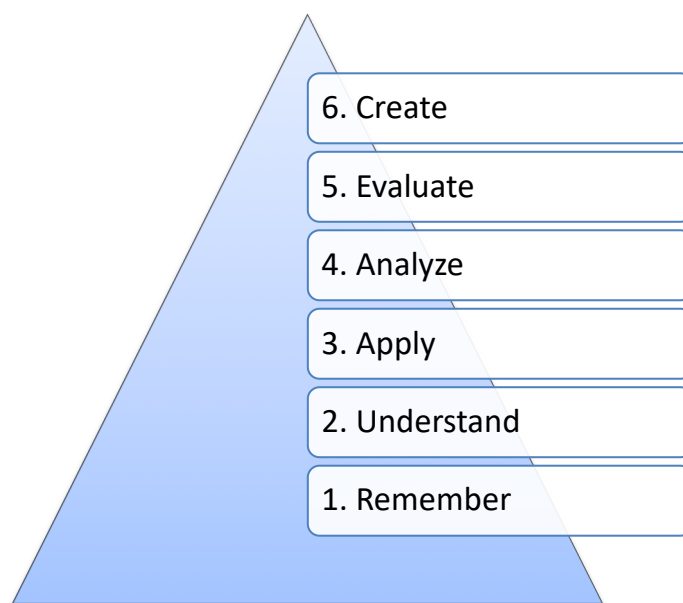


Figure 5. The revised Bloom's Taxonomy in Cognitive Domain (Anderson et al., 2001)

Different skill levels of revised Bloom's Taxonomy in Cognitive Domains (in verb form)	Examples of corresponding tasks in museum-approach concert program
1. Remember	Identifying a violin by its shape and/or sound
2. Understand	Categorizing a violin's instrumental family
3. Apply	Linking an excerpt to a particular context (e.g. film, festival, affection, etc.)
4. Analyze	Distinguishing the melody and accompaniment from an excerpt
5. Evaluate	Critiquing a performance's quality using a set of criteria (e.g. accuracy, musicality, technique)
6. Create	Designing a percussion part for an excerpt, with reference to its affection/atmosphere

Table 2. Suggested examples of concert program activities/tasks parallel to the revised Bloom's Taxonomy in Cognitive Domain

On the other hand, another study finds out that multi-sensory learning is more effective than uni-sensory learning, given that the information receiving from different senses are congruent (Shams & Seitz, 2008). The researchers further explain that the encoding, storage and retrieval of perceptual information operate in a multi-sensory mechanism by default, which optimize the perceptual machinery. Turning the scope back to the traditional concert, it involves the visual and auditory sensory only. Even if a narrator or other visual elements (e.g. drama, animation, puppet, etc.) are included in the concert, the participants remain receiving with the same set of sensors. As the three other sensors (taste, smell and touch) are not receiving congruent information with the sight and hearing, this kind of bi-sensory processing is suboptimal. Therefore, it can be deduced that the existing education concert designs (as listed in Table 1a to 1d) worth further consideration in terms of enhancing the students' processing effectiveness.

With reference to the above insights, corresponding concert activities can be developed. First, at least one task corresponding to the top of the Bloom's Taxonomy in Cognitive Domain 'creating' will be designed. This includes but not limited to improvising a percussion rhythm, constructing the seating plan for the percussion section, creating a suitable percussion part (encompassing the dynamics, timbres and performance techniques) for an excerpt, and even designing some appropriate gestures and cues for the conductor in an excerpt. Even if these demanding and complex tasks cannot be accomplished by ordinary participants, they can provide opportunities to cater the education needs of high achievers. Furthermore, for the findings of multi-sensory learning, the use of 'alternative sensory' (apart from observing and listening like normal concert) will be explored. Although it is not feasible for the

participants to physically taste such concert objects as instruments and scores, hand-on activities that involve touching and smelling are possible to be carried out during the introduction of orchestral instruments. Take violin as an example, by guiding the participants to ‘feel’ and ‘experience’ the violin, they will be possible to process the term ‘violin’ in multiple perceptions simultaneously - to observe the overall appearance of the violin, to touch the fairly hard bout and finger board, to listen to the sound of metal strings in high register, as well as to smell the wooden structure. This kind of multi-sensory learning activities help the participants inputting congruent information from different senses simultaneously and enhance the effectiveness of their orchestral instruments learning.

All the above literatures provide some insights in various areas for the existing education concerts. The findings also provide a substantial basis for developing an alternative concert program design and all the tasks are well-supported and justified.

Targets of the research

The study will look into the reasons and factors which lead to the phenomenon that students are interested in music but not attending concerts. This article will also try to experiment on the new activity designs to find out whether the students’ interests and understanding in orchestral music can be enhanced. A one-hour long interactive museum-approach program will be carried out, which can be divided into two parts (refer to the full program plan in Appendix I).



Figure 6. The set-up of the pilot museum-approach program

Part I - Music Instrument Museum

The first half is the ‘music instrument museum’ where students will be guide-toured around a live orchestra (refer to Figure 6). As they walk pass each instrument, its structure, family (e.g. string, brass) and common performance techniques will be briefly introduced and demonstrated. Upon finishing this guided tour, students are also expected to know how the orchestra seating is arranged. After playing a short game related to the four instrumental families (standing up according to the mentioned family), the participants will be given approximately 10 minutes to ‘interact’ with any displayed orchestral instruments. At this point, they will be encouraged to explore on different dynamics, performance techniques and timbres of the instruments. The ways of displaying the instruments and allowing the instruments to be freely tried are partially inspired by the Musikinstrumenten-Museum (2019) (Museum of Musical Instruments) in Berlin, Germany.

Part II - Sound Museum

The second half is a ‘sound museum’, in which the participants will be intentionally seated in the orchestra alongside the real orchestra players (e.g. the real players sit outside while the participants sit inside) so that the participants will be able to experience an orchestral performance in the performers’ perspective. While the players are tuning their instruments based on the oboe tone ‘A’, the participants will be asked to sing the tone ‘A’ together as well in the woodwind-brass-string order to resemble how pre-concert orchestral tuning works. Afterwards, the host (or known as the ‘conductor-master of ceremony’) comes out and briefly introduce the composer Haydn and the repertoire *Surprise Symphony* to everyone, encompassing some highlights for appreciation (e.g. where is the surprise?). Also introduced to the participants are the baton and full score, which illustrate the role and responsibilities of the conductor. Afterwards, the instrumentalists will perform a pre-assigned excerpt of the piece to give the participants a full picture and impression of the work. A group of around 10 participants will then be selected to design a percussion section for the excerpt. Except for the rhythm, they are free to use any dynamic, performance technique or timbre that they think are suitable to the music. After rotating the participants and repeating this activity until all have tried, one or two students will be chosen to conduct the entire orchestra. The ‘student conductors’ can decide all the musical aspects on his/her own as long as they can maintain a steady pulse. This live conducting activity is similar to the interactive conducting video game that can be found in Haus der Musik (2019) (House of Music) in Vienna, Austria (refer to Figure 7), where the visitors can ‘beat’ to control the tempo of the virtual renowned Vienna Philharmonic Orchestra.



Figure 7. The interactive conducting video game in Haus der Musik

The whole program and data collection will be carried out in form of an in-class activity in a local district choir. After considering the music curriculum, students in ‘Key Stage 1’ (junior primary level) are the most suitable, who are expected to ‘play instruments to develop basic performing skills’ and ‘improvise music using basic music skills, simple music ideas and different sounds’ (CDC, 2002). With reference to the Curriculum Development Council (2002), ‘Key Stage 2’ students (senior primary level) are also suitable as they are expected to ‘play non-pitched/pitched instruments with technical accuracy’ as well as ‘improvise music with structure and organization’. Given that primary 1 students have no instrumental experience at all and primary 5-6 students have learnt the orchestra (e.g. typical orchestral instruments, 4 instrument families and seating plan) already, students in primary 2-4 are the most suitable for the pilot program. In addition, a choir is selected to ensure the ‘orchestral tuning’ activity (which requires singing the concert A in tune) in the pilot program will be smooth. Also, taking the capacity of an orchestra into consideration, a group of approximately 30 primary school students are expected to be participated in the research program.

Research Questions

The background, literatures and new program design lead to the following research questions:

1. Why do the students have insufficient motivation to attend orchestral concert?
2. What are the factors affecting the students' choices of concert?
3. Can the proposed museum-approach program enhance students' interest in orchestral music?
4. Can the proposed museum-approach program enhance students' understanding in orchestral music?

Some recommendations to improve the experimental set up and to further apply the program in school settings will also be suggested afterwards.

Methodologies

A mixed approach is employed in this research. For the quantitative methodology, questionnaire is distributed. The qualitative part includes some face-to-face interviews and observation (by video recording).

1. Questionnaire

Questionnaire (refer to Appendix II) is distributed after the program to acquire an overview of the students' music background (e.g. music theory grade level, instrument grade level, experience of playing music instrument(s), ensemble experience and concert habits). Also collected by questionnaire are their attitude towards music, attitude towards the museum-approach program, understanding of orchestral music as

well as interest in orchestral music (indicating the level of interest/understanding using a 1 (not interested) to 5 (very interested) scale). This method is time- and cost- efficient (Popper, 2002). The data can be easily categorized and compared, which is particularly useful in measuring and comparing the respondents' attitude in the program. However, a major disadvantage of this method is that the answers are mostly pre-designed by the researcher and the respondents may not be able to respond accurately. It is noteworthy that, considering the respondents' age and the necessary complexity of the some of the questions (particularly question 6), the researcher will read aloud the questions and guide the students to answer during the data collection to maintain the reliability of the results.

2. Face-to-face interviews

Interview (refer to Appendix IIIa, IIIb and IIIc) is a method in compliment to questionnaire. The immediate and open natures of this method reduce communication misunderstanding and inaccuracy when answering. The individual interviews will be conducted after the program. Three subjects are interviewed, encompassing a layman participant with no music background (Interviewee A), a participant who possess little music background (Interviewee B), as well as an adult musician assisting in the program (Interviewee C). The three interviewees can provide feedbacks from different perspectives and together construct a full picture of the program. Furthermore, in-depth details about the program or the person can be enquired, which will be particularly useful in the phenomenon explanation and program evaluation. In this part, open-questions will be mostly asked (i.e. Why do/don't you attend concerts? How do you feel after participating in this activity?).

3. Video recording/observation

The entire program is video-recorded by five cameras. One of them records the full scene of the program, while the rest taking close shots at particular instruments/sections. The recordings are played back and observed to analyze the subjects' reactions during the program (e.g. the facial expression when taking part in the tasks, the way they try on the instruments, etc.), as to find out whether the museum-approach program can enhance students' interest and understanding in orchestral music, especially in the depth of learning and students' reception.

Results

Respondents' background

From this section onward, all the figures are corrected to 3 significant figures whenever necessary. A total of 25 student-respondents have filled in the questionnaires. Ranged from primary 2 to primary 4, roughly half of them have grade 1 to grade 5 in music theory and the rest receive no related training (refer to Figure 8) (normal school music lessons are not counted as music theory and instrument training in this article). For the instrumental background, 32% of the respondents do not learn any music instrument, 36% are beginners to grade 1, 24% are in grade 2 to 3, and 8% are in grade 4 to 5 (refer to Figure 9). Among those 17 respondents who learn at least one instrument, roughly more than a half of them have 1 year or less of experience, 17.6% have played for 2 to 3 years and around 30% have 4 to 5 years of experience (refer to Figure 10). In addition, 7 of the overall respondents (28%) also learn a second instrument. In terms of the participation in music ensemble, all of them are choristers. There are also a few members from orchestra (1 respondent), concert band (2 respondents), handbell ensemble (2 respondents) and Chinese orchestra (2 respondents).

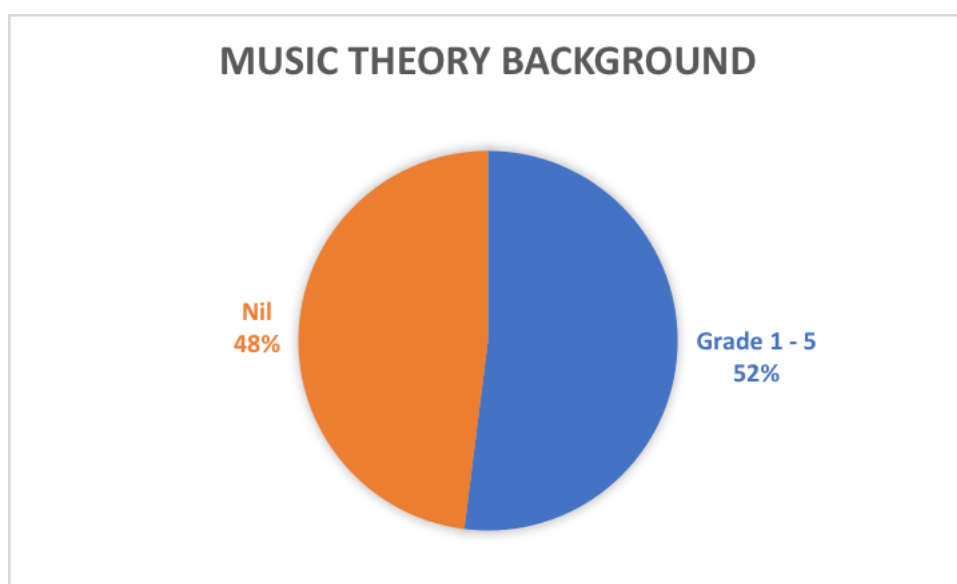


Figure 8. A chart showing the respondents' music theory background

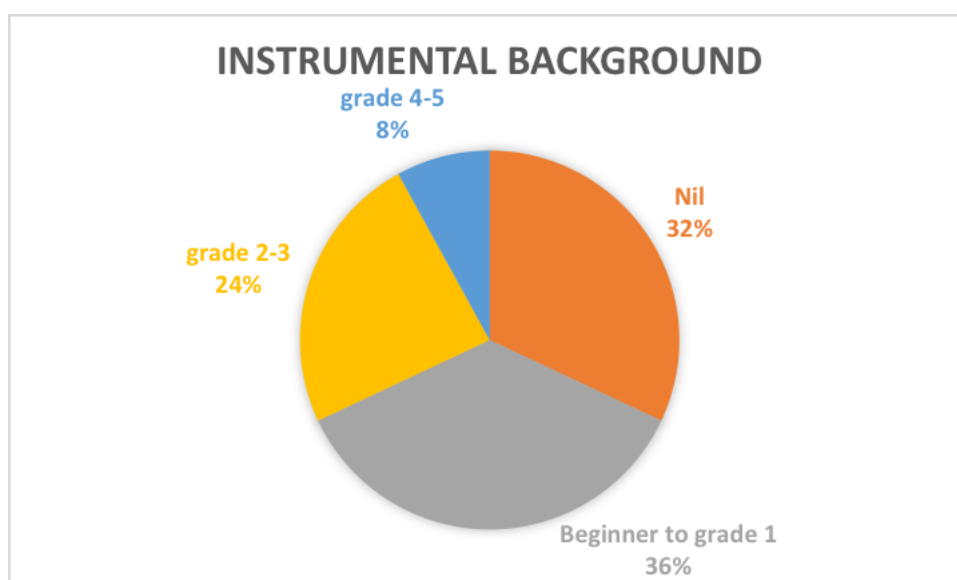


Figure 9. A chart showing the respondents' instrumental background

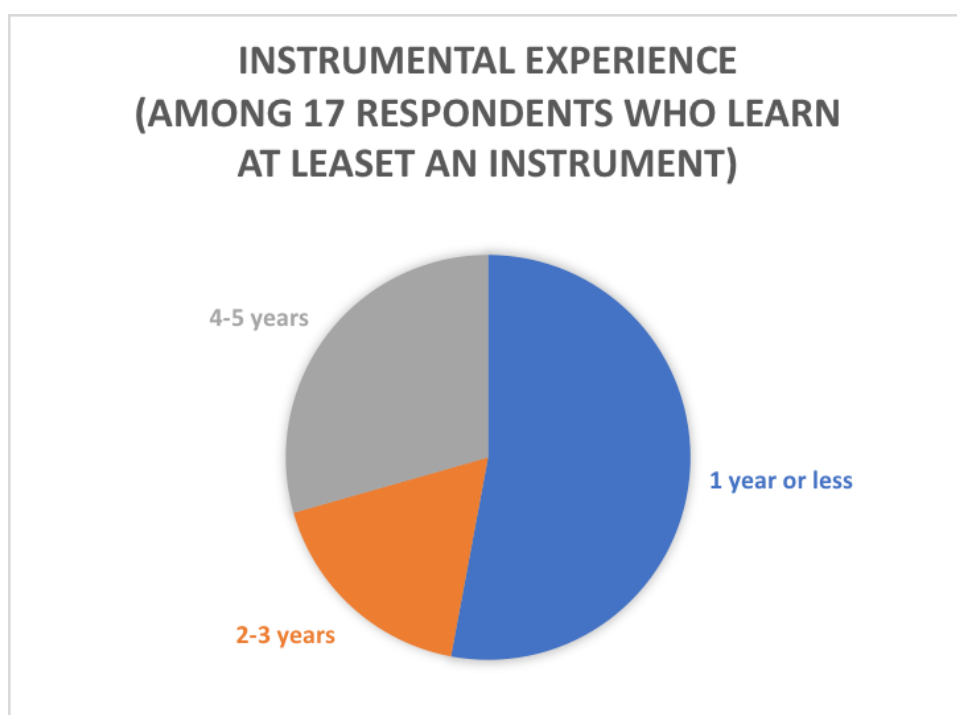


Figure 10. A chart showing the respondents' instrumental experience

Music interest

Unless specified, all the results below are the average scores given by the respondents based on the 1 to 5 scale (1 is strongly disagree while 5 is strongly agree). For the music interest (refer to Table 3a), the statement 'I like music' has a fairly high mean of 3.8. However, the average score for 'classical music' is 2.76 only. The respondents have a generally positive attitude towards 'attending concerts' ($\bar{x} = 3.44$), while 'attending orchestral concerts' has a comparatively lower average score of 3.36.

Concert habit

For the concert habits (refer to Table 3a), 76% of the students have attended at least one concert(s) of any kind in 2018, but only 20% of the respondents have watched orchestral concerts in that period of time. Regarding the factors affecting students' concert selection, it is calculated by summing up the weighted choices for each student and each provided factor (For each student, the most important factor weights 6 points, while the least important factor worth 1 point). The following factors are ranked in descending importance:

1. Knowing how to understand/appreciate the concert content (113 points)
2. Attractiveness of the repertoires & Ticket price (both 84 points)
3. Accessibility of the venues (78 points)
4. Quality of performers (75 points)
5. Quality of the venues (70 points)

The Museum-approach program - understanding

On the aforementioned 1-5 scale, this section has an overall average of nearly 4 (refer to Table 3b). After the pilot program, the respondents express that they have increased understanding in the orchestra seating plan ($\bar{x} = 4$), orchestral instruments ($\bar{x} = 4.12$) and the four instrument families ($\bar{x} = 4.21$). At the same time, students' understanding has comparatively smaller degree of increase in the conductor's responsibility ($\bar{x} = 3.72$) and the baton ($\bar{x} = 3.84$).

The Museum-approach program - interest

After participating in the program, the respondents give the average scores 4.04, 4.04 and 4.08 to their increased interests in music, orchestral music and music

performing respectively (refer to Table 3c). It is noteworthy that the students agree to an extremely large extent (average score 4.5) on the statement “I find at least one instrument that I like”.

The Museum-approach program - program evaluation

This entire section has a high average score of 4.07 (refer to Table 3d). In general, the respondents agree that they are interested in participating in the entire program ($\bar{x} = 4.04$) and the ways to learn orchestral music ($\bar{x} = 3.96$). Looking into the program activities, all of the items (activities) exceed the 4.00 score level, except for the ‘introduction of the composer’ which barely reaches 3.76 in average. Oppositely, the items with the highest average scores are ‘self-exploration of instruments’ ($\bar{x} = 4.48$), ‘live instrument demonstrations’ ($\bar{x} = 4.24$) and ‘performing with the musicians & student conductor’ ($\bar{x} = 4.2$).

<i>I am interested in...</i>	S. disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	S. agree (5)	Total	Mean (\bar{x})
<i>music</i>	2	2	6	4	11	25	3.8
<i>classical music</i>	8	2	7	4	4	25	2.76
<i>attending concerts</i>	4	2	7	3	9	25	3.44
<i>attending orchestral concerts</i>	6	0	6	5	8	25	3.36

Table 3a. A table showing questionnaire results of students' music interest and concert habit

<i>After the program, I have increased understanding in...</i>	S. disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	S. agree (5)	Total	Mean (\bar{x})
<i>orchestra seating plan</i>	2	2	3	5	13	25	4
<i>orchestral instruments</i>	2	2	2	4	15	25	4.12
<i>the 4 instrument families</i>	2	1	2	4	15	24	4.21
<i>the conductor's responsibility</i>	2	3	3	9	8	25	3.72
<i>the conductor's baton</i>	2	2	6	3	12	25	3.84
<i>I successfully invented an alternate technique to play the instrument(s)</i>	4	0	1	2	17	24	4.17

Table 3b. A table showing questionnaire results of students' understanding after the program



<i>After the program, I am more interested in...</i>	S. disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	S. agree (5)	Total	Mean (\bar{x})
<i>music</i>	2	2	2	5	13	24	4.04
<i>orchestral music</i>	2	4	1	1	16	24	4.04
<i>music performing</i>	2	1	4	3	14	24	4.08
<i>I find at least one instrument that I like</i>	1	1	0	5	17	24	4.5

Table 3c. A table showing questionnaire results of students' interest after the program



Regarding the program,	S. disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	S. agree (5)	Total	Mean (\bar{x})
<i>the entire program</i>	1	4	3	2	15	25	4.04
<i>the instrument introduction</i>	2	1	2	6	14	25	4.16
<i>the orchestra seating plan introduction</i>	2	1	2	5	14	24	4.17
<i>the instrument demonstration</i>	0	2	5	3	15	25	4.24
<i>the 4 instrument families introduction</i>	1	0	9	2	12	24	4
<i>the self-exploration of instruments</i>	1	1	1	4	18	25	4.48
<i>tuning the orchestra</i>	2	2	3	5	13	25	4
<i>the composer introduction</i>	3	4	0	7	11	25	3.76
<i>the repertoires introduction</i>	2	1	4	4	14	25	4.08
<i>the performance of the musicians</i>	2	2	1	6	14	25	4.12
<i>performing with the musicians</i>	3	1	1	5	14	24	4.08
<i>performing with the musicians & student conductor</i>	2	0	3	6	14	25	4.2
<i>the way to learn orchestral music</i>	2	0	6	6	11	25	3.96
<i>I hope to participate in such music event again</i>	3	0	2	3	16	24	4.21

Table 3d. A table showing questionnaire results of students' program evaluation



Discussion

Music interest and concert habit

The findings provide an updated view of the aforementioned Ho's (2009) study. The new figure on students' interest in music echoes the old study (the \bar{x} scores are 76% and 74% respectively). For the concert habits, 76% of respondents have attended concert at least once in the past 12 months. The orchestral concerts, however, remain not well-received by the students. According to interview A, the student prefers pop concert as it is more 'easy-listening'. Interviewee B states that recital is more preferable in which he can listen to and focus on his favorite instrument. It is noteworthy that the 'strange phenomenon' exists to orchestral music only. As obtained in the interviews (A & B), the culprits of such phenomenon can be categorized into music-related and non-music-related. The musical-related ones include the difference in music taste and lack of understanding in how to appreciate orchestral music, while the opposite ones encompass peer influence and time constraint (especially the heavy school workloads and extra-curricular activities). These hindering factors of appreciating orchestral music are not only applicable to this program, but also worth the attention and consideration of all music educators.

Factors of selecting concert

'Knowing how to understand/appreciate the concert content', 'Attractiveness of the repertoires' & 'Ticket price' are in utmost importance in terms of students' considering factors of selecting concert. In other words, the quality of the performers and venues are relatively less crucial than the concert design (delivery, program choice and price) to the students. This gives way to a new possible concept - 'educating students with students', which will be covered in the recommendation.

The Museum-approach program - understanding

The statistics clearly reflect the increase of students' understanding in orchestra seating plan, orchestral instruments and the four instrument families and the intended learning outcomes are achieved. It is highlighted that the participants agree to a large extend that they have successfully invented an 'alternative technique to play the instrument(s)' ($\bar{x} = 4.17$) and one of such examples is video-recorded. As observed in one of the video clips, a student hits the bass drum while pressing the drum surface to produce a soft sound, which can be viewed as a successful case of reaching the top 'Create' level in the revised Bloom's Taxonomy (Anderson et al., 2001). This also reflects that the program design can cater the education needs for particular high achievers. However, the students indicate a comparatively smaller degree of increase in their understanding of the conductor's responsibility ($\bar{x} = 3.72$) and the baton ($\bar{x} = 3.84$), which show that further improvements are needed in these tasks and recommendations will be suggested.

The Museum-approach program - interest

After participating in the program, the respondents expressed increased interests in music, orchestral music and music performing. It is of particular interest that the students agree to an extremely large extend ($\bar{x} = 4.5$) on the statement "I find at least one instrument that I like". In this case, the program can act as a direct platform for students to select what instrument they want to learn. Furthermore, interviewee B reveals that, although he like listening to solo trombone only, he is more willing to listen to ensemble works after the program. All the above support that the program successfully raises students' interest in various areas and even spark off new insights to the students' music life or music taste.

The Museum-approach program - program evaluation

In general, the questionnaire results show that participants enjoy the entire program. The activities ‘self-exploration of instruments’, ‘live instrument demonstrations’ and ‘performing with the musicians & student conductor’ are particularly well-received by the respondents. Almost all of the items (activities) in this section exceed 4, which is quite a remarkable reception for a pilot program. The only exception is the ‘introduction of composer’ ($\bar{x} = 3.76$) in which modifications will be recommended in the next section.

Recommendations

There are some rooms for improvement for particular program tasks. As suggested from Interviewee C, the activity ‘understanding the conductor’s baton and responsibilities’ can be modified by demonstrating & performing with different cues in contrasting dynamics and articulations, instead of just showing the baton and introducing. Such changes allow the participants to identify the differences and construct their own understanding of the conductor. On the other hand, for the ‘introduction of the composer’, it can be improved by modifying the approaches of delivery. Rather than just displaying his portrait and mentioning the details of Haydn, it can be done by role-playing. By dressing up as Haydn and ‘interacting’ with the participants, the composer’s background can be introduced in a comparatively interesting way. And some of the famous works by Haydn should also be played, which help the students to associate the word ‘Haydn’ with more possibly known music pieces.

On the other hand, the students' considering factors of attending concert gives rise to a new idea of 'educating students with students'. It is known that the respondents indicate that they are willing to participate in such program again in the future ($\bar{x} = 4.21$). The Hong Kong Extra-Curricular Activities Masters' Association has conducted two studies regarding the extra-curricular activities of the local primary schools and secondary schools (HKEAMA, 2013; HKEAMA, 2014). Out of 100 primary schools, half of them have orchestras; while among the 115 participated secondary schools, 81 orchestras/wind bands can be counted. As the students regard the design (delivery, program choice and price) of the concerts in utmost importance rather than the quality of the performers or venues, the schools and school orchestras can therefore be regarded as a possible platform for carrying out the museum-approach program. It is also economic in cost and can be further expanded to secondary schools. And the only limitation is the lack of time in normal school day to assemble the entire orchestra for just a class of students. Therefore, the program is expected to be more suitable and feasible to be carried out in form of a special music/activity day such that the students can enjoy the activities class by class.

Conclusion

In summary, this study concludes both the musical and non-musical reasons for the 'strange phenomenon' (insufficient motivation to attend orchestral concert) and ranks the factors affecting the students' choices of concert according to the importance. The success of the pilot museum-approach program also marks a substantial milestone of applying museum education features in music discipline, which enhances students' interest and understanding in orchestral music. The researcher looks forward to further

implications of the program as an alternative & compliment learning approach parallel to the existing education concerts.

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Appendix

I - Full program plan

Date: 30th Mar, 2019

Time: 15:00-16:00

Venue: An anonymous primary school

Duration: 1 hour

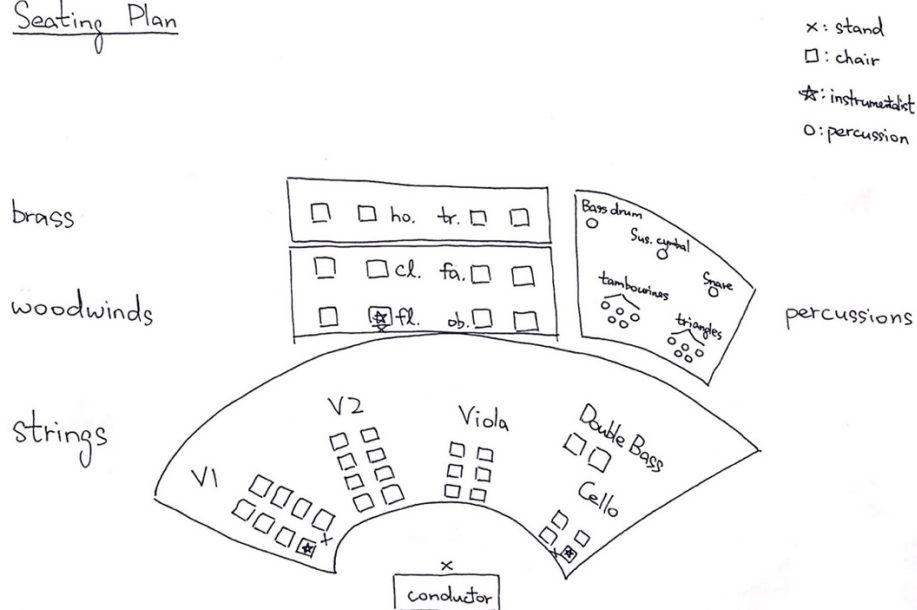
Participants: A 'quasi-orchestra' (with live violinist, cellist, flutist & percussions) & a group of 30 student participants (P.2-4)

Items needed: Baton, violin x3, cello, flute x2, percussions (including mallets, bass drum, snare drum, suspended cymbal, triangle x 5, tambourine x 5), chairs x 40, stands x 5, instrument pictures x7, Haydn's portrait

Preparation:

1. The conductor's baton is hidden in a box - only open when the participants successfully completed the first half
2. Seating plan:

Seating Plan



Program (~1 hour in total)

First half: 'Instrumental Museum' (30 mins)

Participants are toured around the orchestral instruments

1. Demonstration of some of the common performance techniques
 1. Violin & cello - legato, staccato, pizzicato (Helper A & B)
 2. Flute - legato, staccato, double-tongue (Helper C)
 3. Bass drum - center-hit, side-hit, damping (Host)
 4. Suspended cymbal - rolling, damping (Host)
 5. Snare drum - off-snare, on-snare, rolling (Host)
 6. Triangle - hit, damping (Host)
 7. Tambourine - hit, rolling (***DON'T PASS THROUGH THE HOLE**) (Host)
2. Introduction of other orchestral instruments

Question: where should the recorder be placed? **Answer: not in orchestra!**
3. Introduction of the 'four instrumental families'

Stand-up game (stand-up according to the mentioned family)
4. Self-exploration of some of the instruments

The participants are given **5 mins** to **line-up** and try out the instruments on different **dynamics** & **performance techniques**

*****Helpers please record how the participants try out the instruments*****

Second half: 'Sound Museum' (30 mins)

Participants are seated IN the orchestra and experience the followings:

- Tuning an 'A' (with participants singing the 'A')
 1. Oboe -> Woodwinds
 2. Oboe -> Brass
 3. Oboe -> Concertmaster -> Strings
- Introduction of Haydn (and the portrait!)
 1. A **German**
 2. Prolific **symphony** composer
- Introduction of the '*Surprise*' Symphony and some highlights for appreciation
 1. One of **Haydn's symphony**
 2. It starts **softly**
 3. Where is the **surprise**?
- Introduction of conductor & **baton** (taken out from the box)
- Excerpt performance: first two phrase of Haydn's '*Surprise*' Symphony
 - 1st time - Instrumentalist ONLY
 - 2nd time - Instrumentalists with participants percussion (Group 1)
 - 3rd time - Instrumentalists with participants percussion (Group 2)

- 4th time - Instrumentalists with participants percussion (Group 3)
- 5th time - Instrumentalists with participants percussion (Group 3) + participant conductor
- Clapping!!!

Data collection

- Participants are instructed to go back to their seats
- Questionnaires are distributed and collected
- Possibly two/three of the participants will be invited for the immediate interview; while others at the same time tidy up the venue

第二部份 — 「音樂博物館」

8. 根據以下句子，在適當空格填上「✓」。(1：非常不同意；5：非常同意)

這個活動...	1	2	3	4	5
加深了我對管弦樂團座位表的認識					
加深了我對管弦樂團樂器的認識					
加深了我對四個樂器家族的認識					
加深了我對指揮家工作的認識					
加深了我對指揮棒的認識					

我喜歡...	1	2	3	4	5
參與整個活動					
樂器介紹的部分					
管弦樂團座位介紹的部分					
樂器示範的部分					
樂器家族介紹的部分					
樂器試玩的部分					
樂團調音的部分					
作曲家介紹的部分					
樂曲介紹的部分					
樂團演奏的部分					
與樂團合奏的部分					
與樂團和學生指揮合奏的部分					
透過這個途徑學習管弦樂團的音樂					

關於整個活動	1	2	3	4	5
我成功自創在介紹中沒提及的樂器演奏方法					
我找到至少一件我喜歡的樂器					
參與後我更加喜歡音樂					
參與後我更加喜歡管弦樂團的音樂					
參與後我更加喜歡演奏音樂					
我希望再次參與類似的音樂活動					

問卷已完結，謝謝 ☺

IIIa - Interview script A with a layman participant

Female, P.3, a choir member (1 year)

An immediate interview after the program

(I refer to the interviewer; A refer to interviewee A)

I: Hello, nice to meet you.

A: Hi.

I: Do you listen to music?

A: Yes.

I: What kind of music do you listen to?

A: TV songs.

I: What are 'TV songs'?

A: The TV music with lyrics ([most probably TV theme song/pop song]).

I: I see. Did you attend any concert last year?

A: Yes.

I: What kind of concert is that?

A: Umm....my mum took me to see Andy Lau ['s concert] together.

I: Haha..do you like the songs sung by Andy Lau?

A: Yes, my parents played it again and again when I was small.

I: How about orchestral music? Do you listen to it or attend any concert?

A: No.

I: Well..why?

A: None of my friend listen to this ([orchestral music])! And it's very hard.

I: I see. Let's move onto the program then. How do you feel about the program?

A: I am very happy with it.

I: Which is your favourite game in the program?

A: Trying the instrument.

I: Why?

A: I can play a lot of instruments!

I: Does the program affect your music life, such as choice for listening?

A: Umm..I don't know.

I: If the program is carried out again, would you participate in it?

A: Yes

I: Thank you and have a good day!

- The end of interview A -

IIIb - Interview script B with a participant who has little music background

Male, P.4; Trombone G3, a choir member (2 years), member of school band (2 years)

An immediate interview after the program

(I refer to the interviewer; B refer to interviewee B)

I: Hello, nice to see you here.

B: Hello.

I: Do you listen to music?

B: Yes.

I: What kind of music do you listen to?

B: Pop songs. Ahh..and little classical music.

I: Oh classical music? Do you mean the orchestral works?

B: No.

I: Do you mean those played by solo? Or ensemble?

B: Solo.

I: I see. Did you attend any concert last year?

B: Yes.

I: What kind of concert is that?

B: A solo [recital], with my big sister.

I: What instrument is that?

B: Trombone.

I: I see. Did you enjoy the performance?

B: Yes.

I: How about orchestral music? Do you listen to it or attend any concert?

B: No.

I: Why?

B: Not enough time, I have a lot of homework and activities. Oh and I prefer listening to the instrument that I learn.

I: An orchestra often contains trombone too. Will you try listening to it?

B: Umm..it is a bit hard to listen to.

I: It's okay. Let's move onto the program then. How do you feel about the program?

B: I enjoy the activity.

I: Which is your favourite game in the program?

B: Being the student conductor!

I: Why?

B: [Experience] the nervousness ([stage fright]), umm.. and responsibilities

I: Great! Does the program affect your music life, such as your music choice?

B: Umm..I think I will try to listen to orchestral music.

I: If the program is carried out again, would you participate in it?

B: Yes, hope it will have trombone!

I: Thank you very much and I hope to see you next time.

- The end of interview B -

IIIc - Interview script C with an adult musician assisting in the program

A music undergraduate/prospective teacher; a celloist/helper of this program

An interview carried out one day after the program

(I refer to the interviewer; C refer to interviewee C)

I: Hello, thank you very much for your participation.

C: Oh, you're welcome.

I: How do you feel about the program today?

C: I think it is innovative, which allows the students to learn the orchestral knowledge enjoyably.

I: How is it comparing to the school music lesson?

C: I think school teachers often play video clip only. Therefore, this is quite a precious chance for students to meet a big ensemble, and particularly in the performer's perspective. It feels like a field visit that allows students to try on the instruments.

I: How do you feel about the activity in a helper's perspective?

C: To be honest, I do not have any experience in an orchestra, and I learn a lot as well. And as a helper, it allows me to be back to the basic and understand how a layman approach to learn my own instrument.

I: According to the questionnaire results, the activities 'understanding of the conductor's baton and responsibility' and 'introduction of the composer' have relatively low reception. Do you have any recommendation for improvement?

C: Let me recall these. (After around 10 seconds) Oh yes, I think it is the deliveries which can further be improved. For the task about conductor, you may try to

compare different cues in front of the participants, such as different dynamics and articulations. This allows students to know the conductor's jobs better.

I: This sounds great! On the other hand, what do you think if the program is further carried out in school settings, using the student orchestra members to educate ordinary students?

C: It may be possible, but the lack of music lesson time will be a limitation for such program. But if the time limitation can be solved, educating students with students will be a wonderful idea because peer influence is often an easier way to connect the students.

I: Well-noted. Would you participate in such program again?

C: Yes for sure!

I: Hope to have you again next time. Thank you very much for your response.

- The end of interview C -