

**Concert Lecture as an Approach of Community Music Education: A Case  
Study of an Orchestra Educational Programme**

by

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## STATEMENT OF ORIGINALITY

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## ABSTRACT

The modern approaches to music education are becoming increasingly diversified. As traditional music education programmes in schools struggle to meet society's heightened aesthetic expectations, there has been a calling for innovative, attractive, and high-quality music education activities. Concert lecture is an emerging community music education activity combining professional performances with academic lectures. A concert lecture is often held in a concert hall, a theatre, or other public places and includes live musical performances by professional musicians accompanied by an explanation of related music knowledge, which helps the audience to understand and appreciate music. During the past few decades, several renowned professional orchestras across the globe have participated in similar cooperative and innovative educational programmes. However, there have been few systematic studies and assessments for concert lectures regarding the audience's reception, especially in China. It is vague whether these concert lectures have either achieved the educational goals or met the requirements of attendants, and there is an urgent need for more systematic and accurate assessment in concert lectures. Hence, as an attempt to study this music activity, this research has aimed to explore some renowned concert lectures' educational characteristics and evaluate the extent to which concert lectures contribute to people's music learning and the promotion of music education in the community.

This study contains two phases: Phase I was a documentary analysis to answer Research Question 1: What are the educational characteristics of concert lectures? Through analysing a total of 10 distinctive and representative video clips of the Young People's Concerts (YPCs) conducted by Leonard Bernstein with the New York Philharmonic Orchestra (NYP) from 1958 to 1972, some formal and pedagogical characteristics of concert lectures were presented, which succeeded in doing a famous orchestration educational project that has attracted audiences from all over the world with a profound impact. Phase II was a case study

of one concert lecture held in Beijing, which contained a quantitative questionnaire survey with 885 samples and qualitative interviews with eight interviewees to respectively respond to the Research Question 2: What are the motivations of the attendants in attending the concert lecture? and Research Question 3: What is the significance of the concert lecture in educating the attendants in understanding music? The questionnaire examined five values affecting attendants' motivation to participate in concert lectures based on the Expectancy-Value Theory of motivation. The findings revealed that most audiences were willing to attend concert lectures with high motivation. The intrinsic and utility values were the top two significant values affecting the participants' motivation. In the semi-structured interviews, all eight attendants gave their opinions that concert lectures could help them to learn and appreciate music and also stated some criticisms and suggestions for concert lectures.

Based on the literature review and findings from the two Phases, this study also discussed the function of concert lectures contributing to the development of community music education and the role of “supplement” to school music education. The significance of this study lies in the characterization of the functions and effects of concert lectures in music education. Investigating this innovative music activity in the community can provide a more systemic and accurate assessment. This may lead to improved educational efficiency and audience reception of similar music education projects, improving its social music culture popularisation services.

**Keywords:** Community Music Education, Orchestra Education, Concert Lecture, Motivation.

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## LIST OF ABBREVIATIONS

NYP	New York Philharmonic
YPCs	Young People's Concerts
CSP	China Song Philharmonic



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# CHAPTER 1

## INTRODUCTION

### 1.1 BACKGROUND

In recent decades, with the development of sound recording and multimedia technology, many professional orchestras have been suffering from declining concert attendance, aging audience group, and failing financial health (Walker, 2001). On the other hand, the channels and methods of music education are becoming diversified increasingly and traditional school music education may hardly meet people's comprehensive requirements in both musical and aesthetic education. In light of these two trends, educational programmes of professional orchestras have proliferated widely around the world, which is a kind of community music education activity and an artistic partnership with orchestras, students, teachers, parents, and community groups.

Community music education is an important part of national music education with its extensiveness and close connection with people's lives. Community music education returns music art from professional fields to public culture, and it complements each other with school music education to build a complete national music education system (Wang, 1998). In recent years, community music education has become increasingly attractive from all groups. However, due to the lack of research and imbalance of music education, the development of community music education is not mature yet, especially in China. It is still at the primary stage where very few groups benefit from it.

“Partnerships between schools and orchestras to enhance music education for students are a developing and growing trend for arts communities” (Flueck, 1999, p. 40). The “Art Partnership” defined in Dreeszen's (1992) report as “the deliberate cooperation of community cultural organizations, school teachers and administrators, local arts agencies, and public and private funders to connect children with arts experiences and instruction in and out of

schools” (p. 215). The concert lecture is one of the most popular kinds of art educational partnerships, combining professional orchestra performances with academic lectures.

Concert lecture is a community music education activity which will often be held in a concert hall, a theatre, or other public places. Some concert lectures may include live performances by professional musicians, meanwhile, accompanied with an explanation of related music knowledge such as composer information, background, work style, and performance techniques. This educational programme is not primarily concerned with students’ training but focuses on the appreciation and popularity of art music in order to encourage young people to connect between live high-quality music experience and aesthetic culture (Bernstein, 1996).

After the formation of established concerts, there is a tradition named Pre-Concert Guide in Europe. Usually, a public lecture is given several hours or one day before the concert by musicians to make an explanation for the music works. This guided speech will help the audience to understand and appreciate the music works easily when they finally enjoy the concert (Dempster, 2000). Although this Pre-Concert Guide has obvious educational functions, some of them are accompanied by live performances, while others are presented in purely lecture form, which is not exactly the same as the “concert lectures” studied here.

Many famous professional orchestras in the world have engaged in these cooperative and innovative music educational programmes with the communities in the past, including the New York Philharmonic Orchestra, the Chicago Symphony Orchestra, the London Symphony Orchestra, and the Hong Kong Chinese Orchestra (Myer, 1996). One of the most popular forms of concert lectures is known as the Young People’s Concerts held by New York Philharmonic Orchestra since the 1950s. The goals of the New York Philharmonic School Partnership Program were: “to build a fundamental knowledge of universal musical principles with symphony orchestra for students, teachers and their parents; and to set an

excellent relationship between the orchestra and schools” (New York Philharmonic Orchestra, 2022).

The inspiration for this study was participating in live performances with lectures for teaching that are artistically innovative, educationally effective, and socially engaged. The audiences’ learning processes are obvious and effective which simplifies the complexity of music works when the children, adults, and old people with different backgrounds learn together. This shows the aesthetic power of transforming the school classroom into a concert space, transforming the teaching platform into a concert stage, and the ways in which performers and audiences share and re-shape the concert’s meanings. During the past few decades, in spite of the proliferation of educational partnerships between professional orchestras and schools, there have been no systematic research studies on concert lectures conducted and there is a lack of professional consultants for the planning of concert lectures based on systematic feedback from audiences, especially in China. On the other hand, the assessment models of other educational partnerships are not available for the concert lectures. The effectiveness of those concert lectures was seldom assessed accurately, so leading to the failures in designing appropriate programmes to replace gaps in school music education. Myers (1996) found that “91% of the education programs measured effectiveness is based only on informal feedback” (p. 51) in 283 orchestra educational partnerships across the United States. Therefore, it is vague whether these concert lectures have either achieved the educational goals or met the requirements from attendants, and there is an urgent need for more systematic and accurate assessment in concert lectures.

## 1.2 PURPOSE OF THE STUDY

This study was organised into two phases. Phase I aimed to examine the educational characteristics of the concert lectures through analysing the content of the Young People’s

Concert from the New York Philharmonic Orchestra originally conducted by Leonard Bernstein.

Based on information gathered in Phase I, the purpose of the Phase II, therefore, was to investigate and examine the extent to which concert lectures contribute to the promotion of music education in the community. This aim was focused through three purposes as follows:

- a. To investigate the characteristics of concert lectures;
- b. To investigate the effectiveness of the concert lectures provided by the China Song Philharmonic Orchestra during their 2020 winter programme; and
- c. To propose and evaluate a systematic evaluation model of concert lectures for other education partnerships' reference.

### 1.3 SIGNIFICANCE OF THE STUDY

This study was inspired by attending orchestra educational programmes and concert lectures with audiences, especially the youth, which are artistically innovative, educationally effective, and socially engaged. However, the history of concert lectures popularised in China is relatively short, and the development is not mature yet. In addition to the unbalanced status of the development of Chinese music education, the concert lectures have not been well publicized and promoted, and they have also been beneficial to very few groups, staying in the primary stage. There is also an urgent need for an evaluation model for other community educational partnerships.

The significance of this proposed study lay on the effects and influence of concert lectures in music education through investigating this new music education model, so as to provide a more engaging and accurate assessment in orchestra educational programmes, which may lead to specific programme goals, effective teaching, and improved projects. In contrast with school music education, this study can also help researchers to reflect on the



role change and inadequacy of current school music education in today's national music education situation. Lastly, it will promote the development of music activities in community based “concert lectures” and some other orchestra educational programmes, improving its social music culture popularisation services.

## **1.4 RESEARCH DESIGN**

This study contained two phases: Phase I was a documentary analysis which focused on the first research purpose, while Phase II was a case study with mixed-method which answered the other two research purposes. Ten of 53 video clips of the Young People's Concert conducted by Leonard Bernstein became the documents for content analysis in Phase I. In Phase II, I designed a questionnaire survey and interviews for the concert lectures' participants in order to explore an in-depth understanding of their motivations for attending orchestra educational programmes.

### **1.4.1 Phase I: Document Analysis**

In Phase I, the main aim was to propose the research instruments and variables in the survey and design the interview questions in the following phase. More specifically, through analysing the 10 video clips of the Young People's Concert documents, I wanted to explore the educational and aesthetic characteristics of these concert lectures. And these characteristics became the key elements in the questionnaire and the key points in interviews.

A total of 10 most distinctive and representative video clips of the Young People's Concert (YPCs) from New York Philharmonic Orchestra conducted by Leonard Bernstein became the documents for content analysis. These 10 concerts I selected contained diverse themes about music theory, music aesthetics, general music knowledge, and masters' music works, and they were the essence of the entire concerts with complete representativeness. The

detailed content analysis focused on five perspectives: contents, overall structure, diversity of method in education, characteristics of educational practice, and critical reflections.

#### **1.4.2 Phase II: Case Study**

The field investigation was the core part of this study. Phase II contained a questionnaire survey and face-to-face interviews that collected quantitative and qualitative data respectively. The questionnaire survey used a 7-point Likert scale based on the Expectancy-Value theory in terms of expectancy, intrinsic value, attainment value, utility value, and perceived cost. In this survey, my concern was to clarify the motivations of the attendants who attended the concert lectures and the factors that affected the audience's motivation.

In addition, a series of semi-structured interviews were developed for the audience, director of the concert lectures (who delivered the lectures), and organiser groups in order to survey the opinions of those important participants on the concert lecture programme, as well as other music educational programmes in different perspectives. I interviewed two to three people in each category on three themes: 1) the aims of the concert lectures in educating the attendants in understanding music, 2) how effective the concert lectures were contributing to music education in the community, and 3) the supplementary significance of concert lectures to school music education.

### **1.5 ORGANISATION OF THE THESIS**

The organisation of this thesis will contain 7 chapters: in Chapter 2, the review of literature relates to the questions for the research and discusses the following topics: 1) community music education, 2) partnership and collaboration in music education, 3) concert lectures, 4) experiential music education, 5) orchestra education, and 6) motivation theories. Chapter 3 provides the research methodology which includes the documentary analysis for Bernstein's

Young People's Concerts (YPCs) and the methods of data collection I employed for this study. Chapter 4 presents the results of the documentary analysis in Phase I. In Chapter 5, descriptive analysis results of the data collected in Phase II will take place. Chapter 6 focuses on a discussion of both Phase I and Phase II. Chapter 7, the final chapter, provides a conclusion of the findings as a result of conducting this study and some implications for future research and practice that have arisen from this study.



## **CHAPTER 2**

### **LITERATURE REVIEW**

The purpose of this literature review is to explain the related background of this study. This section covers the following areas: 1) community music education, 2) partnership and collaboration in music education, 3) concert lectures, 4) experiential music education, 5) orchestra education, and 6) motivation theories. As a kind of community music education activity, concert lectures are often presented between students and the orchestra. One of the highlights of concert lectures is learning music in a live musical experience with a professional performance. Furthermore, as the core element of the conceptual framework for this research, the motivation theory became the approach to investigate and evaluate the effectiveness of concert lectures in helping attendants to learn music.

#### **2.1 COMMUNITY MUSIC EDUCATION**

##### **2.1.1 Community Music**

With the growing of people's spiritual pursuits, traditional school music education can hardly meet the requirements of people's comprehensive development both in aesthetic and intellectual education (Shu, 2000). The field of arts education is certainly not limited to schools, as the channels and methods of music education are becoming diversified increasingly, and more and more people are making up for the insufficiency of formal music education in various ways. Community music education is an important part of national music education with its extensiveness and close connection with people's lives. Community music is a kind of expression of cultural democracy in which musicians are working on making and creating musical opportunities for a wide range of people from different cultural groups (Higgins, 2012a). Community music education returns music art from professional fields to public culture, and it complements each other with school music education to build a

complete national music education system (Wang, 1998). Furthermore, a wide variety of social music activities has been active. Symphony orchestras, theatres, dance companies, and presenters are discovering a great interest in lifelong learning in music education. As a result, the desire of members of society to accept more innovative music education has become an urgent social psychology. The functional transformation of the related community music work department to the community music education field has changed and how to develop community music education is also becoming a common strategic issue of the educational world, music world, and cultural world (Georg, 1972).

Koopman (2007) argues that there has been no consensual definition of what community music is but suggested three main characteristics: collaborative music-making, community development, and personal growth. In a later landmark study on community music, Higgins (2012a) outlined three broad definitions for community music: “1) music of a community, 2) communal music making, and 3) an active intervention between a music leader or facilitator and participant” (p. 3). The “music of a community” and “communal music making” point to the local characteristics, social interactions, traditions, and aspirations of the community through music. These two definitions lay emphasis on the impact of music on participants which can be interpreted in the approaches of describing and understanding music in culture. The third definition means that community music may be comprehended as a way to “active music making and musical knowing “outside” of formal teaching and learning” and it focuses on “people, participation, context, equality of opportunity and diversity” (Higgins, 2012a, p. 4). Similarly, Webster (1997) also defines community music from three perspectives: 1) participations are promoted regardless of their talent or skill, 2) the music work is undertaken by a group of people who have the same or collective identity, and 3) the work primarily provides equal opportunities for people in different social or economic circumstances.

Webster (1997) finally delivered five keywords to pinpoint community arts practices as:

empowerment, participation, access, quality, and partnership.

### 2.1.2 Community Music Education

Revealing literature reveal that in recent years, many innovative attempts were made to mould community music with music education. According to Higgins (2012a, 2012b), there are many distinctive traits of community music education activities:

- In a community music education activity, everybody has the right and ability of making, creating, and enjoying their own cultural music and there are more accessible music-making opportunities for members of the community.
- Community music education puts an emphasis on musical understanding and personal growth rather than musical skills growth, and it contributes to lifelong musical learning.
- Community music education focuses on the diversity and variety for music that reflect and enrich the cultural life of the community.
- Community music educators work in flexible facilitation modes and undertake multiple participants' relationships and processes, as well as consciously encouraging and developing active music understanding and making with participants.

In the work of Koopman (2007), the author believes that the educational value of community music has not been sufficiently explored in academia and argued that the educational potential of community music is vast. Unlike traditional music education which focuses on the delivery of knowledge, Koopman suggests that community music education is most efficient on improving the wellbeing of people and facilitating personal growth. Furthermore, the author believes that community music is more compatible with new concepts and ideals in educational science such as authentic learning, situated learning, and process-directed education (Bolhuis & Kluvers, 2000; Roelofs & Houteveen, 1999). Finally, Koopman (2007) describes the role of teacher in community music education as a coach who

initiates the process and guides the participants in such a way that the participants achieve personal growth themselves, rather than arriving at instant results. On the other hand, Coffman (2011, 2013) compared community music and traditional music education for common ground. Coffman considered the advancement of communication technologies (the Internet) and believes that it is necessary to build collaboration between the two.

In more recent years, there have been more successful examples of community music education programmes. Bayley and Waldron (2019), for example, describe an adult intergenerational community music school that operates both online and offline to teach traditional Irish folk music. The paper investigated the effectiveness of so-called “retreats” (week-long offline music workshops that were held in flexible locations) and found that participants were motivated to join for building social connections in addition to personal advancement. In Germany, Grosse (2016) reviewed the relationship of German educational institutions with the field of community music, and states that whilst traditional music schools and institutions receive strong financial support, educational programmes for community music have yet to be professionalized despite the fact that there is a significant demand for specifically trained community musicians. Grosse further outlined a framework of prerequisites for a career in community music and called upon *Musickhochschulen* (college of music in German) to open a path toward professional community music education. It should be noted that attempts for pushing and professionalizing community music education does not occur in Western culture. For example, Sun and Gong (2011) described three initiatives that took place in China, and explained the importance, effectiveness, and benefits of community music education through open universities and distant education programmes. In their work, methods for popularising community music education via open universities are also proposed under a Chinese social context.

## 2.2 PARTNERSHIP AND COLLABORATION IN MUSIC EDUCATION

The “partnership” is a popular concept in community music education and defined as “an organization of two or more institutions that have congruent concerns and interest and work together in order to achieve their common vision and goals” by Flueck (1999, p. 38). There are two characteristics of an effective partnership according to Myers (1996): the positive impact on the attendance and the effective and adequate agreement from the audience. Based on the Flueck’s (1999) suggestion, the partnerships are divided into three types: 1) The Simple Partnership which contains one organisation engaging a partner to provide a programme (for example, one orchestra convincing an educational concert); 2) The Cooperative Partnership which is a heightened level of simple partnership with more partners and a greater degree of communication and interaction with each other; and 3) The Collaborative Partnership is a most complex relationship where “all partners are fully committed in resources, planning, setting mutual benefiting goals, implementation, and further program development” (Flueck, 1999 p. 40).

A popular partnership programme in the field of music education is the Musician-Teacher Collaboration. In a Musician-Teacher collaboration, musicians are invited to a classroom that is teaching musical knowledge together with teachers. The gift of an artist, the excellent performance and presentation which cannot be replicated by the teacher, can give the children an aesthetic and cultural learning experience, and encourage an appreciation of the music (Remer, 1996). A successful teacher/musician collaboration is “creating a workshop that is greater than what the teacher and musician could teach individually” (Remer, 1996, p. 279), and it contains 1) clearly defined purposes for the project, 2) musicians who have detailed outlines of what their work can entail and how it can connect with a teachers’ curriculum agenda, 3) teachers who are enthusiastic and eager to participate and who have curriculum agendas that fit in with the musicians’ field of experience, and 4)



sufficient time for the collaborators to plan and mould their styles.

A comprehensive and very noticeable work on Musician-Teacher Collaboration was conducted by Christophersen and Kenny (2018), who analysed the frameworks, concepts, and limitations of this type of collaboration. Christopherson and Kenny argued that although partnership and collaboration are often viewed as beneficial and valuable by default, it is also important to view the Musician-Teacher collaboration model through a critical lens. The authors focused on challenges that may arise during a Musician-Teacher collaboration, and further outlined scenarios in which the collaboration may not be mutually beneficial for all stakeholders. One important notion is that in a Musician-Teacher collaboration, the artists are often viewed as experts who are above the teachers in the hierarchy and the teachers, on the other hand, often play peripheral roles (Christophersen & Kenny, 2018, p. 236). Whilst it is true that teachers may transform and grow by taking the advice of artists in a collaboration (Leung, 2014), critics argue that in an extreme scenario where teachers cater completely to the demands of the artists, their relationship no longer qualifies as collaboration, but rather as a “service program” (Fineberg, 1994) in which the element of mutual benefit is not assured. Similar patterns were noticed upon reviewing projects built on Musician-Teacher collaborations. For example, in a partnership framework outlined by Hedgecoth (2018), the outreach committee members of the ProMusica Chamber Orchestra were responsible for recruiting, observing, evaluating, and providing feedback to schoolteachers - who were evidently lower in the hierarchy. Whilst Hedgecoth did not take issue with such architectural design, the sender-receiver relationship has been criticised as “dominance” and even “symbolic violence” by Holdhus, who emphasised strongly on “distributed ownership and ethical participant dialogues” (Christophersen & Kenny, 2018, p. 28). It is also mentioned in the work of Hearn (2006) that the service of a specialist teacher and the level of communication are crucial for such collaboration to be effective. In Hearn’s (2006) study, the

collaboration initiatives between the Manhattan School of Music and multiple K-8 school partners were analysed, and it was evident that the impact of lacking a specialist teacher can be “chilling” for the collaboration, although the differences between having a part-time and full-time music teacher in the programmes were found to be minimal (Hearn, 2006, pp. 282-283).

Another type of partnership is the Musician-Student Collaboration. In this collaborative teaching environment, teachers learn from their students, just as students learn from their teacher (students also learn from each other, and teachers learn from other teachers) (Slavin, 1991). Developed by Caron Collins from the Crane School of Music at the State University of New York–Potsdam, the Curious, Collaborative, Creativity (CCC) concept for ensemble learning offers solutions to the limitations of traditional models, encouraging student-centred participation. CCC fosters curiosity by guiding students to determine their own musical interests and select the repertoire to be studied and performed. Musicians are placed into teams that collaboratively share the responsibilities of instruction, leadership, artistic enhancements, performances, research, and outreach. Finally, musicians are provided with opportunities to develop creativity by designing their own presentations or “informal performances” rather than formal performances. With CCC tactics, the principles of comprehensive musicianship are flipped to encourage a student-centred environment, leading to deeper and more meaningful musical experiences. There are many teams in the programme, especially, including an “outreach team”, who is responsible for publicity and community involvement (Gilbert, 2016).

We should note that it is hard to classify collaborative music education programmes into a rigid set of categories, since many creative approaches had been taken to achieve specific goals and issues in music education. Afterall, diverse and creativity teaching methods had been strongly encouraged in the field of modern music education (Tsubonou et al., 2019). For

example, the framework illustrated by Hedgecoth (2018) involves three participating entities: the university, the chamber orchestra (which participates through its outreach committee), and the public charter school. As the author explains, the University-Musician-School collaboration structure was designed to address the problem of lacking resource and curriculum for music education in U.S. charter schools, where academic excellence had been traditionally considered to be the most important matter. Work by Soto et al. (2009) documented a University-Community collaboration, in which university music education students travelled to a tribal school in a culturally distinctive community for in-class teaching and music exchange. It was suggested that this year-long initiative provided useful insight and cultural enrichment for both prospective teachers and students.

It is also worth mentioning, that the market force might be a factor pushing the evolution toward partnership and collaboration in music education in certain scenario. “The classic symphony orchestra have suffered from an elitist image for decades” argued by Walker (2001, p. 18). Most traditional orchestras have been facing the same challenge and struggle of declining concert attendance, aging audience population, and failing financial health (Tillotson, 2002; Walker, 2001). Some social reports had given the suggestions that music educational programmes related to schools may help professional orchestras to attract new attendants (Bergonzi & Smith, 1996). With the development of music education reform, the trend of orchestra educational partnerships with schools and community groups have been popular in recent years. On the one hand, schools are willing to cooperate with professional art organisations to enrich and supplement their arts programmes. On the other hand, teachers, young students, and their parents have become the future audiences and relieved the financial pressure for the orchestras.

## 2.3 CONCERT LECTURES AND BERNSTEIN'S YOUNG PEOPLE'S CONCERTS

### 2.3.1 The Concept of Concert Lectures

As the focus of this research was on Bernstein's Young People's Concerts (YPC), which took the form as concert lectures, a definition for the term "concert lecture" is needed before any further discussion. Although the earlier chapters used this term to represent the format of the YPC, an academic concept of what truly constitute concert lectures have yet to be coined. Therefore, the following section will explain the reasoning behind this naming convention, and in the process of it, recount what the past studies on Bernstein's YPC revealed about its characteristics, as well as how such characteristics contributed to the YPC's great success.

It is simple to define what a concert is. A concert is a live music played in front of an audience (Bennett, 2020), and it is believed that the first publicly advertised concert was organised and performed by Violinist John Banister in 1672 (Harbor, 2012). The key aspect of a concert is the "liveness" of music: as suggested by Sanden (2013), the liveness of music is associated with notions of authenticity and inauthenticity, and by extension the perception of the audience. As discussed by experts, authenticity is recognised as an important virtue in a concert (Bialystok, 2015; Bialystok & Kukar, 2017). A lecture, as per defined in the Merriam-Webster dictionary is "a discourse given before an audience or class especially for instruction" (Merriam-Webster Dictionary, 2022a). As a very traditional form of education activity, the advantages and limitations of lectures had been well discussed by many. For example, Blign (1998) summarised that whilst lectures are effective for transmitting information, most lectures are not as effective as discussion to promote thought. Furthermore, lectures are believed to be ineffective to inspire interest in a subject (Blign, 1998, p. 10). Such limitations may pose an issue for a traditional lecture approach toward music education for young students.

It should be noted that after the formation of an established concert, there is a tradition

activity named Pre-Concert Guide in Europe. Usually, a public lecture is given several hours or one day before the concert by musicians to make an explanation for musical works. This guided speech helps audience to understand and appreciate the music works easily when they finally attend the concert (Dempster, 2000). Although Pre-Concert Guides have educational functionalities, and some of them may be accompanied by live performances, they are inherently different from concert lectures (Huo, 2016). A concert lecture is an educational activity that combines the artistic elements of the concert and the academic form of the lecture. It is different from the traditional model of independent concerts and lectures which perform works of music and transmitting knowledge. Concert lectures integrate a performance and a lecture into one combining music performance and music teaching, as well as combining art stage with a teaching platform, which formulates a new approach for innovative music education. In terms of character, it comprises not only musical performances but also vivid and direct artistic enjoyment of aesthetic appreciation. Meanwhile, it also provides listeners with some specific music knowledge and techniques.

With these perspectives established, we can now define the concert lecture as the following. It is a community music education activity combining music concert with academic lectures, combining the authenticity of live performance with transmission of knowledge. A concert lecture often happens in a concert hall, a theatre, or other public places. Some music works are performed by professional musicians, meanwhile, accompanied with explanation of related music knowledge such as composer information, background, work style and performance techniques. This teaching programme is not primarily concerned with students' training or teaching students' knowledge but focuses on the appreciation and popularity of art and in encouraging young people to find points of connection between alive high-quality music experience and aesthetic culture (Bernstein, 1966). Although a concert lecture is a familiar music activity, it is a new pathway for music education which focuses on

aesthetic significance and education efficiency, and especially as a supplement to school music education.

### 2.3.2 Bernstein's Young People's Concerts

Although the focus of this study was on Bernstein's programme as a collection of successful concert lectures, the form of concert lectures, strictly speaking, was not invented by him. The New York Philharmonic Orchestra has a long history of providing interactive and educational concerts to school children before Bernstein. As early as 1924, the New York Philharmonic Orchestra launched the *Young People's Concerts* programme. The preliminary design of the YPC was a brand-new form which was performed by the orchestra and the conductor gave instructions to help the children understand, then fall in love with classical music through this vivid and easy-going way (Zhang, 2014). The goals of the YPC were "to build a fundamental knowledge of universal musical principles, of a symphony orchestra and its repertoire among teachers, students, and their parents; to develop an excellence relationship between a symphony orchestra and schools within its community" (Chi, 2004, p. 17).

Leonard Bernstein, a well-known conductor, composer, and music educator from the United States, served as the Music Director of the New York Philharmonic Orchestra between 1958-1972. During this 14-year period, he conducted a total of 53 concert lectures for the popularisation of young people's music education, which had a far-reaching impact and became an important landscape in the history of American music education (Bernstein, 1966). His creative educational concerts for young people to learn about symphonic music were a landmark success with the New York City community and is currently the traditional standard for education concerts utilised by orchestras (Kimpton, 1985). In addition, the YPC was widely spread through television media for the first time, and released in DVD digitally, which has made them familiar to everyone in the United States and around the world.

### 2.3.3 Positive Opinions About the YPCs

Bernstein's legacy had been studied by many experts. Most focused on the YPC's great success, while critics can also be found, although very less often, among the professionals and within academia. Following Bernstein's passing in 1990, Rozen (1991) mentioned that Bernstein's simple vocabulary and great communication skills were key factors for his popularity among younger audiences. In a later work of Rozen (1997) that systematically analysed all of Bernstein's 53 concert lectures, he identified a list of pedagogical techniques which led to the programme's success, including the economical use of language, use of visual aids, use of analogy and imagery, use of humour, use of questions, etc. From another perspective, MacInnis (2009) argued that the evolution of technology – the popularisation of televisions in America, in particular – played a key role amplifying the YPC's popularity across the nation during the period of 1961-1962, and that a large portion of the credit should go to the YPC's producer, Roger Englander. Furthermore, Kopfstein-Penk (2015) suggested that Bernstein's surreptitious and non-confrontational addressing of important contemporary issues such as the Cold War, the Vietnam War, civil rights, feminism, and hippies boosted his personal image among the audience.

In the work of Vlieghe and Zamojski (2019), the authors, from a post-critical perspective view on teaching (Hodgson, 2017), suggested that what defines teaching is the love for the subject matter. Bernstein and his YPC performances were used as examples in their work extensively, and the authors argued that Bernstein's teaching in his YPC programmes have allowed us to draw conclusions; that what is that makes a teach into a teacher under such principle. One of the key distinctions made by the authors was that a teacher “makes his/her subject matter speak”. In the authors' opinion, Bernstein succeeded in doing this by two ways (Vlieghe & Zamojski, 2019, p. 119). First, he drew attention to the “matter” of the subject

matter and demonstrated to the audience the importance of nuance in performance with the aid of an orchestra. Second, Bernstein explained why the nuances matter by drawing attention to what everyone can observe, instead of asking students to swallow his claims from a position of authority. The authors further concluded that Bernstein's teaching testifies to an affirmative stance toward the world of music.

### **2.3.4 Criticism Toward the YPCs**

In comparison with favourable reviews and studies that put the YPC in a positive light, opinions that are critical of Bernstein's YPC are significantly rarer to see. Some popular opinion critical to Bernstein's YPC were outlined by Gelleny (1991). In Gelleny's work, the author summarised that Bernstein had been criticised by the professionals for the following key problems: 1) spending unnecessarily long time on talking; 2) choosing overly complex music work too hard to be understood by children; 3) covering a wide range of topics but rarely exploring the topic in depth; and 4) having a tendency toward egocentricity and making the programme a "one-man show". However, Gelleny quickly added context and pointed out that the voices of criticism were made toward some individual episodes where the problems manifest, but not the whole series. Furthermore, he defended Bernstein's work on several fronts, and suggested that points (3) and (4) were natural and unavoidable trade-offs in the maestro's non-traditional approach to teaching children music.

Aside from technicality issues in Bernstein's teaching, criticism can also be found about the TV production. For example, BBC TV producer Walter Todds, after reviewing the episode "What Is Impressionism?", commented that the programme's sound quality was lacking in presence, and that the videography was very poor to the point that the programme's pedagogic potential may be affected (Guthrie, 2021).



### 2.3.5 “Riskonsertene” - Another Case of the Concert Lecture Programme

“Riskonsertene” movement is a successful case of concert lectures. “Riskonsertene” is a term from Norway, which means a kind of concert renaissance movement launched by the Norwegian Music Education Community in the 1960s. This movement aimed to bring high quality and aesthetic music into the daily life of ordinary people, but the core group of the concert renaissance movement are students and young people (Aarsten, 2006). One of the most important forms in Riskonsertene is the “School Concert”: professional musicians and orchestras hold a concert on campus, combining musical performance with music theory teaching. Usually, students are invited to do some interactions with musicians, for example, participating in and performing with musicians together. Musicians also make some multi-dimensional collaborations with students and bring them live and high-quality artistic enjoyment in the classroom. From the Norwegian Concert Institute, 99.7% of primary school students, about 600,000 children, have joined in school concert lectures organised by professional musicians on campus since the school concerts took place in 1968 in Norway. About 800 musicians have held almost 10,000 school concerts each year in Norway’s primary and secondary schools (Norwegian Concert Institute, 2022). This type of school concert is closely related to the current study on concert lectures and community music education, which has opened a new path for the development of school music education.

## 2.4 EXPERIENTIAL MUSIC EDUCATION

At a time, experience education has been advocated by some scholars when school music education has been facing different challenges. “One of the inevitable results of the use of the phonograph and player-piano in the school is the desire on the part of the children to not only hear but see the artists who are performing the music” (Edward, 1924, p. 16). In Dewey’s famous book *Art as Experience* (1934), he believed that experience is an important concept in

people's lifelong education. He concluded that "the education should not be isolated from society but integral to it" (p. 55) and children's learning should be organised within the context of living experiences so that they can learn to interact with the circumstance around them productively. The concert lectures integrate the professional performance and alive musical experience meeting the need of innovative and progressive music education.

## **2.5 ORCHESTRA EDUCATION**

Myers (1996) offered a landmark study on the educational partnerships of orchestras. He did a survey to all member orchestra administrators of the American Symphony Orchestra League through open-ended questions in order to describe the detail of their educational programmes. Furthermore, he also conducted telephone interviews with 42 orchestra education directors based on their responses to the surveys. As a result, Myers delivered the purpose and goals of those orchestra educational programmes, including music appreciation to classical music, learning music, developing audience, positive school climate, enhancing self-esteem of the students, and learning in a cross-curricular way. Based on the survey, Myers made a conclusion on the improvement of orchestra educational programmes: the orchestra educational partnerships have the responsibility to generate educational programmes related to classroom activities and performances in schools; there was the need for systematic methods for educational programme evaluation; and the orchestra has the responsibility to provide musician training for education programmes (Myers, 1996). In the study, only a few orchestras have professional consultants for educational programme planning, and cross-curricular design for students and teacher training.

The New York Philharmonic School Partnership 1997-1998 made a study which provided an evaluation model for orchestra education programmes (Chi, 2004). This model had separate forms for the teachers, principals, coordinators, and students. This study

contained a detailed questionnaire and interviews for teachers which including artist classroom visits, self-evaluation, professional development seminars, youth concerts, and teaching materials (Carrick et al., 2012).

## **2.6 EXPECTANCY-VALUE THEORY OF MOTIVATION**

### **2.6.1 Concept of Expectancy-value Theory of Motivation**

“There are a variety of constructs posited by motivation theorists to explain how motivation influence people’s choice of achievement tasks, persistence on those tasks, vigor in carrying them out, and performance on them” (Wigfield & Eccles, 2000, p. 68). One far-reaching perspective on motivation is Expectancy–Value Theory. Eccles et al. (1983) developed an expectancy–value model of achievement choice as a framework for understanding early adolescents’ and adolescents’ performance and choice in the mathematics achievement domain. Eccles et al. (1983) proposed that individuals’ choice, performance, and persistence of achievement tasks can be directly predicted by “their expectancies for success on those tasks and the subjective value they attach to success on those tasks” (Wigfield & Eccles, 2002, p. 92). In other words, people’s choice, performance, and persistence are most explained by their beliefs about how well they will do on the activity and the extent to which they value the activity (Wigfield & Eccles, 2000).

According to the Expectancy-value Theory of motivation, the subjective value relates to four specific domains: attainment value, intrinsic value, utility value, or usefulness, and cost (Eccles et al., 1983). Attainment value is defined as the importance of doing successfully on a given task. Intrinsic value is the enjoyment that one can gains through participation in a specific task. Utility value or usefulness refers to how achievement in a task fits into an individual’s future plans. Cost refers to the anticipated difficulties and what the individual has to give up in order to do a specific task (Eccles et al., 1983; Leung, 2011; Wigfield & Eccles,

2002).

In expectancy-value models of motivation, both the expectancy and value components are seen as being important for predicting students' future choice behaviour, engagement, persistence, and actual achievement. Students may be confident that they can do well and expect to succeed, but if they do not value the task, they will be less likely to choose to engage in the task. In the same way, students may believe that a task or activity is interesting or important to them, but if they do not think they can do the task, eventually they will not engage in the task. In expectancy-value models, it is important to understand both expectancies and values to be able to predict student behaviour in the future (Wigfield & Eccles, 2000).

### **2.6.2 Applications of Expectancy-value Theory in Music Education**

In the most recent decade, a major application of expectancy-value theory in the field of music was the study of motivation in school music learning which had received attention from many researchers. Leung (2008), for example, employed the expectancy-value model to study the factors of affecting students' motivation in music composing. He found that both gender and previous music learning experience were significant factors affecting students' motivation towards music composition. In addition, a series of studies led by McPherson and his colleagues examined school students' motivation to study music in nine different countries (Gonzalez-Moreno, 2010; Hentschke, 2010; Juvonen, 2011; Leung & McPherson, 2010; McPherson & Hendricks, 2010; McPherson & O'Neill, 2010; McPherson et al., 2015; Portowitz et al., 2010; Seog et al., 2011; Xie & Leung, 2011). They conducted in-depth discussions and research on applying motivation theory in music education which reported a decline in interest in studying music as a school subject as students approach the 9th Grade, which they interpreted to a lower valuing of music and its usefulness by the students as they

begin to focus on their future careers after leaving school.

Specifically, in 2010, the Australian scholar McPherson (2010) conducted a study on  $N = 24,143$  (among them, Brazil,  $N = 1,848$ ; China,  $N = 3,049$ ; Finland,  $N = 1,654$ ; Hong Kong,  $N = 6,179$ ; Israel,  $N = 2,257$ ; South Korea,  $N = 2,671$ ; Mexico  $N = 3,613$ ; and the United States,  $N = 3,072$ ) students from nine countries with his colleagues using the expected value theory framework to study their motivation for music education. The results represented that music subject has low value, and the task of teaching and learning is still at a lower level when compared to the other five subjects (namely, arts, mother tongue, physical education, mathematics, and science). The results also illustrate the value and task of gender for each subject. Women's values in music, mother tongue, and art subjects were higher than the men's, and task completion rates were relatively better. The study also found that professional music learners have relatively high levels of value for music subjects and task completion. This international investigation and research have played a guiding role in future research on music motivation by scholars from various countries in the world.

McPherson et al. (2015), based on McPherson's previous (2010) study of nine countries, researched the motivation of students in Australia to study music in order to determine whether music learners, particularly instrumental and vocal students, are motivated to study culture at school was discussed. They conducted a questionnaire based on Eccles and Wigfield's expected value framework to  $N = 2,727$  students in 5th to 12th Grades. The findings illustrated that males were more interested in music education than females, and the trend in the value of music as a subject among senior SES students declined significantly to the middle-school level. The Australian scholar investigated the motivational variances between students who intended to learn instruments and chorus and those who stopped learning using achievement goals. The previous study (McPherson et al., 2015), chose primary school final year  $N = 210$  students (Year 7) to participate in at least one extra-

curricular music study (aged 11-13 years) were surveyed in five dimensions  $N = 132$  participated in a school instrumental music study,  $N = 78$  participated in the chorus study, and  $N = 58$  participated in both by using a questionnaire survey in Queensland. The study's questionnaire mainly aimed at six goals: students' achievement goals, self-concept of ability, enjoyment and devaluing of music, parental support, time spent on practice, and future learning intention to examine participants' motivation. The findings suggested mastery goals, rather than performance-method goals, were a critical predictor of students' future music learning. At the same time, students focused on mastering the goals or acknowledging the goals and intending to master the five goals, are less likely to quit instrumental and choral studies in terms of motivation. In contrast, students who cannot master the five measurement goals, are not clear on the five goals, or perform poorly, are more likely to drop out of instrumental and choral learning (Ng, 2017).

Australian scholars have made significant contributions to the application of motivation theory in music education, however, studies in the U.S., Hong Kong, and mainland China also reflect the significance of studying motivation theory in music education. A study by McPherson and Hendricks (2010) on the motivation of American students to study music education showed that  $N = 3,037$  students participated in this survey and research through the evaluation of values, abilities, and interests in music learning in and out of school. Comparing music subjects with other subjects shows that even in different grades, professional music learners are significantly more motivated to learn music than non-professional music learners. However, compared with other school subjects, the acceptable value of the music subject was not as high as other subjects, but on the contrary, music courses outside the school occupied a relatively high position. Meanwhile, the study's findings provide valuable insights into how future music advocates in the U.S. and worldwide can advocate and develop students' motivation to learn music.

A review of the development of motivation theory in music education in Asia has also been made in the present study. Leung and McPherson (2011) conducted an interview study on  $N = 24$  highly accomplished music learners from Hong Kong on the factors that may affect their motivation to learn music. The interview study mainly focused on four components for studying the participants: information about the participants' background in music learning, perceptions of how they felt about learning music, parents' perceptions of their learning expectations for different subjects, and music learning at schools. The study's results deduced a new motivational framework for students to get music education, which included three developmental stages: the most primitive motivation, the short-term participation in music education and the learning process, and the third long-term participation in music education and an ongoing commitment to music education. The framework derived from the study was of great significance and helps to determine whether children can achieve higher achievement in music learning in the future. The application and research of motivation theory in music education have received extensive attention and study in mainland China and abroad.

However, before 2011, the research on motivation theory in music education was not extensive in mainland China (Xie & Leung, 2011). Xie and Leung (2011) initiated a study on students' motivation to learn music in mainland China, which conducted a questionnaire study of  $N = 2,757$  students from three middle schools in Beijing, based on the eight countries in which the McPherson organisation united. A comparative study of students' motivation for music education by drawing practices investigated the motivations that may influence students' learning of music education in this study. The study's findings showed that Chinese students' perceptions of the task of learning music and the value of music education to be significantly lower than in other subjects (such as Chinese and mathematics). Through comparison, it was discovered that students' expectations of learning music showed

a downward trend, while their perceptions of the difficulty of receiving music education showed an upward trend. But it is worth mentioning that students showed a more positive attitude towards their interest in learning music. The research results of the study play a certain reference role in the future research on the motivation of students to get music education in mainland China. Furthermore, the theory proposed by McPherson has a very important impact on the future research on the motivation of students to study music education and has played an in-depth guiding role.

## 2.7 SUMMARY

Although community music education is increasingly attracting the attention of society and scholars, their studies have been limited to theories by Lee Higgins (2012a, 2012b) and Lucy Green (2005, 2008a, 2008b). The partnership and collaboration with schools and community music groups have been popular recently. There are mainly students-musician, teachers-musician, and orchestra education models. One type of orchestra education activity, like the well-known Young People's Concert and Riskonsertene from Norway, which I have called concert lectures, has not been studied explicitly in the research field so far, especially in China. Furthermore, the Expectancy-value Theory of motivation explored in this study through the questionnaire and interviews with the participants has opened a whole new window to reflect on the significance of informal music learning and experiential music learning for the whole society's music education.



## CHAPTER 3

### METHODOLOGY

This chapter reports on the research design and methodology of this study, which contained two phases: Phase I employed a documentary analysis to investigate the content of Bernstein's Young People's Concerts, while Phase II was a case study with both quantitative and qualitative research methods.

#### 3.1 AIMS OF THE RESEARCH

The inspiration for this study came from my participation in live concerts with lectures for the audience which were artistically innovative, educationally effective, and socially engaged. It has shown the music education power of transformation of the school classroom into a concert space, and the ways in which performers and audiences share and re-shape the concert's meanings. During the past few decades, in spite of the proliferation of educational partnerships between professional orchestras and schools, there was no systematic research on how concert lectures may enhance learners to learn classical music. On the other hand, the assessment models of other educational partnerships are not available for the concert lectures. The effectiveness of those concert lectures were seldom assessed accurately leading to failures in designing appropriate programmes in order to replace gaps in school music education.

The major issue of this research was how effective the orchestra education programmes in Beijing are motivating and facilitating attendants in learning music. The following research questions helped to guide this study:

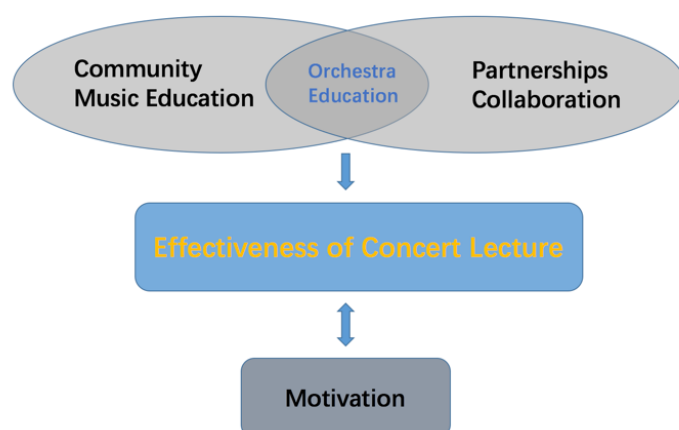
1. What are the educational characteristics of concert lectures?
2. What are the motivations of the attendants in attending the concert lectures?
3. What is the significance of the concert lectures in educating the attendants in

understanding music?

### 3.2 CONCEPTUAL FRAMEWORK

**Figure 3.1**

*Conceptual Framework*



Community music education and partnerships & collaboration acted as fundamental concepts of the study. Community music education focuses on citizens, participation, equality of opportunity and diversity, which may be understood as a broader approach to active music making and musical knowing apart from formal teaching and learning (Higgins, 2012a). It puts musical understanding and personal growth in the first place rather than skills and knowledge. With the development of community music education, the educational resources have been optimised increasingly, and partnerships between schools and musicians are becoming an inevitable trend in today's society.

As a model of community music education, orchestra education is also one of the most representative and popular partnerships between schools and musicians. There are two types of orchestra education programmes: "Orchestras Going to Schools" and "School students attending community concerts" (Jorgensen, 1995). In the first one, musicians are invited into classrooms to give performance combining collaboration and interaction with students. The

latter refers to students going into concert halls or theatres to enjoy professional performances accompanied with lectures of related music knowledge provided by musicians, i.e., concert lectures. This teaching programme does not only pay attention to students' knowledge building, but focuses on the appreciation of art and aesthetic culture for general audiences which facing the purposes and principles of community music education: Everyone should have a chance to enjoy music and learn music (Jorgensen, 1995).

How can we know the extent to which concert lectures contribute to the promotion of music education in community? Motivation theories became the approach to investigate and evaluate the effectiveness of concert lectures. The questionnaire design was based on the Expectancy-Value theory (Eccles et al., 1983) to examine the motivation of attendants attending concert lectures. Furthermore, the effectiveness of concert lectures also motivates audiences to attend the orchestra education programmes and to appreciate the music.

### **3.3 RESEARCH DESIGN AND METHODS**

This study contained two phases: Phase I was a documentary analysis (Bohnsack, 2014; Bohnsack et al., 2010) which investigated the characteristics of concert lectures related to the first research question, while Phase II was a case study with mixed methods answering the other two research questions. Ten of 53 video clips of the Young People's Concert from the New York Philharmonic Orchestra conducted by Leonard Bernstein were selected for content analysis in Phase I. In Phase II, I designed a questionnaire for concert lectures' participants to survey their attitudes and motivations for attending orchestra educational programmes. Besides, I also involved some audience members, musicians, and organisers in a series of semi-structured interviews to explore an in-depth understanding of their experiences, thinking, and feelings in different perspectives.

The documentary analysis method was used in Phase I to analyse a series of famous

concert lectures qualitatively. Documentary analysis is an interpretation method which aims at reconstructing the implicit knowledge that underlies everyday practice and gives an orientation to habitualised actions independent of individual intentions and motives (Bohnsack, 2014). By reconstructing the social structure and patterns of orientation in everyday practice from data material, such as biographic interviews, group discussions, photographs, and videos, this method contributes to overcoming a classical dilemma of qualitative research, which either remains on the level of common-sense knowledge or claims to offer a privileged access to information on social structure beyond the knowledge of the actors themselves (Bohnsack, 2014; Bohnsack et al., 2010). The documentary analysis originates in Karl Mannheim's sociology of knowledge (Mannheim, 1936) and has been developed by Ralf Bohnsack (Bohnsack, 2014). It has been changed from the question *what* social reality is in the perspective of the actors, to the question *how* this reality is produced or accomplished in these actors' everyday practice (Bohnsack et al., 2010).

In the most recent ten years, remarkable achievements have been made in the documentary interpretation of pictures and videos. Analogous to the interpretation of texts, the reconstruction of the formal structure and details can show us the way to understand deeper semantics of the pictures or videos and its internal logic (Mitchell, 1994). Bohnsack (2014) suggested that:

Gaining an empirical access to the internal logic of the picture (still as well as video) and treating it as a self-referential system by bracketing language-bound and textual pre-knowledge and by giving specific attention to the formal structure of the picture can be seen as the singular achievement of the documentary interpretation of pictures and videos. (p. 97)

Both quantitative and qualitative research methods were applied in Phase II to solve the minor research questions presented above. Qualitative and quantitative research methods are two basic paradigms for evidence-based research as “They have different strengths and logics, and are often beset used to address different kinds of questions and goals” (Maxwell,

2004a, p. 99). There is a key distinction between these two approaches (Mohr, 1982): The quantitative research focuses on a demonstration that there is a statistical relationship between different variables. In contrast to quantitative research, qualitative research is not oriented towards a linear research model that scrutinises the real-life validity of operationalised hypotheses coming from theoretical model assumptions. Qualitative research, as a discovering form of theory formation, rather follows the model of a research process in which data collection, interpretation, and the resulting knowledge findings are closely linked. Besides, qualitative researchers tend to see the world in terms of situations, people, events, and the processes that connect these. Their explanation is based on an analysis of how situations and events influence each other (Maxwell, 2004a, 2008).

Both quantitative and qualitative research methods possess their limitations. Quantitative understanding is produced by examining a large number of samples with assessment of the responses to several variables. By contrast, qualitative understanding arises from studying several individuals and exploring their perspectives in great depth. Therefore, when researchers provide several individuals qualitatively, they lose the ability to generalise the results to many individuals. Conversely, when researchers examine many samples quantitatively, the understanding of any individual is diminished. As a result, the limitations of one method can be offset by the advantages of the other, and the combination of quantitative and qualitative data provides a more comprehensive understanding of the research problem than either method itself (Creswell & Plano-Clark, 2018).

As a result, in Phase II, I adopted the mixed-method approach to investigate the educational function and significance of concert lectures as a special recourse of community music education. Mixed-method research is defined as research “in which the investigator collects and analyses data, integrates the findings, and draws inferences using both qualitative and quantitative approaches or methods in a single study or a program of inquiry”

(Tashakkori & Creswell, 2007, p. 4). The mixed method has its unique characteristics, as

Creswell and Plano-Clark (2018) stated that, in the mixed methods, the researcher:

collects and analyses both qualitative and quantitative data rigorously in response to research questions and hypotheses; integrates the two forms of data and their results; organizes these procedures into specific research designs that provide the logic and procedures for conducting the study; and frames these procedures within theory and philosophy. (p. 63)

They also recommended four core mixed method designs: Convergent Design, Explanatory Sequential Design, Exploratory Sequential Design, and Embedded Design (Creswell & Clark, 2018). I applied the convergent design to conduct this study.

The convergent design was applied for one study in which the quantitative and the qualitative data analysis results were intended to be brought together for comparison or combination, in order to obtain a more comprehensive understanding of a problem (Creswell & Plano-Clark, 2018). This study was significant in the orchestra educational programme's contribution to the promotion on music education out of school and the relationships between this educational model with community music education. In this study, the concerts' attendants were randomly selected, while the quantitative and qualitative data were collected at the same time after the performances. Both branches have their own emphasis respectively, while the results of the separate branch were integrated and compared from the two databases. As a result, the convergent design of mixed-method research best matched this research problem and made the study more straightforward and manageable to implement.

### **3.4 PHASE I: DOCUMENTARY ANALYSIS**

#### **3.4.1 Purposes**

In Phase I, the main aim was to analyse the video clips in order to investigate the characteristics of good concert lectures. More specifically, through analysing the Young People's Concerts documents, the educational characteristics and advantages or

disadvantages of these concert lectures were explored, and all of these not only became the key elements in the questionnaire and the key points in the interviews, but also, are references for similar music programmes being studied and operated in the future.

### 3.4.2 Documents

As successful cases of concert lectures, the world-renowned Young People's Concerts conducted by Leonard Bernstein had an extremely important position in the history of orchestra music education which also had been a symbol of Bernstein's status as a "music educator". Bernstein had conducted a total of 53 concert lectures between 1958 to 1972 (three to four concerts annually) with the New York Philharmonic Orchestra, covering a broad range of topics and different music genres. Reviewing the history of orchestration education, in the past and present, no conductor has been able to carry out music educational concerts aimed at young people for more than ten years.

There were two main goals of the concert lectures – the first was to introduce great composers and classical works to the young audience, hence, popularise music knowledge. The second was to utilize the YPC's popularity at the time, in order to introduce young performers and conductors to the world (Bernstein Office, 2008). Among the 53 YPCs, there were nine concerts named "Young Performers", which were the platform built for young performers and conductors. In these nine concerts, the younger performers and conductors performed their music work with the orchestra and Bernstein just introduced them to the audience but gave no lectures for music knowledge. Therefore, these nine concerts were not within the scope of the documentary analysis.

For the remaining 44 concerts, each of them was carried out with a specific theme, including "What is the meaning of music?" "What is classic music?" and "Humour in the music". In terms of the form, each concert was presented with the cooperation of the

conductor's explanation and the orchestra's musical interpretation. Every Young People's Concert had been divided into some segments, and in each segment, Bernstein gave an explanation of a particular music knowledge such as the "way of motive's unfolding" "the style of the music", and "how the melody develops"; meanwhile, explained with related music works as the example which were being performed by the orchestra. The duration of each concert was about one hour, and the time for explanation and performance was basically evenly distributed. The Kultur International Films released Volume 1 and Volume 2 of the New York Philharmonic Orchestra's Young People's Concerts in 1993 and 2013 respectively, featuring 53 digitally restored videos of the landmark televised concerts on 18 DVDs. These DVDs recorded the full picture of the 53 YPCs at the time and the reactions of the audience under the stage. This entire series of Bernstein's Young People's Concerts were available for this study as digital documents.

### **3.4.3 Sampling Strategy**

After watching all 44 concert lectures, I began to analysis each concert. When I analysed three to five concerts in each group (15 in total), the features and educational characteristics of Bernstein's concert lectures could already be fully presented, and I decided it was not necessary to include all concert lectures as the object of the documentary analysis. Next, the questions of sampling are detailed.

The sampling method emerged from defining the research objects' population on which the research focused. The quality of a piece of research not only stands or falls by the appropriateness of methodology and instrumentation but also by the suitability of the sampling strategy that has been adopted (Cohen et al., 2013). Considering the factors including time, expense, and accessibility, I needed to obtain data information from a



representative group of the total population in such a way that the information gained was representative of the total concerts under study.

There are two main methods of sampling (Cohen & Holliday, 1982): probability sampling and non-probability sampling. In probability sampling, every member of the wider population has an equal chance of being included in the sample; however, in non-probability sampling, some members of the wider population definitely will be excluded and others definitely included (every member of the wider population does not have an equal chance of being included in the sample). It is often the case in qualitative research that non-probability, purposive samples are taken that provides greater depth to the qualitative study than does probability sampling (Cohen et al., 2013). In purposive sampling, researchers hand-pick the cases to be included in the sample on the basis of their judgement of their typicality or possession of the particular characteristics being sought. In this way, they build up a sample that is satisfactory to their specific needs.

In this documentary analysis, I adopted the purposive sampling method and selected a total of ten video clips of Young People's Concerts (listed in Table 3.3) as the analysis objects. These ten concerts were found to be the essence of the entire YPCs with complete representativeness. There were four reasons for the choices:

- 1) In terms of the theme, the topics of these 10 concert lectures were highly welcomed by the audience. For example, "What Dose Music Mean?" "What is a Melody?" and "Folk Music in the Concert Hall" were the top-three most-viewed clips on YouTube in all Bernstein's YPCs.
- 2) These videos covered diverse themes presented in all YPCs' about music aesthetics, music theory knowledge, American folk music, and famous classical pieces.
- 3) In terms of the musical selection, most of the works performed in these 10 concerts were well-known classics that could easily resonate with audiences and readers.

Eminent pieces such as Rossini's "William Tell Overture", Beethoven's No. 5 Symphony, Bizet's "Carmen Overture" and Mozart's Variations of "Twinkle Twinkle Little Star", narrowed the distance between the musicians and the audience which was easier for participants to enter the music world.

- 4) In terms of characteristics, all these 10 concert lectures had the representativeness in YPC's explanation-performance style (combination of lectures and music performance) and educational methods.

**Table 3.1**

*List of the Ten Analysed YPCs*

No.	Programme Title	Category
1	What Does Music Mean?	Music Aesthetics
2	What Makes Music American?	American Music
3	What is Orchestration?	Music Theory
4	What Makes Music Symphonic?	Music Theory
5	What is Classical Music?	Classic Music
6	Humour in Music	Music Aesthetics
7	Folk Music in the Concert Hall	American Music
8	What is Impressionism?	Music Theory
9	What is a Melody?	Music Theory
10	Two Ballet Birds	Modern Music

### 3.4.4 Analysis of the Documents

At the beginning of the documentary analysis, based on Research Question 1, I designed an analytical framework to analyse these ten selected Young People's Concerts in detail. This framework included three aspects: content, overall format, and diverse teaching techniques.

Firstly, the goal of content analysis of the videos was to capture the conductor's motivation and design thinking behind the relationship of the concert's topic and choices of music works. As a kind of concert lecture, the YPCs were carried out in the form of a combination of linguistic explanation and musical performance, and the music works performed often matched the content of the lectures. Every concert was divided into several

sections; each section included one or multiple related lecture topic(s) and their corresponding music works. As a consequence, through illustrating the content of every concert, the underlying relationship between the music works' choice and lecture topics may have been demonstrated.

Secondly, the analysis of format examined three distinctive structural characteristics of the YPCs, which included: 1) each concert started and ended in musical performance, 2) each topic was presented in the form of a specific question, i.e., “What is the meaning of music?”, “What is an orchestra?”, and “What is a tune?”, and 3) each concert had a generalisation-explanation-summary framework, i.e., it presented an overall description in advance to detail an explanation on each topic, followed by a conclusion and summary.

Thirdly, diverse teaching and pedagogical techniques were taken advantage by Bernstein in the YPCs which attempted to optimise the musical activity and educational outcomes. Hence, picking up and exploring these teaching techniques was a key part in analysing the principles of the YPCs. There are six aspects of pedagogical diversity demonstrated by Bernstein, including: 1) fragmentation of musical demonstration and explanation, 2) use of analogies and metaphors, 3) story-based explanations, 4) audience involvement and interaction, 5) contrast teaching method, and 6) drawing closer relations with audience.

After determining the analytical framework, I watched each concert video twice: during the first time, I watched them as a whole from beginning to end in order to analyse the selected content and the overall framework of the concert lectures. This first watching was from a macro perspective in order to explore the operational and structural characteristics of the YPCs. The second time was to analyse some highlights and details in the teaching techniques used by Bernstein in the YPCs. In this process, firstly, I marked the time and recorded the duration of each speaking and musical performance. Secondly, I marked all the points that Bernstein applied to the teaching techniques, and then summarised and classified

them. Lastly, I presented one or two typical examples of each type of teaching technique to illustrate them in detail.

### **3.5 PHASE TWO: CASE STUDY WITH MIXED-METHODS**

The field investigation was the core part of this study. Phase II contained the questionnaire survey and semi-structured interviews that collected quantitative and qualitative data respectively in order to answer the second and third research questions. The questions in the questionnaire were based on the Expectancy-Value theory in terms of expectancy, intrinsic value, attainment value, utility value, and perceived cost which were presented in a 7-point Likert scale. The interviews were developed with the audience members, musicians, speakers of the concert lectures, and organiser group.

#### **3.5.1 Case Design**

##### **3.5.1.1 Impact of COVID-19**

The data for this study were collected when COVID-19 was spreading. Surveys and research on concert lectures have been greatly influenced as a public gathering event.

First, many planned live concert lectures were restricted and canceled in Hong Kong and China. At the beginning of the design for this study, the researcher initially planned to conduct a field investigation on multiple concert lectures in Hong Kong, Beijing, and Shanghai to obtain sufficient and comprehensive data to evaluate them. Due to repeated epidemics, theaters have been closed, various music performances have been canceled, and the music education programs of many orchestras have also been suspended. This situation directly led to having no subjects to investigate.

Secondly, in order to keep the research going, the author approached the China Song Philharmonic (CSP), which I used to work as a piano player. CSP is a famous orchestra in

Beijing that often give concerts for young people. After discussing with the music director, we decided to design and hold a concert lecture ourselves. At the same time, we recorded a live high-quality concert lecture and presented it in the form of online playback to audiences trapped at home due to the epidemic. The researcher invited Dr. Zhang from the China Conservatory as the lecturer. Before this, the CSP had yet to experience giving concert lectures, and it was the first time to cooperate with Dr. Zhang. It was coupled with insufficient funds and rehearsal time, compared with those orchestras who had previous experience holding concert lectures, such as the National Symphony Orchestra and Hong Kong Sinfonietta, the current concert still needed to be improved. Especially in terms of maturity and cooperation between musicians and speakers. In addition, the lack of a team of excellent artists also had a negative impact on the quality of the concert lecture to a certain extent.

Finally, and most importantly, most of the audience watched the concert lecture online, which significantly reduced the advantages of live concert lectures. One of the highlights of the concert lecture is that experts deliver music knowledge in the live concert environment, achieving the dual effects of music appreciation and learning. However, under the epidemic situation, the audience cannot go into the theater to experience it in person, and the concert lecture also loses its liveness. Without an immersive music experience, it was not helpful for participants to objectively and comprehensively evaluate the quality and effect of the concert lecture. Moreover, due to the low audience attendance, the interactive activities with the audience of the concert lecture had not been well developed.

### 3.5.1.2 Design of the concert lecture

In order to establish a close logical relationship with the research in Phase I, the design of the concert lecture in the second stage took Young People's Concerts as the reference model and

borrowed from the following three aspects: content characteristics, presentation form, and teaching methods.

In terms of content, this concert lecture was based on an orchestra performance, and its theme was “The Dramaticism of Symphonic Music.” It contained three topics: 1) The Narrative in Music, 2) Music’s Shaping, and 3) Music’s Lyricism, which covered music theory, music aesthetics, and philosophy. The selected repertoire included Western classical music and orchestral works adapted from traditional Chinese music and classic movies. Details are listed in Table 3.2. The topic, content, and music work selected for this concert lecture were jointly designed and planned by the author and Dr. Zhang Shuo, a Ph.D. of Music Education graduate from the China Conservatory and currently a lecturer at the Beijing Institute of Education. Dr. Zhang had often given lectures on classical music knowledge at many universities in Beijing over the years and had accumulated much teaching and stage experience. In addition, as one of his former research projects, the explanation of symphonic music was also a subject he had been good at.

**Table 3.2**  
*The Content of The Dramaticism of Symphonic Music*

No.	Each Topic	Music Piece
1	The narrative in symphonic music	<i>Red Detachment of Women Overture</i> Horner <i>Titanic</i> Prokofiev <i>Peter and the Wolf</i>
2	Symphonic music’s shaping function.	Rossini <i>William Tell Overture</i> Chopin <i>Prelude Raindrop, Op. 28, No.15</i> Tchaikovsky <i>Four Litter Swans from Swan Lake</i>
3	Symphonic music’s lyricism.	Rogers <i>De-Re-Mi from The Sound of Music</i> , Beethoven <i>Fifth Symphony, The Fate</i> Williams <i>Schindler’s List</i> Offenbach <i>Cancan</i>

Secondly, to explain music knowledge in detail and clearly, the presentation of this concert lecture learned YPCs, combining the lectures and performance in the specific topics

with several fragments. Before the complete performance of the music, Dr. Zhang broke down the related music knowledge to explain and demonstrate them with the music clips played by the orchestra instead of introducing them simply before and after the music works. This form was also a core research result in Phase I. In addition, Dr. Zhang also referred to Bernstein's teaching skills and the mode of interaction with the audience.

Finally, the researcher cooperated with Mr. Zhang Jiang, the China Song Philharmonic manager and the organizer of this concert lecture. We worked hard to integrate a group of musicians and photography-video teams during the pandemic. Fortunately, conducted by the Music Director of the China Song Philharmonic, Professor Jiang Sumin, 43 musicians performed and explained by Dr. Zhang, the concert was successfully held in the National Music Education Base concert hall on 26th November 2020. At the same time, a high-definition video was recorded (see Figure 3.2). Afterward, we held two concert lectures on "The Dramaticism of Symphonic Music" at Beijing 77 Theatre and Sanlitun Philharmonic Theatre on the 17th and 21st of January 2021, respectively.

### Figure 3.2

*Live Photos of The Dramaticism of the Symphonic Music Concert Lecture*  
(Researcher's own photograph)







### 3.5.2 Questionnaire Survey

The questionnaire was used to survey audiences in order to collect their views on the concert lectures. The questionnaire focused on the motivation and impact of audiences attending the concert lectures. A number of questions were based on predetermined responses on a 7-point Likert rating scale that was applied in the investigation. The qualitative information was obtained by open-ended questions in which there were no predetermined categories and restriction on their options for responding. The target respondents included audiences who have different backgrounds and characters (gender, age, educational attainment, and musical experience) as far as possible. Additionally, the data were analysed by quantitative and qualitative ways of the correlation to explore the different extents of influence on the satisfaction and motivation of the audiences.

#### 3.5.2.1 Purposes of the Survey

This survey aimed to evaluate the extent to which the concert lectures contributed to the attendants' motivation of appreciating music and the promotion of music education in the community. The questionnaire used in the survey attempted to gain information and opinions



from the audience about the concert lectures.

### 3.5.2.2 Design of the Questionnaire

The data chosen for inclusion in the questionnaire were grouped according to three sections: (1) seven-point Likert scales, (2) short questions, and (3) demographic information (the whole questionnaire is presented in Appendix A). The following sections describe the content of each part of the questionnaire.

#### Part I

The Likert scale was used in the first section that focused on the extent to which the concert lectures motivated attendants to appreciate the music and their effectiveness in educating the attendants in understanding music. Likert scales are frequently used to measure respondents' different attitude which they are asked about whether, and how strongly, they agree or disagree, using one of a number of positions on a five or seven points scale (Brace, 2013). In this questionnaire survey, seven-point Likert scales were employed to measure the respondents' attitudes towards concert lectures.

The Likert scales consisted of 20 seven-point scales, and their construction was based on the Expectancy-Value theory (Eccles et al., 1983) of achievement motivation. These 20 seven-point scales were classified into five categories: intrinsic value, attainment value, utility value, perceived cost, and expectancy, and there were four scales in each category respectively (Wigfield & Eccles, 2002). Each item was a statement about the audiences' opinion to the concert lectures. Participants were required to circle number one to seven that best aligned with their views, where one presented "strongly disagree" and seven presented "strongly agree" (see Figure 3.3). In 13 to 16 items, because the statements were negative, here, the one represented "strongly agree" and seven represented "strongly disagree".

**Figure 3.3***Questionnaire Template*

Please select the most appropriate option to represent your level of agreement to those statements. ↵

***Intrinsic Value – audience's enjoyment gained from concert lecture*** ↵**1. The concert lectures are interesting.** ↵

1. – Strongly disagree ↵

2. – Disagree ↵

3. – Somewhat disagree ↵

4. – Neither agree or disagree ↵

5. – Somewhat agree ↵

6. – Agree ↵

7. – Strongly agree ↵

The five areas and examples of this scale are described in the following paragraphs and the whole questionnaire is presented in Appendix A.

***Area 1: Intrinsic Value***

Statements 1 to 4 sought to reflect the enjoyment that the audience gained from attending concert lectures. For example:

1. To what extent are the concert lectures interesting?

2. To what extent are the concert lectures enjoyable?

3. Compared with other musical activities you normally do, how interesting are the concert lectures?

4. Compared with other musical activities you normally do, how enjoyable are the concert lectures?

***Area 2: Attainment Value***

Statements 5 to 8 concerned the perceived attainment of the audience after attending concert lectures. More specifically, the attainment value here could be defined as the importance of

learning and appreciating music when audiences attend a concert lecture. More broadly, attainment value also dealt with identity issues (Wigfield & Eccles, 2002). In this study, musical identity was described as attending a concert lecture was important for realising the audiences' musical identity, that meant attending a concert lecture could help audiences recognise their role in the music field, such as connoisseur, music lover, amateur, or layman. Example statements are as follows:

5. To what extent is attending concert lectures important for you to learn and appreciate music?
7. How important is attending the concert lectures in realising your musical identity?

### ***Area 3: Utility Value***

The utility value could be defined as the usefulness values. Statements 9 to 12 reflected the audiences' perception on how concert lectures fit into their future life. As examples:

9. To what extent do you think the concert lectures are useful for you to learn and appreciate music?
11. The concert lectures help me understand the music more easily.

### ***Area 4: Perceived Cost***

Statements 13 to 16 concentrated on the audience's perception on how difficult it was people to appreciate and understand the music in concert lectures. Besides, the cost here referred to what the individual has to give up to participate in the concert lectures, as well as the anticipated effort one will need to put into them. For example:

13. The concert lectures are difficult in helping you understand the music.
15. Attending concert lectures is time-consuming.

### *Area 5: Expectancy*

Statements 17 to 20 surveyed the audiences' expectancy of attending concert lectures. More specifically, the expectancy in this study was defined as audiences' beliefs about how well they will be after attending the concert lectures. For example:

17. I am confident in enhancing my music knowledge through attending the concert lectures.
19. If opportunity is available, I want to attend more concert lectures.

### Part II

In contrast to the first section of the questionnaire, Part II used open-ended questions to obtain a selection of general comments concerned with the actual concert lectures, as well as the attendants' personal perception towards this music education activity. In order to collect more detailed information about the audiences' personal attitude towards concert lectures, some questions were delivered as:

#### Part II Open-ended questions:

1. In your opinion, what are the major advantages of attending concert lectures?
2. In your opinion, is there anything needed to improve concert lectures?
3. Are the teaching materials provided in concert lectures appropriate and effective? If your answer is no, please describe the reasons.

### Part III: Demographic information

The third part aimed to gather demographic information of the attendants, including gender, age, education level, musical level, and musical learning experience.

The questionnaire was originally designed in English. For its implementation, I also translated it into Chinese. Because most of the precipitants were young people in primary and

middle schools, I simplified the language as much as possible to accurately state the audience's opinion on concert lectures. Afterwards, I sent both the Chinese and English versions to an expert for his/her review and comments on the quality of the translation.

### 3.5.2.3 Validity and Reliability

Validity and reliability are important keys to an effective research study. The errors that might arise from one research instrument can never be erased completely; rather, the effects of these errors can be attenuated by attention to validity and reliability throughout a piece of research (Cohen et al., 2013). Winter (2000) stated that validity was essentially a demonstration that “a particular instrument in fact measures what it purports to measure, or that an account accurately represents those features that it is intended to describe and explain” (p. 1).

The questionnaire used in this study was designed for Research Question 2 “What are the motivations of the attendants in attending the concert lectures?” The design of the questionnaire content was derived from the five constructs of the Expectancy-Value theory (Eccles et al., 1983) in motivation. The items in each dimension had covered the elements of the main issues facing the proposed research question which fairly represented and addressed the topic in-depth and breadth based on the literature. In addition, the questionnaire design was also examined by my supervisor, who is an international expert in music education.

Reliability is concerned with precision and accuracy of the research which is essentially a synonym for dependability, consistency, and replicability over time, over instruments and over groups of respondents. For research to be reliable, it must demonstrate that “if it were to be carried out on a similar group of respondents in a similar context, then similar results would be found” (Cohen et al., 2013, p. 199). To ensure the data collected from the questionnaire were reliable, a reliability calculation as internal consistency was conducted in this study. The Cronbach's alpha is a coefficient of inter-item correlations while a Cronbach's

alpha above 0.7 indicates accurate and reasonable reliability for the research (Cohen et al., 2013). After collecting all the data, I calculated the Cronbach's alpha with SPSS and the alpha results were all above 0.7. These indicate that the instrument was reliable. I will report this coefficient in Chapter 5.

#### 3.5.2.4 Pilot Study

No matter how closely a questionnaire follows recommendations based on best practices, it is likely to benefit from pretesting: a formal evaluation carried out before the main survey. This is because best practice recommendations provide little guidance about most specific wording choices or question orderings and a pilot study can provide valuable assistance in the research process (Krosnick & Presser, 2010). As a result, I developed and conducted a pilot study before the formal survey in order to ensure the questionnaire wording was clear and easy to understand, especially for young people. According to Krosnick and Presser (2010), the principle of piloting a questionnaire is to increase its reliability, validity, and practicability by way of (1) checking the clarity of the questionnaire items; (2) checking whether the questionnaire is too long or too short, too easy or too difficult; (3) gaining feedback on response; and (4) guaranteeing the appropriateness of specific questions or stems of questions.

There were in total four participants from different groups in this pilot study: primary student ( $n = 1$ ), middle school student ( $n = 1$ ), parent ( $n = 1$ ), and classical music lover ( $n = 1$ ). I invited them to watch the video clips of the concert lecture "The Dramaticism of Symphonic Music" in my office, and then, I asked them to fill out the hard copy version of the questionnaire. Most of the responses to the questionnaire were positive, except for two students, who said that they had some doubts about the four questions under Perceived Cost. They said that those negative statements were somewhat confusing to them. Considering that

most of the participants would be primary and middle school students, I simplified the statement of statements 13-16 in language and made them more straightforward. In addition, the interpretation of the five factors of Expectancy-Value theory presented on the questionnaire also increased the understanding pressure of participants to some extent, and I also deleted them from the questionnaire.

### 3.5.2.5 Sampling

Cohen et al. (2013) claimed that deciding the sampling strategy to be used have to consider five key factors: (1) the sample size; (2) the representativeness and parameters of the sample; (3) access to the sample; (4) the sampling strategy to be used; and (5) the kind of research that is being undertaken (e.g., quantitative/qualitative/mixed methods). In this questionnaire survey, I used a total of three sampling methods: convenience sampling for the students, volunteer sampling for the field audience, and snowball sampling for the other adult participants.

Firstly, according to Cohen et al. (2013), a convenience sampling may often be selected for a case study which “involves choosing the nearest individuals to serve as respondents and continuing that process until the required sample size has been obtained or those who happen to be available and accessible at the time” (p. 155). I used to study at the School of Music in Capital Normal University which trains music teachers for primary and secondary schools in Beijing. Many of my classmates were working as music teachers and I asked them to connect their student resources to help me with my data collection work. After reaching an agreement with their principals, I invited students respectively from 6th Grade in XiaZhan Primary School, 3rd Grade in High School Attached to Capital Normal University, and 1st Grade in Yuquan Middle School to participate in this questionnaire survey.

Adult participants contained two groups: one was a live audience of two concert lectures

who participated in the questionnaire survey as volunteers, and in this group, I used volunteer sampling (Cohen et al., 2013). The other consisted of my friends and friends of friends in my current network who were accessed through snowball sampling method. As Patton (2015) addressed, the characteristics of snowball sampling is that “by asking a number of people who else to talk with, the snowball gets bigger and bigger as you accumulate new information-rich cases” (p. 298). In addition, snowball sampling can be prone to biases of the influence of the initial contact and the problem of volunteer-only samples (Cohen et al., 2013).

### 3.5.2.6 Participants and Data Collection

In order to expand the scope of the participants as much as possible, the subjects contained primary school students (6th Grade) ( $n = 459$ ), middle school students (7th and 9th Grades) ( $n = 203$ ) and adults ( $n = 222$ ) of different backgrounds. The primary school students I invited were from 6th Grade in XiaZhan Primary School, the middle school students were from 3rd Grade in High School Attached to Capital Normal University, and 1st Grade in Yuquan Middle School. Among them, primary and middle school students watched the concert lecture’s video in school classrooms, and after watching the concert lectures, all of them were asked to respond to a hard copy of the questionnaire. I was very grateful to my three friends, who served as music teachers in these three schools, and they gave me a lot of assistance on the data collection work.

Besides, some adults were from the live audience in two concert lectures and they also used the hard copy of the questionnaire. In addition, some of my friends and colleagues also participated in this survey by watching the concert lecture’s video online, including young music teachers and musicians and their friends, as well as ordinary music lovers and music novices. After agreeing to my invitation, these participants received a video link of a concert



lecture, and they responded the questionnaire after watching the video. All of these adult participants used an online questionnaire. The online questionnaire was delivered through scanning a QR code by smartphone with both Chinese and English versions.

It is important to emphasise here that all the participants had the same concert lecture experience in different forms. Firstly, I designed and videotaped a concert lecture named “The Dramaticism of Symphonic Music” with Dr. Zhang and the China Song Philharmonic. All students and online participants watched this concert lecture video. In addition, we held the “The Dramaticism of Symphonic” concert lecture twice in Beijing’s two theatres respectively, and invited the live audience to join in the questionnaire survey. The theme, content, musicians, and speakers of those two alive concerts were all consistent with the original video. As a result, I have been able to ensure that all respondents of the questionnaire had the same experience of appreciating the concert lecture, just in different forms.

### 3.5.2.7 Analysis of the Data

After collecting the questionnaire, I converted the quantitative data into Microsoft Excel files. I used the statistical software, the Statistical Program for the Social Science (SPSS-version 27.0) to analyse the data for further processing. I employed the two-way multivariate analysis of variance (MANOVA) which was appropriate as it has two or more independent variables (Cohen et al., 2013). In this questionnaire survey, I explored if there were any significant differences among the five independent variables: 1) gender, 2) age (in groups), 3) educational background, 4) musical level, and 5) instrumental learning (yes or no) on the five dependent variables, namely, the five constructs of Expectancy-Value theory, intrinsic value, attainment value, utility value, perceived cost, and expectancy. The results and relationships or differences between the independent variables and dependent variables will be presented in the following Results Chapter.

For Part II, the open-ended questions analysis, after transcribing the text from the questionnaire into Excel files, I adopted the content analysis based on the suggestions from Kvale and Brinkmann (2009) to analyse the qualitative information. Content analysis is a technique for a systematic quantitative description of the manifest content of communication. The coding of a text's meaning into categories makes it possible to quantify "how often specific themes are addressed in a text, and the frequency of themes can then be compared and correlated with other measures" (p. 203). The open-ended questions' analysis contained three steps: (1) I created open codes in the Excel files to classify the data according to the meaning of answers; (2) made axial coding to gather related codes; (3) then, I conducted thematic coding to summarise a centralised category which was related to all the other codes and summarised the main features from codes that had been researched so far. The findings will also be described in next chapter.

### **3.5.3 Semi-Structured Interviews**

Semi-structured interviews were applied in Phase II of this research. As Kvale and Brinkmann (2009) addressed "The qualitative research interview attempts to understand the world from the subjects' points of view, to unfold the meaning of their experiences, to uncover their lived world prior to scientific explanations" (p. 1). The interview is a popular instrument of qualitative research, especially in the social science field, because it can examine the research subject in-depth to give a better understanding of the phenomenon. Yin (2018) suggested that interviews should be considered when the focus of the study is to answer "how" and "why" questions. My research question contained "how" the concert lectures motivate participants to take part in and to learn music, hence, interviews were an appropriate method for this study.

### 3.5.3.1 Purpose of the Interviews

A series of semi-structured interviews were used to survey the opinions of audiences, speakers, and organisers on: 1) the aims of the concert lectures in educating the attendants in understanding music, 2) how effective the concert lectures were contributing to music education in the community, and 3) the supplementary significance of concert lectures to school music education.

### 3.5.3.2 Type of Interviews

Interviews cover a lot of details and have different types based on the amount of control assigned to the interviewees (Bernard, 2013). According to Bernard (2013), interviews can be divided in four types from the lowest to the highest level of control: informal interviewing, unstructured interviewing, semi-structured interviewing, and structured interviewing.

Firstly, informal interviewing is characterised by a total lack of structure or control. It is more suitable for participant observation and ethnographic fieldwork to build greater rapport and to uncover new topics that might have been overlooked. Secondly, unstructured interviewing is based on a clear plan but also characterised by a minimum of control over the respondents' responses. This type of interview is frequently used in situations when researchers are doing long-term field work and have lots and lots of time or many separate occasions. Thirdly, semi-structured interviewing is based on the use of an interview guide, which is a list of questions and topics that need to be covered in a particular order. However, it also has much of the freewheeling quality of unstructured interviewing. This kind of interview is most common in qualitative research which is also defined as “an interview with the purpose of obtaining descriptions of the life world of the interviewee in order to interpret the meaning of the described phenomena” (Kvale & Brinkmann, 2009, p. 3).

Semi-structured interviews work very well in projects where the interviewees do not feel

that there is excessive control over them but the researchers can still fully control the interview to obtain the required information. Structured interviewing have the highest level of control which involves the use of an interview schedule similar to self-administered questionnaires orally. Because of the highest control to interviewees, the responses may be restricted to interpret the qualitative questions (Bernard, 2013).

As a result, semi-structured interviews were adopted in this study. In my research, the interviewees were students, audience members, and musicians who were attending the concert lectures, and there were no ethnographic or long-term fieldwork. The semi-structured interviewing made the contribution to combining the freewheeling quality with interview guided questions, which increased the comprehensiveness of the data and collected the data systematically.

### 3.5.3.3 Selecting the Interviewees

The interviewees ( $n = 8$ ) included three groups: 1) audience members, 2) the director and speaker who delivered the lectures, and 3) the organiser of the concert lectures. There were two students from primary school and middle school respectively in the young people audience group, and four adults (two mothers of the students, one music teacher, and one ordinary participant) in the audiences' group; and also, one speaker and one organiser interviewees were invited in the semi-structured interviews. Audiences were the receivers of information disseminated during the concert lectures, who may have reflected how successful or unsuccessful the concert lectures were. Through the interviews with the audience, I could obtain the opinions and comments from the school students and the general public. In addition, the students were the most important and predominant audience groups. In this research, both the young people and adults were closely associated with school music education and community music education. Therefore, through interviewing the students and adults, the information collected in the interviews could be analysed to explore the role of

concert lectures as a community music education programme out of school.

The director and speaker of the concert lectures occupied the most important and core position in the whole process. As a music educational activity, whether a concert lecture was successful and welcomed, whether it had the nature and characteristics of the educational activities, and whether it had educational and impact, all those depended on the directors' conception, design, and presentation. Unlike the formal curriculum of school music education, different musicians and speakers present completely different concert lectures, while also constantly bringing new things and innovative ideas. In addition, the personal charm and qualities of musicians were also important subjective factors affecting concert lectures.

The organiser was the chief producer of the concert lecture who supervised this music educational production from a market and business perspective. Either employed by an orchestra, theatre, or music company, organisers planned and coordinated various aspects of the concert lectures, such as selecting the musician team, planning the performing schedule, coordinating the concert hall and schools, and arranging the financing. The organiser also supervised the pre-production, production, and post-production stages of the concert lectures. Whereas the director made the creative presentation during the concert lectures, the organiser typically managed the logistics and business operation in order to make sure the concert lectures were delivered on time. Finally, the organisers also oversaw the marketing and distribution.

#### 3.5.3.4 Interview Questions

I designed a series of questions in the semi-structured interviews, which included different topics to meet the needs of the different groups of interviewees respectively (see Appendix C). Two themes were delivered in the interviews, based on the literature, including: 1) general

information; and 2) educational effects. In Category 1, there were four questions to ask the interviewees about their general opinions on concert lectures and how did they feel like about the music works selected in the concerts, as well as the advantages and disadvantages of the concert lectures. The questions in Category 2 focused on the concert lecture's music educational effect to the participants. Such as how the concert lectures help them to appreciate and understand music and what do they think about the role of concert lectures in community music education, etc. The views of all groups of interviewees were considered to be inter-related, similar, and comparable questions in the same categories of themes delivered. In the interview process, I audio-recorded the interviews with a smart phone after receiving permission from the interviewees.

### 3.5.3.5 Credibility and Validity

Credibility pertains to the consistency and trustworthiness of research findings; it is often treated in relation to the issue of whether a finding is reproducible at other times and by other researchers (Kvale, 2009). In order to increase the credibility of the interviews, investigator triangulation was used in this study. Investigator triangulation is concerned with inviting more than one investigator to supervise the data collection in the study of some aspect of human behaviour (Cohen & Manion, 1994). With the support of quantitative data, I designed an interview question guide and invited an academic working in the China Conservatory whose major area was music education to rehearse the interviews. He found some problems regarding the question designing for young people and wordings. In addition, the interview transcripts were also checked by the academic. The credibility of those interviews was improved after these measures.

The validity of leading questions depends on the topic and purpose of the investigation (Kvale, 2009). The semi-structured interviews contained two themes and had different

questions in three different groups: audience, conductor, and organiser (for details, please refer to Appendix B). The interview questions strictly followed the interview guide and met the third research question “What is the significance of the concert lectures in educating attendants to understand the music?” so to ensure that the semi-structured interviews had high content validity. Besides, the interview questions were also supervised by my supervisor and were revised for their validity.

### 3.5.3.6 Analysis of the Qualitative Data

In the qualitative study, after transcribing the text from the interview recordings into word processing files, I conducted a detailed qualitative analysis in different interviewee groups respectively. According to the research questions and interview question guide, I identified a series of keywords and sentences for coding to generate some different themes. I used NVivo software to highlight the key sentences in different colours for different codes, and integrated all of the same codes to present a theme or idea. Then, I organised them into different categories to formulate an analysis model. Based on this model, I conducted an in-depth understanding of the interviewees’ statements according to my experience and have presented the qualitative data in the next chapter for further discussion (Gibbs, 2007).

I also used the narrative analysis method based on the suggestions from Kvale and Brinkmann (2009) to analyse the qualitative information. Narrative analysis is a qualitative method which focuses “on the meaning and the linguistic form of interview texts and focuses on the stories told during an interview and works out the temporal and social structures and the plots” (Kvale & Brinkmann, 2009, p. 222). This kind of analysis also could be a reconstruction of many tales told by different subjects into a typical narrative as a richer, more condensed, and coherent story than the scattered stories of a single interview. In the past data collection period, I interviewed seven participants of the concert lectures, and the

interview time for each was about 20-30 minutes. According to the interview guide, the interview process was closer to a conversational chat including many ideas and plots. The narrative analysis helped me to presenting the qualitative findings of the organisers and conductors in an effective way.

As mentioned above, the Phase II study was a mixed-method study and the integration of analysis on both the quantitative and the qualitative data is the core step in a mixed-method analysis (Onwuegbuzie & Teddlie, 2003). “The intent of integration in a convergent design is to develop results and interpretations that expand understanding, are comprehensive, and are validated and confirmed” (Creswell & Clark, 2018, p. 221). The detailed procedure contained, firstly, looking for common concepts across the results from analysing the quantitative and qualitative data, and interpreting and resolving the differences by comparing the quantitative and qualitative results for each concept. Secondly, I also developed side-by-side comparisons of the quantitative and qualitative results through a narrative and comparison joint display (Creswell & Clark, 2018, p. 222). Lastly, the combined and expanded results provided insight into the problem being studied and answered the mixed methods research questions, showing the educational effectiveness and value of the concert lectures and the relationship between the concert lectures and community music education. Furthermore, through contrasting with school music education’s characteristics, I also discussed the supplementary significance of community music education to school classroom music education.

### **3.6 RESEARCH ETHICAL REVIEW**

Before officially launching the Phase II study, I submitted a formal consent form and information sheet (see Appendix G and H) to the Human Research Ethics Committee of The Education University of Hong Kong. After receiving a formal approval (see Appendix F), I started conducting this research. There were no potential risks and sensitive questions in these



two parts of study: the questionnaire survey and the interviews. Participation in the project was voluntary even though there were some teacher-student relationships. I stated clearly to all participants prior to each phase of the study that they totally had the right to refuse and withdraw their participation from the study at any time without negative consequences. I also invited each participant to sign on a consent form (see Appendix G). Since a large proportion of my participants were underage students, I just invited those young people to participate in the survey whose parents and guardians had signed the consent (see Appendix H). The data were collected only for the research purposes. All information related to the participants remained confidential, and identifiable by codes known only to the researcher. All respondents' data were anonymized during the analysis and research findings in interviews were presented under pseudonyms.

## CHAPTER 4

### RESULTS OF PHASE I:

### DOCUMENTARY ANALYSIS

Results of the documentary analysis are delivered in this chapter. It contains background, ideas, and content of the Young People's Concerts. The format of the YPCs and teaching techniques conveyed by Bernstein as an educator are also highlighted, followed by exploring the educational characteristics of concert lectures. Finally, the YPCs' influence and criticism are summarized.

#### 4.1 BACKGROUND OF THE YOUNG PEOPLE'S CONCERTS

Leonard Bernstein (1918-1990) is one of the great musicians of the 20th century. The reason why he achieved such brilliant results was closely related to his multiple identities: he was a master collecting of a conductor, composer, pianist, and educator in one. However, it is regrettable that there are few research studies on his music education activities in China. In fact, as far as Bernstein himself is concerned, what he was most satisfied with were not his achievements in the fields of composition and conducting, but his status as a “music educator” that made him proud (Bernstein, 1982). The world-renowned “Young People's Concert” is an extremely important part of Bernstein's music education career and a symbol of his status as a “music educator”. Reviewing the history of orchestration education, in the past and present, there is no conductor who has been able to carry out music educational concerts aimed at young people for more than ten years. His music education behaviour has influenced a whole generation of Americans, and many music lovers, even musicians of the previous year still remember the “Young People' Concert” of that year (Bernstein, 2008).

**Figure 4.1**

*Leonard Bernstein conducts the New York Philharmonic Orchestra in a Young People's Concert, 1958 (<https://leonardbernstein.com>)*



Looking back over the years before Bernstein's involvement, the Young People's Concerts had been a long-established tradition with the New York Philharmonic Orchestra (NYP) (Bernstein, 2008). On 27 April 1924, the NYP officially launched the "Young People's Concerts" programme as the regular seasonal performance and the first concert was led by composer-conductor, Ernest Schelling. Schelling had spent the last seventeen years of his life presiding over the series in an effort to interest young people of a teen and pre-teen age in symphonic music. Therefore, the concert programme was originally designed in the form of the band playing and the conductor explaining, which also laid the basic performance model for the subsequent Young People's Concerts (Gelleny, 1991). After Schelling died, the YPCs passed through the directorship of several regular conductors with the Philharmonic, including Rudolph Ganz (1940-47), Igor Buketoff (1950-52), and Wilfred Pelletier (1953-57). In those 33 years before Bernstein's involvement, many conductors had contributed to the YPCs and also the NYP had presented the "Young People's Concerts" as part of their regular seasonal offerings. The following table (Table 4.1) lists the important conductors of the YPCs from 1946 to 1958 before Bernstein after the Second World War ([nyphil.com](http://nyphil.com)).

**Table 4.1***List of the YPCs' Conductors from 1946 to 1957*

<b>Conductor</b>	<b>Season</b>	<b>Sessions</b>
Rudolph Ganz	Jan 1946-Mar 1948	21
Leopold Stokowski	Apr 1948; Mar, Apr, Dec, 1949	7
Walter Hendl	Oct 1947; Oct 1948; Feb 1949	4
Bruno Walter	Feb 1948	1
Dimitri Mitropoulos	Nov 1948; Mar 1957	4
Igor Buketoff	1950-1953	29
Wilfred Pelletier	1953-1956	34
Autori Franco	1955-1957	16
Salvatore Isola	1956-1957	11

Due to the advancement in modern recording technologies, the emergence of phonorecords took away a fraction of audience from traditional live concerts, as a result, the operation of traditional concerts had been affected in the 1950s. Furthermore, this situation coupled with the aging of the audience and low attendance rates, the New York Philharmonic Orchestra had strangled financial difficulties at that time. How to find a way to not only make the orchestra famous but also get rid of financial troubles was a problem that the orchestra needed to solve urgently. Therefore, it is not surprising that the NYP supported the YPCs as a key to opening a new gate. With the desire for increased expansion in their youth programmes, the NYP decided to put the concert lectures on TV screens around the United States to allow more audiences to benefit from these concerts, not just teenagers (Canarina, 2010).

## **4.2 PURPOSE OF THE YOUNG PEOPLE'S CONCERTS**

As its name suggests, the YPCs were designed to target children and juveniles. Their original purpose was to attract a younger generation into concert halls and get them to listen, feel, and love music, by leveraging musical pieces and knowledge suitable for children's appreciation and understanding. In practice, however, the audience was not only children but also

guardians and teachers who accompanied them. Thus, Bernstein was also required to consider the adults' perspective and acceptance in the design of his programme.

The YOUNG PEOPLE'S CONCERTS are not just concerts - not even in terms of the millions who view them at home. They are, in some way, the quintessence of all I try to do as a conductor, as a performing musician. There is a lurking didactic streak in me that turns every program I make into a discourse, whether I utter a word or not; my performing impulse has always been to share my feelings, or knowledge, or speculations about music - to provoke thought, suggest historical perspective, encourage the intersection of musical lines. And from this point of view, the YOUNG PEOPLE'S CONCERTS are a dream come true, especially since the sharing is done with young people - that is, people who are eager, unprejudiced, curious, open, and enthusiastic. What more could an old incorrigible pedagogue ask for? I hope I shall never have to give these concerts up; they keep me young; these are among my favorite, most highly prized activities of my life. (Davies, 1993)

From his own comments, we can perceive that Bernstein attached great importance to music popularisation projects such as the YPCs and regarded them as his sacred duties and important obligation.

Throughout the history of orchestra education programmes, the YPCs reached unprecedented influence in Bernstein's hands, although this form of popularisation of music was not the first. Of course, this is inseparable from his cooperation with the television media (the YPCs were broadcasted through TV at that time), which contributed greatly to the successful televising of the YPCs and spreading in North America, and even the whole world. The televised concerts were extremely successful in this regard, attracting a North American audience of millions. Moreover, along with this substantially expanded audience in North America, the concerts also had an international impact, reaching television viewers in such countries as Italy, Germany, Belgium, Austria, Norway, Denmark, Finland, the Netherlands, Portugal, Argentina, Japan, the Philippines, Australia, and New Zealand. In this sense, the audience for the televised YPCs was ultimately expanded far beyond original expectations (Macinnis, 2009).

### 4.3 TOPICS AND CLASSIFICATION OF THE YOUNG PEOPLE'S CONCERTS

Topics covered by the YPCs ranged from classical music (art music) to modern music (including pop music, jazz, and 20th century music), from basic music knowledge to complicated theory of aesthetics, as well as American folk music. Table 3.1 showed enumerates of the 53 YPCs and their basic information, including titles, dates, and concert locations. Table 3.2 categorises the 44 concert lectures and presents the ratio based on their themes and topics; the purpose is to provide an overall view on topics covered by the YPCs during this period of time.

**Table 4.2**

*List of the YPCs' Themes from 1958 to 1972*

No.	Programme Title	Date	Venue
1	What Does Music Mean?	1958.01.28	Carnegie Hall
2	What Makes Music American?	1958.02.01	Carnegie Hall
3	What is Orchestration?	1958.04.08	Carnegie Hall
4	What Makes Music Symphonic?	1958.12.13	Carnegie Hall
5	What is Classical Music?	1959.01.24	Carnegie Hall
6	Humour in Music	1959.02.28	Carnegie Hall
7	What is a Concerto?	1959.03.28	Carnegie Hall
8	Who is Gustav Mahler?	1960.02.07	Carnegie Hall
9	Young Performers No. 1	1960.03.06	Carnegie Hall
10	Unusual instruments of Present, Past and Future.	1960.03.27	Carnegie Hall
11	Second Hurricane	1960.04.24	Carnegie Hall
12	Overtures and Preludes	1961.01.08	Carnegie Hall
13	Aaron Copland Birthday Party	1961.02.12	Carnegie Hall
14	Young Performers No. 2	1961.03.19	Carnegie Hall
15	Folk Music in the Concert Hall	1961.04.09	Carnegie Hall
16	What is Impressionism?	1961.11.23	Carnegie Hall
17	The Road to Paris	1962.01.18	Lincoln Centre
18	Happy Birthday, Igor Stravinsky	1962.03.26	Lincoln Centre
19	Young Performers No. 3	1962.04.14	Lincoln Centre
20	The Sound of a Hall	1962.11.21	Lincoln Centre
21	What is a Melody?	1962.12.21	Lincoln Centre
22	Young Performers No. 4	1963.01.15	Lincoln Centre
23	The Latin American Spirit	1963.04.08	Lincoln Centre
24	A Tribute to Teachers	1963.11.29	Lincoln Centre
25	Young Performers No. 5	1963.12.23	Lincoln Centre
26	The Genius of Paul Hindemith	1964.02.23	Lincoln Centre
27	Jazz in the Concert Hall	1964.04.11	Lincoln Centre
28	What is Sonata Form?	1964.11.06	Lincoln Centre

29	Farewell to Nationalism	1964.11.30	Lincoln Centre
30	Young Performers No. 6	1965.01.28	Lincoln Centre
31	A Tribute to Sibelius	1965.02.19	Lincoln Centre
32	Music Atoms: A Study of Interval	1965.11.29	Lincoln Centre
33	The Sound of an Orchestra	1965.12.14	Lincoln Centre
34	A Birthday Tribute to Shostakovich	1966.01.05	Lincoln Centre
35	Young Performers No. 7	1966.02.22	Lincoln Centre
36	What is a Mode?	1966.11.23	Lincoln Centre
37	Young Performers No. 8	1967.01.27	Lincoln Centre
38	Charles Ives: American pioneer	1967.02.23	Lincoln Centre
39	Alumni Reunion	1967.04.19	Lincoln Centre
40	A Toast to Vienna in 3/4 Time	1967.12.25	Lincoln Centre
41	Forever Beethoven	1968.01.28	Lincoln Centre
42	Young Performers No. 9	1968.03.31	Lincoln Centre
43	Quiz-Concert: How Musical Are You?	1968.05.26	Lincoln Centre
44	Fantastic Variations	1968.12.25	Lincoln Centre
45	Bach Transmogrified	1969.04.27	Lincoln Centre
46	Berlioz Takes a Trip	1969.05.25	Lincoln Centre
47	Two Ballet Birds	1969.09.14	Lincoln Centre
48	Fidelio: A Celebration of Life	1970.03.29	Lincoln Centre
49	The Anatomy of a Symphony Orchestra	1970.05.24	Lincoln Centre
50	A Copland Celebration	1970.12.27	Lincoln Centre
51	Thus Spake Richard Strauss	1971.04.04	Lincoln Centre
52	Liszt and Devil	1972.02.13	Lincoln Centre
53	Holst: The Plants	1972.03.26	Lincoln Centre

The YPCs not only led generations of children into the gate of music, but also evolved along with 19th century's technology advancement, as well as New York City's expansion. Prior to the year of 1966, all recordings of the YPCs were in monochrome, but in years after, all recordings switched to chromatic, ending the monochrome age. The concerts were once conducted in the well-known Carnegie Hall; but since the New York Philharmonic Orchestra relocated to the Lincoln Centre of Performing Arts opened in 1962 ([nyphil.com](http://nyphil.com)), the YPCs moved with it in that year.

**Table 4.3**  
*The YPCs' Content Classification and Ratio*

	<b>Classic Music</b>	<b>Modern Music*</b>	<b>American Music</b>	<b>Music Theory</b>	<b>Music Aesthetics</b>	<b>Others</b>
<b>Frequency</b>	11	3	6	15	5	4
<b>Percentage of Total</b>	25%	7%	14%	34%	11%	10%

*Note.* \* Modern music refers in particular to 20th Music, except for jazz. Jazz music had been categorised into American Music.

As shown in Table 4.3, if we exclude nine young performers' concerts, the majority of the YPCs emphasised on general music knowledge and music theory, which was the essence of the YPCs. The second-most frequent topic was classical pieces and composers, and this resonates with the fundamental aim of the YPCs, which was to introduce classical music to younger generations. At the same time, Bernstein also put a fair amount of attention on the American folk music.

#### **4.4 FORMAT OF THE YOUNG PEOPLE'S CONCERTS**

Although the 53 YPCs have differences in topics and styles, they share four commonalities in terms of overall format. These commonalities contributed not only to music educational effect, but also to the acceptance of the audiences. In this part, I have made a detailed analysis of the selected 10 YPCs from the perspective of structural format, and the analysis results are presented from three aspects shown below.

##### **4.4.1 Linking Explanation with Musical Demonstration**

Unlike traditional concerts, linking explanation with musical demonstration in the whole concert is the most attractive point of the Young People's Concerts. In every YPC, whenever Bernstein talked about a topic or knowledge, he would use the orchestra to immediately play the corresponding music piece for the audience to demonstrate what they had learned. Each programme was like a direct dialogue between the music and the audience, which was closely connected and targeted. I have conducted a detailed analysis of the content and music works of the ten selected YPCs (Tables 4.4-4.13):



**Table 4.4***The Content of What Does Music Mean?*

No.	Each Topic	Music Piece
1	What is music all about?	Rossini <i>William Tell Overture</i> Chopin <i>Nocturne, Op. 9 No. 2</i> Beethoven <i>Piano Sonata No. 21, Waldstein</i>
2	Fun of listening	Rossini <i>William Tell Overture</i>
3	Inspiration	Johann Strauss <i>Blue Danube Waltz</i>
4	The wrong story and the real story	Richard Strauss <i>Don Quixote</i>
5	Describing atmospheres	Beethoven <i>Sixth Symphony, Pastoral</i> Mussorgsky <i>Pictures at an Exhibition</i>
6	Describing feelings	Tchaikovsky <i>Fourth Symphony</i> Tchaikovsky <i>Fifth Symphony</i>
7	The way music makes us feel	Webern <i>Six Pieces</i>
8	How the notes are played	Ravel <i>La Valse</i>

**Table 4.5***The Content of What Makes Music American?*

No.	Each Topic	Music Piece
1	Nationalistic music	Gershwin <i>An American in Paris</i> Chopin <i>Mazurka</i> Ravel <i>Spanish Rhapsody</i> Brahms <i>Hungarian No. 5</i> Tchaikovsky <i>Fourth Symphony</i>
2	Our pioneers	Dvorak <i>New World Symphony</i> MacDowell <i>Indian Suite</i> Gilbert <i>Dance in Place Congo</i>
3	Graduating to Jazz	Copland <i>Music for the Theatre</i> Gershwin <i>Rhapsody in Blue</i>
4	Syncopation	Roger Sessions <i>Chorale Prelude</i>
5	A new habit	Morton Gould <i>Interplay</i>
6	It's not just Jazz	William Schuman <i>American Festival Overture</i> Roy Harris <i>Third Symphony</i> Copland <i>Billy the Kid</i> Virgil Thomson <i>Mother of Us All</i> Randall Thompson <i>Second Symphony</i>

**Table 4.6***The Content of What is Orchestration?*

No.	Each Topic	Music Piece
1	What is orchestration?	Rimsky-Korsakov <i>Capriccio Espagnol</i>
2	Looking at score	
3	Good or bad orchestration?	
4	What a composer knows and choose	Debussy <i>Prélude à l'après-midi d'un faune</i> Gershwin <i>Rhapsody in Blue</i>



		Bach <i>Brandenburg Concerto No. 4</i>
5	An orchestral experiment	Prokofiev <i>Peter and the Wolf</i>
6	Choosing instruments (woodwind family)	Mozart <i>Serenade in G major, K. 525</i> Stravinsky <i>Concerto for Piano and Wind Instruments</i>
7	The string family	Beethoven <i>String Quartet Op. 131</i> Schubert <i>String Quintet in G Major</i> Williams <i>Fantasia On Greensleeves</i> William Schuman <i>Fifth String Symphony</i>
8	Brass and percussion family	Sousa <i>The Stars and Strips Forever</i>
9	Orchestral exhibition	Ravel <i>Boléro</i>

**Table 4.7***The Content of What Makes Music Symphonic?*

No.	Each Topic	Music Piece
1	Development	Mozart <i>Jupiter Symphony, Finale</i>
2	How does development happen?	Beethoven <i>Fifth Symphony, Fate</i> Tchaikovsky <i>Fourth Symphony</i> Alford <i>Colonel Bogey March</i>
3	Variation	Beethoven <i>Third Symphony, Eroica</i>
4	Sequences	Tchaikovsky <i>Romeo and Juliet</i> Gershwin <i>Rhapsody in Blue</i> Mozart <i>Jupiter Symphony, Finale</i>
5	Imitation and Counterpoint	Folk Song <i>Frere Jacques</i>
6	Breaking down	Tchaikovsky <i>Fourth Symphony</i>
7	Augmentation	Brahms <i>Second Symphony</i>

**Table 4.8***The Content of What is Classical Music?*

No.	Each Topic	Music Piece
1	What is classic music?	Handel <i>Water Music</i>
2	The real difference	Beethoven <i>Fifth Symphony, Fate</i>
3	Exact music	Rimsky Korsakov <i>Scheherezade</i> Mozart <i>Piano Concerto No. 21</i>
4	Perfect form and balance	Bach <i>Brandenburg Concerto No. 4</i>
5	A tune that is elegant or refined	Mozart <i>Marriage of Figaro, Overture</i>
6	Amusement and surprise	Haydn <i>Surprise Symphony</i>
7	Joke	Haydn <i>Symphony No. 102</i>
8	Rules versus emotion	Mozart <i>Piano Concerto No. 21</i>
9	Beethoven and romanticism	Chopin <i>Fantasy in F minor</i> Schumann <i>Second Symphony</i> Beethoven <i>Egmont Overture</i>

**Table 4.9**  
*The Content of Humour in Music*

No.	Each Topic	Music Piece
1	What make music funny?	Gershwin <i>An American in Paris</i>
2	Reasons for funny music	Piston <i>The Incredible Flutist</i> Paul White <i>Mosquito Dance</i>
3	Imitating	Kodaly <i>Hary Janos Suite</i>
4	Fast and Funny	Gilbert & Sullivan <i>Pirates of Penzance</i> Haydn <i>Symphony No. 88</i>
5	Satire	Prokofieff <i>Classical Symphony</i>
6	Puns	Folk Song <i>Frere Jacques</i> Mahler <i>First Symphony</i>
7	Parody	Gilbert & Sullivan <i>Mikado</i> Recitative to "Oh Living I" Wagner <i>Tristan and Isolde</i> Richard Strauss <i>Der Rosenkavalier</i>
8	Burlesque and nonsense	Mozart <i>Musical Joke</i> Shostakovich <i>Polka from the Golden Age Suite</i> Copland <i>Music for the Theatre: Burlesque</i>
9	Mickey Mouse	Dukas <i>The Sorcerer's Apprentice</i>

**Table 4.10**  
*The Content of Folk Music in the Concert Hall*

No.	Each Topic	Music Piece
1	What is folk music?	Mozart <i>Minuet in E-flat: Trio</i>
2	It comes from we speak	Bartok <i>Music for Strings, Percussion and Celeste</i>
3	Different languages	French Folk-music <i>Il etait un petit navire</i> Ravel <i>Daphnis and Chloe</i> Spanish Folk-song <i>La Bamba</i> Mozart <i>Symphony in E-flat, Minuet</i>
4	Mexico and India	Carlos Chavez <i>Sinfonia India</i>
5	Real folk songs	Canteloube <i>Chansons d'Auvergne</i> <i>L'antoueno</i> , <i>Chansons d'Auvergne Lo fiolaire</i> , and <i>Chansons d'Auvergne Malurous qu'o uno fenno</i>
6	Charles Ives	Charles Ives <i>Second Symphony</i>

**Table 4.11**  
*The Content of What is Impressionism?*

No.	Each Topic	Music Piece
1	Introduction: impressionistic painting	Monet <i>Rouen Cathedral</i>
2	Realistic music	Beethoven <i>Fifth Symphony, Fate</i>
3	Impression of the sea	Debussy <i>Lar Mer</i>
4	New sounds	Debussy <i>Preludes: Voiles</i>

5	Half and whole tones	Debussy <i>Preludes Sails</i>
6	New chords	Debussy <i>Images Set II: Poison d'or</i>
7	Bitonality	Debussy <i>Preludes: Puerto del vino</i> Debussy <i>Golliwog's Cakewalk</i>
8	Continue	Ravel <i>Daphnis and Chloe</i>

**Table 4.12***The Content of What is a Melody?*

No.	Each Topic	Music Piece
1	The meat and skeletons of music	Mendelssohn <i>Wedding March</i>
2	Development, theme, and repetition	Beethoven <i>Fifth Symphony, Fate</i> Beethoven <i>Seventh Symphony</i> Tchaikovsky <i>Sixth Symphony, Pathétique</i> Mozart <i>Symphony No. 35 in G Minor</i>
3	Unmelodic	Beethoven <i>Fifth Symphony, Fate</i> Wagner <i>Tristan and Isolde</i>
4	Counterpoint	Wagner <i>Tristan and Isolde</i>
5	Mozart's melody	Mozart <i>Symphony No. 35 in G Minor</i>
6	What our ears expect?	Bach <i>Italian Concerto</i>
7	Hindemith's melody	Paul Hindemith <i>Concert Music for Strings and Brass</i>
8	Brahms's melody	Brahms <i>Fourth Symphony</i>

**Table 4.13***The Content of the Two Ballet Birds*

No.	Each Topic	Music Piece
1	Ballet music without dancing	Tchaikovsky <i>Swan Lake: Overture</i>
2	Two kinds of ballet	
3	Swan Lake	
4	The male dancers	
5	Swan coda	
6	Another ballet	Stravinsky <i>Firebird Suite</i>
7	Firebird Suite	
8	Finale	

#### 4.4.2 Starting and Ending with Music

Every single YPC started and ended with a relatively complete piece of music performance.

The opening music provided directly to the performance explained the theme of the current concert and quickly brought everyone into the topic's atmosphere. The ending music worked as a review of the theme and knowledge mentioned in the whole concert and also its

conclusion. Music performed in this manner was not intended to be educational, but rather served as prologues and epilogues and was intended for the audience to appreciate and enjoy.

If we are to see the YPCs as a 53-episode long TV series, then the music performances are like the opening and ending theme song, except that every episode had its own theme song.

**Table 4.14**

*List of the 10 YPCs' Timelines of Performance and Explanation*

No.	Programme Title	Complete Performance	Explain & Perform	Complete Performance
1	What Does Music Mean?	Rossini <i>Overture to William Tell</i> 1:16-2:10	2:11-49:12	Ravel <i>La Valse</i> 49:13-58:05
2	What Makes Music American?	Gershwin <i>An American in Paris</i> 1:48-9:19	9:20-50:35	Copland <i>Third Symphony</i> <i>Finale</i> 50:36-57:46
3	What is Orchestration?	Rimsky Koesakov <i>Capriccio Espagnol</i> 2:48-8:18	8:19-48:34	Ravel <i>Bolero</i> 48:35-57:24
4	What Makes Music Symphonic?	Mozart <i>Jupiter Symphony</i> <i>Finale</i> 4:22-10:44	10:45-48:42	Brahms <i>Second Symphony</i> 48:43-57:47
5	What is Classical Music?	Handel <i>Water Music</i> 1:17-2:36	2:37-50:01	Beethoven <i>Egmont Overture</i> 50:02-58:00
6	Humour in Music	Piston <i>The Incredible Flutist</i> 5:43-6:17	6:18-51:57	Brahms <i>Fourth Symphony</i> 57:58-57:39
7	Folk Music in the Concert Hall	Mozart <i>Minuet in E Flat: Trio</i> 1:15-1:38	1:39-43:32	Charles Ives <i>Second Symphony</i> 43:33-51:58
*8	What is Impressionism?	Debussy <i>La Mer: First Movement</i> *10:55-19:35	*1:18-10:54 *19:36-49:30	Ravel <i>Daphnis and Chloe</i> 49:31-53:41
9	What is a Melody?	Tchaikovsky <i>Sixth Symphony</i> 6:03-6:42	6:43-41:17	Brahms <i>Fourth Symphony</i> 41:18-49:53
10	Two Ballet Birds	Tchaikovsky <i>Swan Lake</i> 1:21-4:09	4:10-43:21	Stravinsky <i>Firebird Suite</i> 43:22-50:13

*Note.* \* In *What is Impressionism?* Bernstein opened the topic with a Monet's painting *Rouen Cathedral* showing instead of music performance. And then played the Debussy's *La Mer* after the painting show.

The music performance at the start of concert was not merely a mechanism to gather attention from the audience, but also meant to provide a clue about the topic to be discussed. As such, the performed pieces were selected with a purpose. The lecture *What Makes Music American* started with the theme of *An American in Paris* (by George Gershwin in 1928) and successfully presented the charm of American music to the audience, and at the same time, unveiled the topic on the characteristic of American music. In *What is Orchestration?*, Bernstein started with Rimsky-Korsakov's *Capriccio Espagnol* (1887). The passionate atmosphere and charming melody placed the audience's attention on the stage, and demonstrated the charisma and imposing strength of the orchestra. Of course, the opening performance was not supposed to be long, hence, only the most representative themes or parts of music work were selected.

If we say the opening performance was often presented in the form of themes or segments of music pieces, the most ending performance, on the other hand, was relatively completed music pieces, or at least, a complete movement. This is because the ending performance carried a notion of conclusion, and such notion is presented as a review of topics covered by the concert lectures, a reminiscence on a certain composer, a step further in the understanding of a particular music style, or the in-depth thinking on the aesthetics of music, etc. For example, in *What is Melody*, the conductor emphasised that everyone should pay attention to distinguish the melody elements of each part and to feel the melodic beauty in the music work, so, at the end of the concert, the orchestra played Brahms' *Fourth Symphony*, so that the audience can further appreciate the actual music after knowing the basic knowledge of "melody". Another example is *Folk Music in the Concert Hall*, in which the concert ended with the *Second Symphony* by American composer Charles Ives. In this symphony, the composer used a variety of native American (Indian) folk songs which were processed and

eventually become a part of the symphony. As a result of listening to this piece, the audience effectively review the relevant knowledge of folk music discussed in that concert.

#### 4.4.3 In the Form of Specific Questions

In the process of research, we carry out specific questions, which will undoubtedly significantly improve the efficiency of learning and research work. In the YPCs, the conductor always raised a particular topic at the beginning of each concert. In many cases, this topic will be introduced with a specific question to tell the audience the main points of the concert. Among the ten programmes, there is a group of “W” series concerts (each lecture title starts with “What”), such as *What is the meaning of music? What makes music Americanised? What is Orchestration? What makes music symphonic? What is classical music? What is impressionism? What is a melody?*, which are the most eye-catching and strict-forward. The remaining three programmes also have specific questions (humour, folk music, and ballet music). These questions all sound straightforward and easy to understand, especially for young people. In fact, behind these simple questions, there is a lot of profound musical knowledge, and Bernstein extended it to a broader range when he explained it. Hence, these clear and specific questions can help the audience catch on to the content of the entire concert lecture and form a deeper memory. With particular questions to name the YPCs’ theme, the concerts have the core soul to ensure that the next task of enriching the music content can be completed well.

#### 4.4.4 In the Structure of Generalisation-Explanation-Summary

Many of Bernstein’s concerts have adopted a structural framework of Generalisation-Explanation-Summary. Firstly, the speaker presents the initial question statement or makes an overall description of the theme and the object selected in the concert. Then, there is an

explanation in detail and in stages with lots of music examples, and finally, make a summary accompanied by a closing music section. Below, we can look at the design of the entire teaching activity through a table in a case concert *What is Orchestration?* :

**Table 4.15**

*What is Orchestration?*

Section	Subject of Each Section	Music Piece	Form
1	What is orchestration?	Rimsky-Korsakov	<b>Generalisation</b>
2	Looking at score	<i>Capriccio Espagnol</i>	
3	Good or bad orchestration(?)		
4	What a composer knows and choose	Debussy <i>Prélude à l'après-midi d'un faune</i> Gershwin <i>Rhapsody in Blue</i> Bach <i>Brandenburg Concerto No. 4</i>	<b>Explanation</b>
5	An orchestral experiment	Prokofiev <i>Peter and the Wolf</i>	
6	Choosing instruments (woodwind family)	Mozart <i>Serenade in G major, K. 525</i> Stravinsky <i>Concerto for Piano and Wind Instruments</i>	
7	The string family	Beethoven <i>String Quartet Op. 131</i> Schubert <i>String Quintet in G Major</i> Williams <i>Fantasia On Greensleeves</i> William Schuman <i>String Symphony No. 5</i>	
8	Brass and percussion family	Sousa <i>The Stars and Strips Forever</i>	
9	Orchestral exhibition	Ravel <i>Boléro</i>	<b>Summary</b>

From Table 4.15, it can be seen that in *What is Orchestration?*, according to the topics of the teaching content, the teaching process was divided into nine parts. And these nine parts are clearly divided into three stages: the first three sections are “Generalisation”, the introduction stage. In this stage, the conductor used the *Capriccio Espagnol*, a famous



orchestral masterpiece, as the introduction, allowing children to perceive the richness of the symphony from a macro perspective; Secondly, starting from the fourth to the eighth sections, the conductor began to explain the specific knowledge by asking serious questions such as “What kind of sound the composer wants” to talk about the choice of instruments. Then, he introduced the various instruments of the brass, woodwind, string, and percussion groups and their timbre, musical characteristics, and some performing skills. At the same time, a large number of musical works are also cited as examples; The last ninth section is “Summary”, summarising the entire ideas mentioned in the concert with the Ravel’s “Bolero”. A salient feature of Bolero is to play a same theme repeatedly through the gradual increase of voices and instruments. Each time the theme is presented, the original voices and newly added voices will be played out very clearly. Through such a music work, the children can be familiar with the sound of the orchestra again from each part, so as to make a review of the music knowledge introduced in this concert.

#### **4.5 PEDAGOGICAL STRATEGIES IN THE YOUNG PEOPLE’S CONCERTS**

Upon watching videos of Bernstein’s television appearance in the Young People’s Concerts, these music education activities and diversified educational methods he presented are impressive. Findings reveal that Bernstein employed diverse pedagogical methods to introduce the concepts of music to the audiences. Fragmentation of performance and explanation, use of analogies and metaphors, story-based explanations, contrast teaching, draw closer relations with the audience, audience’s participation and interaction, and popularising music with expansive knowledge; all of these present his subject material in a clear, interesting fashion and with ever-present enthusiasm. Instead of using a traditional literary narrative way, Bernstein chose, instead, to approach the music in a more technical fashion, enlightening viewers on the inner workings of notes and orchestration.

Bernstein was a strategic teacher, his speech eloquence and personal charm had been adequately expressed in the Young People's Concerts. At the same time, he was constantly exploring and experimenting with teaching methods during conducting these concerts. Because, in the YPCs' audience, there were not only teenagers and children, but also their parents and teachers, and there were ordinary people sitting in front of their TV who did not understand music. Only diversified educational methods can adapt to more audience groups and impart more music knowledge to the audience in a limited time. The following are the identified pedagogical strategies.

#### **4.5.1 Fragmentation of Musical Demonstration and Explanation**

Fragmented musical demonstration and explanation refers to the situation when a musical work was played, the entire piece was not presented to the audience from the beginning to the end (like a traditional concert). Instead, the whole piece was divided into several fragments according to the themes of the explanation. Then, the conductor explained the music knowledge step-by-step in sections, and finally connected them into the whole piece.

For example, in the *What Makes Music Symphonic?*, Bernstein talked about several methods of “extending musical theme” in composition, such as repetition, variation, imitation, opposition, cutting, and expansion, etc. When speaking of the “Breaking down technique”, he exemplified how the final movement of Tchaikovsky's *Fourth Symphony* developed music by breaking down the musical theme. First of all, he played the theme of this movement on the piano, which is also one of the most famous fragments in Tchaikovsky's *Fourth Symphony*:

**Figure 4.2**

*Original Musical Theme in the Final Movement of Tchaikovsky's Fourth Symphony*



Then, Bernstein said, “Instead of adding to that, he builds excitement by breaking it in half, and suddenly using only the second half of it”.

**Figure 4.3**

*The First breaking of the Theme in the Final Movement of Tchaikovsky's Fourth Symphony*



“Then, we’re down to four notes only”, said Bernstein.

**Figure 4.4**

*The Second Breaking of the Theme in the Final Movement of Tchaikovsky's Fourth Symphony*



“But now it divides again, like an amoeba, and the sequence builds on only the last two notes”.

**Figure 4.5**

*The Third Breaking of the Theme in the Final Movement of Tchaikovsky's Fourth Symphony*



“Now it’s broken down to such tiny fragments and bits that it’s just dust, ashes, little pieces of whirling scales”.

**Figure 4.6**

*The Fourth Breaking of the Theme in the Final Movement of Tchaikovsky’s Fourth Symphony*



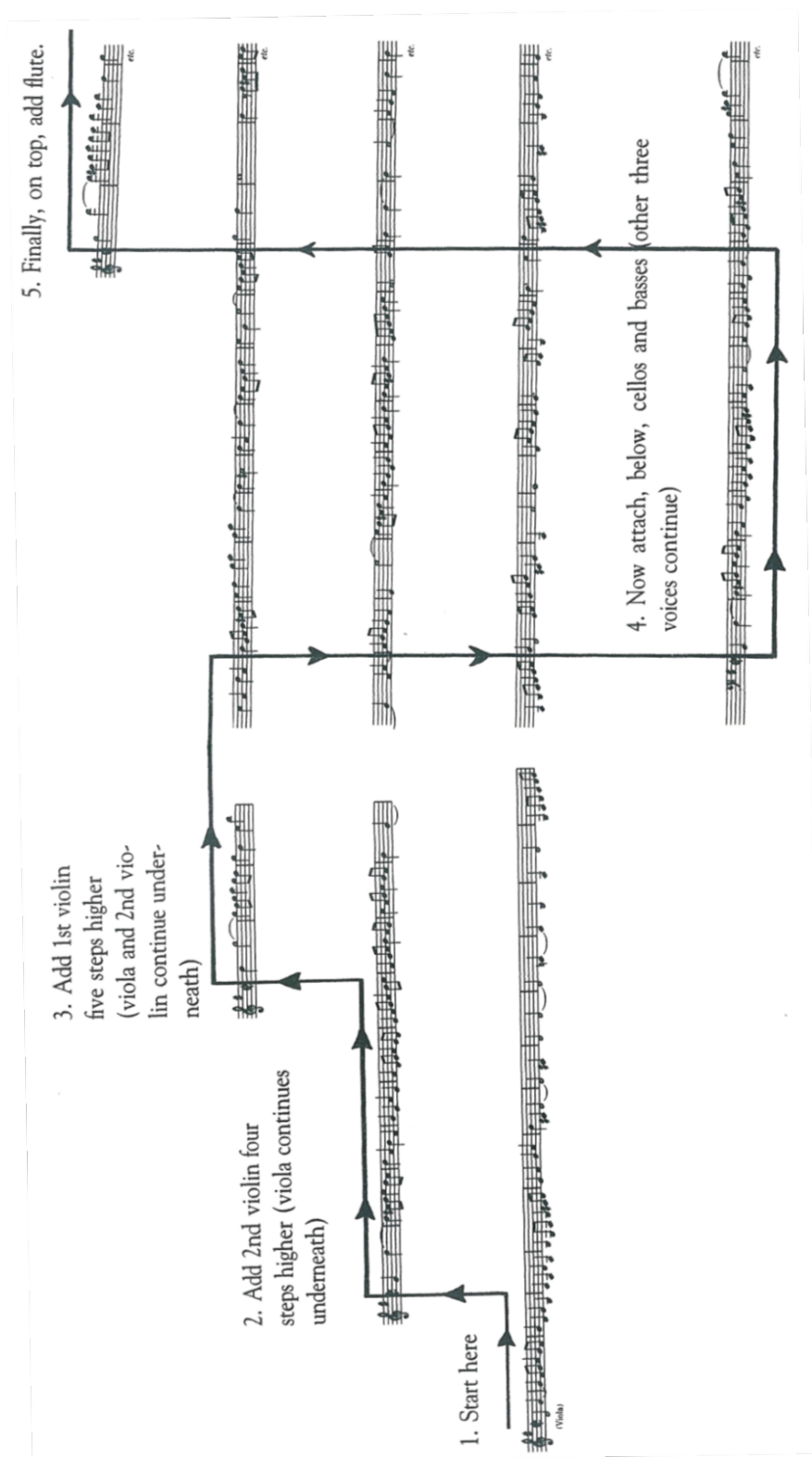
It can be seen that this kind of fragmented performance and explanation can clearly show the development sequence of music step-by-step. Here, Bernstein played the piano to perform the changing of the music theme, and after all the “Breaking down techniques” were explained, he conducted the orchestra to perform the Development in the final movement of Tchaikovsky’s *Fourth Symphony* completely, trying to give the audience a clear and complete impression.

In another example, at the beginning of *What is Classical Music?*, Bernstein mentioned the conception of “Fugue”. As an advanced compositional technique of polyphony, it is the most rigorous and complex form of classical music. It has been very difficult for adults to accept, but how to make young people understand? Bernstein gave up the in-depth theoretical explanation but grasped the point of “listening”, letting children’s ears grab the entry time and entry sequence of each voice line. To this end, he took Bach’s *Brandenburg Concerto No. 4 in G major* as an example, and extracted five music pieces from the famous fugue fragment, and each piece was performed with a corresponding instrument separately. In this way, a large “voice flow chart” had been designed with the orchestra and was placed in the centre of the stage (Figure 4.7). This “chart” clarified the name of each voice line, the time of entry, and the sequence of entry, making it clear at a glance. Later, while conducting the orchestra to play the complete music piece, Bernstein used the baton to indicate on the

“chart” that the audience could clearly identify the characteristics of fugue by “walking” with the baton:

**Figure 4.7**

*Flow Chart of the Fugue Part in Bach’s Brandenburg Concerto No. 4 in G major*



In short, fragmented performance and explanation is the most common method used in every Young People's Concert. As a conductor and pianist, Bernstein was very familiar with a large number of music works both in structure and content. He could select a very appropriate musical example to explain a piece of music knowledge. These musical examples, sometimes, were played fragmentarily by Bernstein using his voice or a piano placed directly to the right of the conductor's podium (Bernstein could move freely between the keyboard and podium as needed). He also used the entire orchestra, various sections, or individual artists, to illustrate musically to the listener. In this way, a kind of "Learning-Thinking-Listening-Seeing" learning mode was presented, and this is a learning mode very much needed in music education and is difficult to achieve in traditional music teaching activities. Today, when we watch Bernstein's video footage, his comprehensive music teaching and educator's talents are still admirable.

#### **4.5.2 Use of Analogies and Metaphors**

When explaining music knowledge to the audience, the traditional literary-narrative teaching strategy cannot achieve the music-appreciation effect as Bernstein expected. Especially, when telling some abstract music concepts and professional terms to the youngsters, it is necessary to turn the abstract into vivid language to facilitate children's acceptance and understanding. Therefore, the teaching techniques of analogy and metaphor became Bernstein's most common methods.

Analogy, a comparison of two otherwise unlike things based on the resemblance of a particular aspect; metaphor, expressing one thing in terms normally denoting another with which it may be regarded as analogues (Merriam-Webster Dictionary, 2022a, 2022b). In almost every concert, we can see that Bernstein used analogies and metaphors freely and vividly to illustrate abstract music knowledge to the audience and achieve the purpose of

music education. This is also one of his educational highlights in the Young People's Concerts.

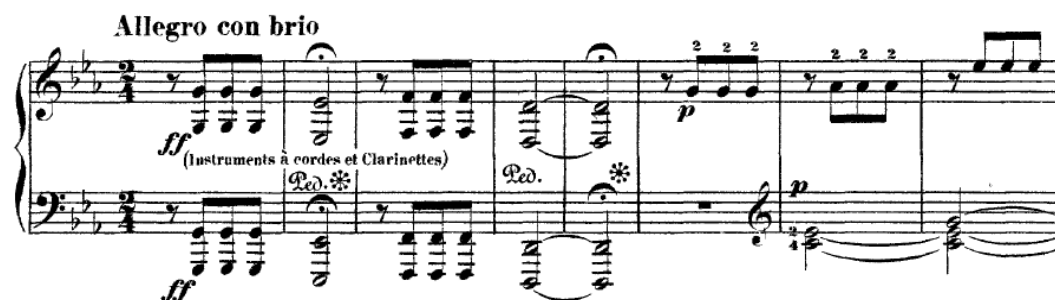
In *What Makes Music Symphonic?*, there was a representative example of using the analogy and metaphor teaching method to explain “How does the development actually work?”. Bernstein said that the development of an idea is the most typical manifestation of symphonic music. The original idea likes a “seed”, and this “seed” will grow into a “flower”, and then the “flower” will reproduce through continuous changes and become a towering tree finally. Later, the conductor took Beethoven's *Fifth Symphony* “Fate” as an example: “In its first movement, you all know that Beethoven plants at the beginning of the famous “Fate Motif”, as the seed, again four little notes”:

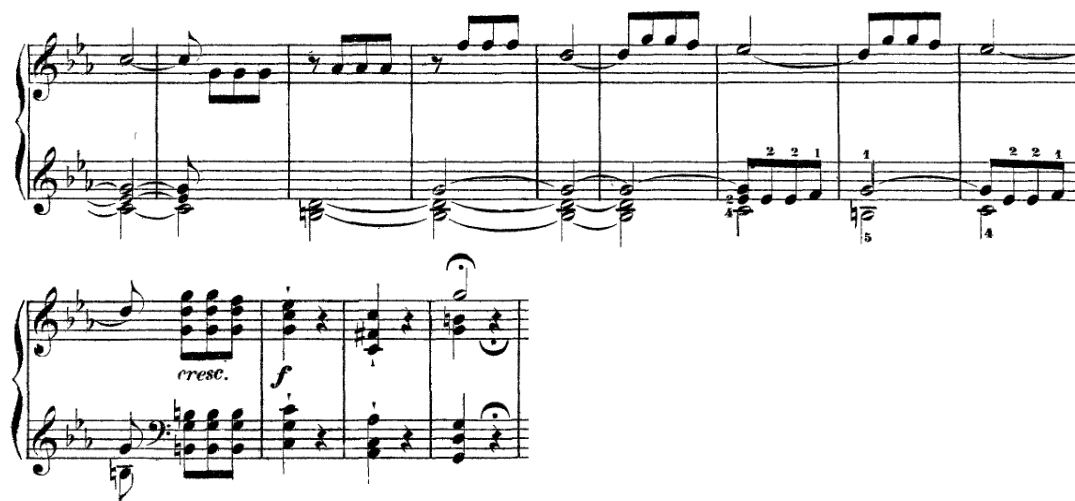
**Figure 4.8**  
*Beethoven's Symphony No. 5, “Fate Motif”*



“That is the theme, and out of it arises a flower, which goes like this”:

**Figure 4.9**  
*Beethoven's Symphony No.5, the Exposition of the First Movement*





Then the second stage is the growth of that flower, it just gets bigger and bigger until become a towering tree. Perhaps, the entire first movement is more like a fruit tree, and almost the whole movement is developed from the “seed” of this flower. We see all bare in winter; then in the spring, covered with blossoms, looking like a completely different tree; and then, in summer, the blossoms fall away, and fruit begins to grow. Again it looks like a different tree. So, the same tree has had different looks in different seasons, but it is still the same tree.

Through such a vivid analogy language, Bernstein explained the process of motif development clearly, which can help the audience to understand and remember well.

For another example, in *What is American Music?*, Bernstein compared the history of American music to “Kindergarten-Primary school-Middle school” to illustrate the development of “American elements”. Through the use of analogy and imagery techniques, the Young People’s Concerts became lively and interesting. The obscure music theory and professional musical terminology became simple under Bernstein’s interpretation.

Bernstein’s gift of eloquence and personal charm not only shorten the distance between the audience and the world of classic music, but also bring the audience to a deeper understanding of the conductor and musicians.

#### 4.5.3 Story-based Explanations



When explaining “narrative” musical works, Bernstein often used a “storytelling” teaching method, which was to describe the narrative musical work like telling a story, or creating a new story for the work according to the changes of music. An interesting story can attract the attention of young audiences easily, and also inspire children’s imagination at the same time. For instance, in *What does music mean?*, Bernstein vividly told a story of “Superman!”:

In the middle of a big city there stands an enormous jail, full of prisoners. It's midnight and all the prisoners are asleep except for one who can't sleep because he was put in jail unjustly. He spends the whole night practicing on his kazoo while all the other prisoners are sleeping and snoring all around him. You all know what a kazoo is? Well, this kazoo-playing prisoner has a friend who is going to come and rescue him tonight and this friend's name is Superman! So Superman comes charging down through the alley on his motorcycle.

**Figure 4.10**

*Richard Strauss Don Quixote, the “Charging” Theme in the Second Variation*



As Superman gets near the prison, he hears all the prisoners snoring away peacefully in the dead silence of the night. And over this snoring he hears his friend playing on his kazoo, which gets louder and louder as gets nearer.

**Figure 4.11**

*Richard Strauss Don Quixote, the “Goatherd” Theme in the Second Variation*



Suddenly, he charges into the prison yard and bops the guard over the head. The kazoo stops playing, and with all the snoring still going on, he grabs his friend and whisks him away on his motorcycle!

**Figure 4.12**

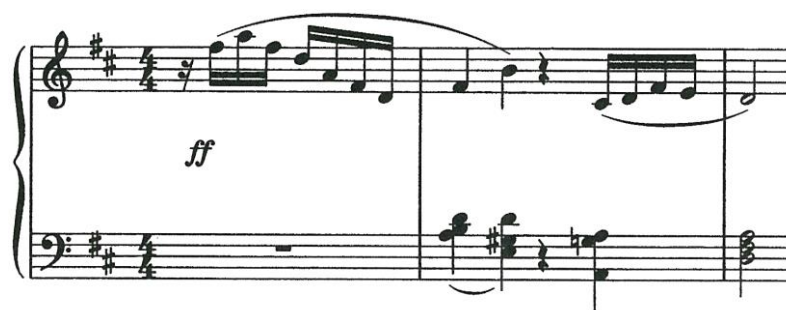
*Richard Strauss Don Quixote, the “Struggle against sheep” Theme in the Second Variation*



In the end, our hero arrives at last to freedom!

**Figure 4.13**

*Richard Strauss Don Quixote, the Ending of the Second Variation*



This story may seem a little naïve to adults, but the children listened with gusto and laughed from time-to-time. After creating the “Superman” story, Bernstein told everyone that this music work was the second variation of Richard Strauss’s *Don Quixote* symphonic poem, the “Struggle Against the Sheep”. Then, he briefly introduced the real story of “Don Quixote” accompanied with playing the music fragments on the piano. After the real story, the orchestra performed the whole second variation again to present a complete music for audience’ reviewing. Through the comparison of the two stories, Bernstein explained to the audience that music itself gives meaning to music. If a piece of music is exciting, it will make one excited, no matter what kind of story it carries. On the contrary, if the music is sad, no matter how happy a story is created for it, the feeling of this piece of music brings to you is sadness:

So you see, the meaning of music is in the music, in its melodies, and in the rhythms, and the harmonies, and the way it's orchestrated, and most important of all in the way it develops itself. Right now, all you have to know is that music has its own meanings, right there for you to find inside the music itself; and you don't need any stories or any pictures to tell you what it means. If you like music at all, you'll find out the meanings for yourselves, just by listening to it.

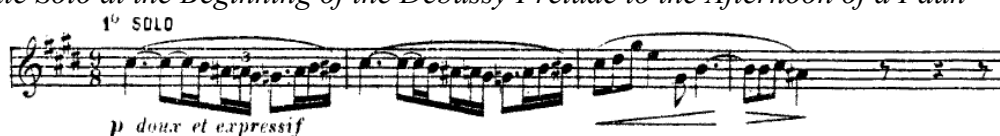
In addition, from the perspective of education acceptance, when telling the story of “Superman”, the orchestra performed various themes of the work (this was the first performance); when it comes to telling the true story of “Don Quixote”, Bernstein played each theme again on the piano (this was the second performance); at last, the orchestra performed the whole second variation again for the third time. These multiple repeated performances of the same music piece, or playing the same piece in different forms, will undoubtedly have left a deep impression on the audience.

#### 4.5.4 Contrasted Teaching

In the Young People’s Concerts, contrasted teaching means that the conductor conducted the orchestra to perform a piece of music with different expression marks (including instruments, timbre, speed, harmony, and even melody) from the original music work, and then presented the correct performance in order to restore the original appearance of the work. Through this comparison of the two versions, the composer’s creative intention and the irreplaceability of the original work itself can be seen. In the category of music-theory lectures, Bernstein often used this “contrastive experiment” to explain abstract music concepts. For example, in the lecture *What is Impressionism*, when talking about the sound of woodwind instruments, Debussy’s *Prelude to the Afternoon of a Faun* was mentioned. Bernstein first played the theme of Faun at the beginning with the piano:

**Figure 4.14**

*The Flute Solo at the Beginning of the Debussy Prelude to the Afternoon of a Faun*



Then, he stated: flute has a “sweet, pale, airy sound, if the composer had picked, let’s say, the trumpet to do the same tune, it would have sounded all different - too fat, and too rich, and not at all delicate the way the flute is”. Afterwards, he let the trumpet play the same melody, its loud sound made the music completely without the “lazy” feeling, but it was very “exciting”. “Not the same thing is it! It’s just the wrong piece of clothing. He’s going swimming in a sweater”. Therefore, Bernstein confirmed to everyone that the sound of the flute could only be the only one here, and it was irreplaceable. Another example, there is a piece of clarinet solo in the opening part of the Gershwin’s *Rhapsody in Blue*, this is a symbol of American music style, and this piece of music presents a pure Blues theme through the raucous and lazy sound of the clarinet. Firstly, the clarinet performed this piece of melody:

**Figure 4.15**

*The Opening of Gershwin’s Rhapsody in Blue (Piano Version)*



Then, Bernstein replaced the clarinet with a viola to play this melody again, saying “Although beautifully played, but the whole feeling of jazz has gone out the window”.

Through applying a series of such contrast teaching techniques, audiences can clearly understand that these music works are classics, largely due to the fact that the composer

chose the most suitable instrument to express the music content and the style. It has its uniqueness and irreplaceability. These contrastive teaching experiments are one of Bernstein's most commonly used and most attractive teaching methods. They are not only used in the Young People's Concerts, but can be seen in his early period *Omnibus* and the later period *Norton Lectures* and have become a highlight of Bernstein's music educational experience.

#### 4.5.5 Drawing Closer Relations with the Audience

From the perspective of the selection of music works, Bernstein often used some popular folk songs and well-known music works as examples to explain music knowledge. Like *Row, Row, Row Your Boat*, *Three Blind Mice*, *Frere Jacques*, *Twinkle Twinkle Little Star*, *I Love Her* (by Beatles), *Colonel Bogey March*, etc. The classical music works selected in the YPCs also include Rossini's *William Tell Overture*, Beethoven's *No. 5 Symphony "Fate"*, Tchaikovsky's *Romeo & Julia*, Mozart's *Jupiter*, Prokofiev's *Peter & Wolf*, Bizet's *Carmen Overture*, Gershwin's *Rhapsody in Blue*, etc. Through employing these well-known music works teaching music knowledge, the distance between the musicians and the audience is invisibly narrowed. On the one hand, it is easier for participants to enter the classical music world, and to accept that music in concerts is not so abstruse and difficult to understand; it happens so often in the songs we sing every day, we listen to every day, and it exists around each of us. On the other hand, by presenting a series of classic music, the concert lectures' educational goal of popularising music knowledge and culture has also been achieved, which can also show Bernstein's excellent professional quality in music education, no matter as a conductor or an organiser.

Bernstein's techniques of discourse also helped him relate to his audience, such as using common expressions, speaking in low, earthy tones, and presenting warmth and affection to


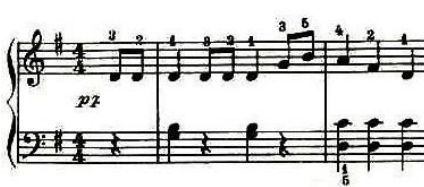


his participants. “My dear young friends” was a standard term of address, and “I’ve missed you so much”, “I’m looking forward with great eagerness to seeing you all next year” are typical inclusions of the YPCs’ beginnings and endings. Bernstein was always generous in encouraging and praising his audience. On several occasions, he exclaimed “good”, “so beautiful”, “wonderful”, and “divine” after the audience sang or successfully completed a musical directive. Furthermore, Bernstein was never afraid to be funny, his use of humour was widespread and a common event in his teaching. It also added a kind of relaxed, pleasant atmosphere to the concerts.

#### **4.5.6 Audience’s Participation and Interaction**

Participation is an indispensable teaching strategy in music education, especially for young people. The famous teaching approaches of “Orff Schulwerk”, “Curwen Hand Signs”, Kodaly’s “Choral Method”, and “Dalcroze Eurhythmics”, all are emphases of “participation” in children’s music education. Because of the large venue and vast number of audience members in the Young People’s Concerts, it is impossible for each person to participate effectively. Therefore, Bernstein designed as many activities as possible for audiences to be able to participate together.

In the piece of, *What is the Meaning of Music*, Bernstein started with Rossini’s *William Tell Overture*, and then took “horse hooves” as an example to explain the dialogue and connection between the musical phrases. In order to make the participants feel it for themselves, Bernstein conducted the orchestra to play the first and third phrases of the opening theme, and the audience sang the second and fourth phrase:

**Figure 4.16***Structure of Interactions in the Rossini William Tell'' Overture*

<p>Orchestra Performing 1<sup>st</sup> Phrase</p> 	<p>Audience Singing 2<sup>nd</sup> Phrase</p> 
<p>Orchestra Performing 3<sup>rd</sup> Phrase</p> 	<p>Audience Singing 4<sup>th</sup> Phrase</p> 

This simple music game was to make children perceptually perceive the dialogue and connection between the musical phrases. It can be seen that if a music educator wants to implement an “interactive activity” in a scene with thousands of people, he should choose simple, short, typical, and easy-to-remember music works as materials, so that the interactive process can achieve the desired effect.

Another interesting example of interaction between speaker and audience is in the concert lecture *What makes music symphonic?*, Bernstein wanted to explain an important way of music motive development, the imitation, and the imitation of one orchestra voice by another. For this, he divided the audience into two groups, upstairs and downstairs, then invited them to sing the familiar folk song *Frere Jacques* in canon-style. The audience upstairs began to sing first, and then, after two bars, the audience downstairs imitated the phrase, and at the same time, the audience upstairs continued to sing. After the success of the two-part imitation, the conductor led the audience to try the three-part imitation with the orchestra and the four-part imitation with all the parents and teachers. Through playing such a small music game with the audience interactively, not only introducing everyone to the



“counterpoint” (more than one melody at a time), a complicated music terminology, but also popularised the musical language of “Canon”. Moreover, Bernstein’s teaching techniques and use of humour added luster to this interactive process, which has become a classic teaching case of imitation by many music educators.

#### 4.5.7 Popularising Music with Expansive Knowledge

Bernstein was good at using the knowledge of literature, painting, as well as biology, sociology, etc., from different fields to interpret music in detail. In the programme *Humour in Music*, Bernstein talked about that the word “Humour” comes from “Fluid”. Fluid in the human body brings energy and emotions. Since humour in music does not necessarily have to be funny, but means simply being in a good mood with full energy. Bernstein said:

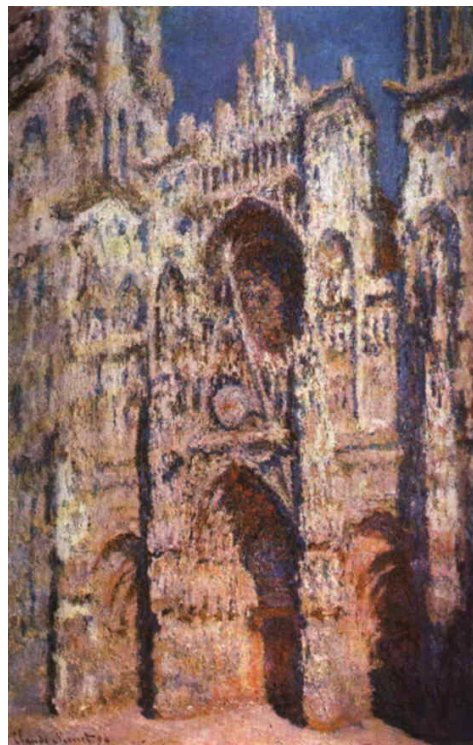
Italian word “Scherzo” means a joke, but in music it has come to mean any piece that is playful, full of energy, light-hearted or humorous in any way. Which only goes to prove that there are all kinds of humor in the world, as well as in music; and that all humor doesn’t have to be a joke, or make you laugh. Humor, in or out of music, can be strong and important. It can make you even have deep emotions, but it’s still humor. Because it makes you feel good inside, and that’s what music is for.

Another example comes from *What is impressionism?* Bernstein, through showing the painting of Monet’s Rouen Cathedral on the stage, visualised the concept of impressionism in music:

Actually, the whole idea of impressionism began with painters, French painters like Manet, Monet, Renoir, and all the famous other names... The impressionistic piece, it tells you no facts, it is not a realistic description, but instead it's all color and movement and suggestion. Like this painting here by the great impressionist Monet of the front of the Cathedral at Rouen. I'm sure you have, but maybe you didn't know you were looking at one at the time, you just saw a picture that was sort of blurry and hazy, that didn't have a real look... This is almost like a dream of a cathedral which he wants you to see not so much a cathedral, as light itself, light and color, as they look to him reflecting on a cathedral. That was a French idea. Similarly, music can be more or less realistic in its own way...



**Figure 4.17**  
*Monet Rouen Cathedral (1894)*



#### **4.6 INFLUENCE OF THE YOUNG PEOPLE'S CONCERTS**

The 14-year-old Young People's Concerts profoundly impacted the history of American music culture. The nine concerts tailored for outstanding young musicians and gave them a platform to showcase themselves. Besides, thanks to Bernstein's efforts, the Young People's Concerts became a famous branded programme of the New York Philharmonic Orchestra, providing a reference for a series of music education programmes being launched later by the orchestra. Lastly, with video and digital technology, the YPCs made community music education into a commercialised public service. Some data about the YPCs' influence are delivered in this part.

##### **4.6.1 Introducing Outstanding Young Performers**

Inside the 53 Young People's Concerts, there were nine concerts named *Young Performers*, which acted as a "window" for introducing up-and-coming young performers to the world's musical stage. Since 1960, at least one Young Performers Concert was organized every year on average. Within the period of 8 years (1960-1968), a total of 45 young musicians went on to the stage of the YPCs. Aged 20 on average, these performers came from many countries around the world and were experts in piano, strings, brass, vocals, as well as conducting. Many of these young performers have remained active in the music circles until today: Seiji Ozawa (27 years old at the time), who later became a famous conductor; Lynn Harrell (16 years old at the time), later became the last student of cello master Casals (who is generally regarded as the pre-eminent cellist of the first half of the 20<sup>th</sup> century and one of the greatest cellists of all time), and had been a cello giant worked in Universal Music Group; Paula Robinson (20 years old at the time), now, is the principal flute of the New York Philharmonic Orchestra; Lawrence Foster (14 years old at the time) is currently the assistant conductor of the London Symphony Orchestra, etc. They have all become influential musicians in today's classical music circle, and at the beginning of all this are the Young People's Concerts.

Even as ordinary audiences, there were also musicians who were inspired by the YPCs to go to the road of music. Rachael Worby, a conductor in New York, she once talked about the YPCs in the documentary *A Place of Dreams* (a film by Peter Rosen in 1991 for the 100<sup>th</sup> anniversary of the founding of Carnegie Hall) as that:

I must have been about 8 or 9 years old, and I came in the Young People's Concert, sat down in one of the seats and out walked Leonard Bernstein. It was at that concert at that moment that I decided what to do for the rest of my life was to conduct. When people would say to me "what do you want to be when you grow up?" I would say "Leonard Bernstein".

The famous cello master, Yo-Yo Ma was also interviewed in the film and said (Rozen, 1991):

As a young kid I heard Bernstein's concerts in Carnegie Hall from everywhere: upstairs at the third tier, standing in the back, standing in the

wings and to see one great performer comes after another was unbelievably important because the memory of those of performances taught me a lot about performing. It taught me about what music was about, what a great performer truly does.

#### 4.6.2 The Young People's Concerts After Bernstein

In 1972, as Bernstein decided to continue his personal dream at Harvard University, he left the stage of the Young People's Concerts and passed his baton to his assistant conductor Michael Thomas, who happened to be an exceptionally innovative host. After that, the baton of the YPCs was passed to Zubin Mehta, Lorin Mazzel, and Kurt Masur. Until today, the YPCs still remains an iconic educational project of the New York Philharmonic Orchestra. All of these conductor masters have written their own special chapters in the history of the YPCs with their own distinctive charisma and personal style, which promoted the development and growth of the YPCs. Nowadays, the Young People's Concerts do not appear in the form of a single concert or a group of concerts, but rather as a part of the NYP's music educational project. The project is divided into three boards according to the audience age: "For Kids & Teens", "For Schools", and "For Adults", each targeting a different group of audience for nuanced learning experience. The board "For Kids & Teens" is further subdivided into three programmes: *Very Young People's Concerts*, *Young People's Concerts*, and *Kidzone* (<https://leonardbernstein.com>), as shown in Table 4.16.

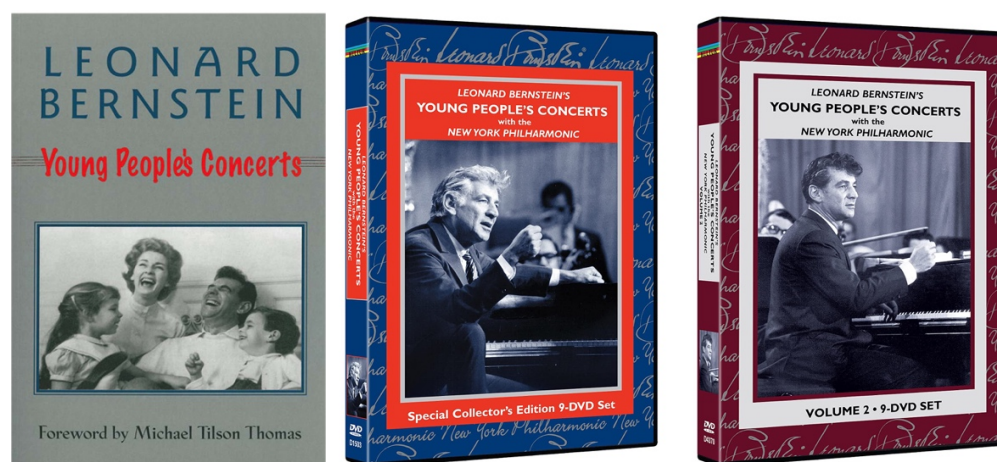
**Table 4.16**  
*The Groups of "For Kids & Teens"*

	<b>Very Young People's Concert</b>	<b>Young People's Concert</b>	<b>Kidzone</b>
<b>Object</b>	3-6 years old Children	6-16 years old Young	All Children and Young
<b>Form</b>	Concert and workshop	Concert	Workshop
<b>Content</b>	Music Game, Music story, primary instrument	Classic music, instrument, music culture	Creative music activity, Game, Interaction
<b>Target</b>	Preschool Music Enlightenment	Cultivating Music Accomplishment	Training Creativity

### 4.6.3 Transforming Music Education into a Public Commercial Product

Before the invention of digital technologies, the YPCs' publicity depended on television advertising and publishing. In 1962, 10 concert lectures were selected by Bernstein and published as a book named *Leonard Bernstein: Young People's Concerts*. For this publication, the CBS also produced a special record that contained some live recording of the concerts. This book was revised in 1970 to include 3 more concert lectures. In 1992, the book was revised again with the aid of Bernstein's daughter, Jamie, and this edition included 15 most representative concerts, and were finalized with photographs and comics. The book has become a popular reading material for classic music since its publication. As so far, it has been translated into six languages (German, French, Italian, Hungarian, Slovenian, and Portuguese) and introduced by more than 40 countries (<https://leonardbernstein.com>).

Besides, in 1993, the Kultur Video company selected 25 concerts from the CBS original television recordings and produced 9 DVDs (named *Leonard Bernstein's Young People's Concerts with New York Philharmonic Volume 1*). This was the first attempt at the digitalisation of the YPCs which has sold many tens of thousands of copies. And then, in 2013, Kultur Video produced another 9 DVDs (Volume 2) for additional episodes of the YPCs and completed the whole series (<https://leonardbernstein.com>). This digital publication makes it possible for more people to feel the beauty of music, as well as appreciating Bernstein's wonderful combination of exceptional performances and clear, inspirational lectures.

**Figure 4.18***The Publications of the Young People's Concerts*

#### 4.7 SUMMARY

As the classic cases of concert lectures, the Young People's Concerts add an explanation of music knowledge derived from works differing from traditional concerts. The purpose is to encourage children to enter concert halls to enjoy music and learn about basic music knowledge. Although dozens of the YPCs have different themes and types, the overall format and explanation style are the same: (1) combining with explanation and musical demonstration, (2) starting and ending with music, (3) a specific question as stimulation for learning, and (4) with an overall layout of the Generalization-Explanation-Summary framework. All of these allow each of the YPCs to be independently presented but also form a whole series with each other.

In addition, using multiple teaching strategies is the essence and highlight of the Young People's Concerts. Fragmentation of music performance and explanations, use of analogies and metaphors, story-based explanations, contrast teaching, relating with the audience, the audience's participation and interaction, and popularising music with expansive knowledge, are all teaching techniques that can undoubtedly help participants to increase their interest, facilitate their understanding, and strengthen their memory of music knowledge, so as to

achieve a good educational effect. These multi-angles and multi-method teaching experiences are still worth learning and exploring today.

Bernstein used this structural stability and these pedagogical techniques as the basic features of the YPCs, and successfully created a famous brand of the Orchestration Education Program, which has been endured for decades and attracted audiences from all over the world for several years, staying in front of the TV, and enjoying these unforgettable musical moments with Bernstein. They have made the Young People's Concerts go beyond the scope of traditional concerts of simply appreciating music, so they are not as dull as music lessons in classrooms (the students can learn music while enjoying them). Innovative forms and diversified teaching methods are not only popular with children, but also actually attract a large number of adults, music teachers and scholars. From information from Bernstein Office, in the television broadcasts of the YPCs after 1964, adults became the main audience outside concert halls. These wonderful music teaching activities have also shown Bernstein's talents as an outstanding music teacher. Even today, when we talk about Bernstein's music education achievements, we first think of these Young People's Concerts. Bernstein himself also attached great importance to his status as a music educator, as his daughter, Jamie Bernstein, said: "Leonard Bernstein was a man of many accomplishments, but he was proudest of his achievements as a teacher" (J. Bernstein, 1999, p. 121).

## CHAPTER 5

### RESULTS OF PHASE II:

### CASE STUDY

This chapter presents the results from Phase II: a questionnaire survey and semi-structured interviews. These findings were devoted to answer the second and the third research questions: What are the motivations of the attendants in attending the concert lectures? What is the significance of concert lectures in educating the attendants in understanding music?

### 5.1 QUESTIONNAIRE SURVEY

#### 5.1.1 Demographic Analysis

The participants' demographics examined in this study included the following factors: gender, identity, education level, appreciation level of classic music (self-declared), and musical experience (learned instrument and/or vocal performance). A total of 885 completed questionnaires were obtained via the survey. Table 5.1 shows the findings of the demographic information.

**Table 5.1**  
*Demographic Analysis (N = 885)*

Characteristics	Frequency	Percentage
<b>1. Gender</b>		
Male	384	43.44%
Female	501	56.67%
<b>2. Identity</b>		
Primary School Students (6th Grade)	459	51.92%
Middle School Students (9th Grade)	203	22.96%
Adults	222	25.11%
Not Reported	1	0.11%
<b>3. Education Level</b>		
High school and below	672	76.02%
Undergraduate	148	16.74%



Post-graduate	65	7.35%
<b>4. Musical Level of Classical Music (Self-declared)</b>		
Connoisseur	152	17.19%
Amateur	525	59.39%
Layman	207	23.42%
Not Reported	1	0.11%
<b>5. Musical Experience (Learned Instrument and/or Vocal Performance)</b>		
Yes	528	59.73%
No	355	40.16%
Not Reported	2	0.23%

### 5.1.2 Reliability as Internal Consistency

I calculated Cronbach's alpha by SPSS in order to examine the internal consistency of the statements for both overall scales and five subscales (intrinsic value, attainment value, utility value, perceived cost, and expectancy) respectively (see Table 5.2). Cohen et al. (2013) suggested that the reliability level is acceptable when the Cronbach's alpha is at or above 0.7. An alpha between 0.8 and 0.9 is regarded to be highly reliable and above 0.9 is extremely reliable.

The Cronbach's alpha of the overall scales was 0.953 which indicated that the internal consistency was highly reliable. For the five subscales, the Cronbach's alpha of expectancy, intrinsic value, and attainment value were above 0.9 (see Table 5.2) which was an indication of very high internal consistency reliability of those items. The perceived cost's Cronbach's alpha was slightly lower, 0.865, which was highly reliable. Lastly, although the utility value's alpha coefficient (0.753) was the lowest, it also could indicate the well reliability of internal consistency. As a result, for both the overall and subscales, the data collected through this questionnaire were highly reliable for subsequent analysis.



**Table 5.2**  
*Reliability of Internal Consistency*

Scales	Cronbach's Alpha
Overall Scales	.953
Subscales	
Intrinsic Value	.908
Attainment Value	.903
Utility Value	.753
Perceived Cost	.865
Expectancy	.918

### 5.1.3 Quantitative Data Analysis

#### 5.1.3.1 Descriptive Analysis

The descriptive statistics for the variables in this study are shown in Table 5.3. As shown by the skewness and kurtosis in Table 5.3, the variables were normally distributed. If all variables with absolute values of skewness and kurtosis are below 3.00 and 10.00 respectively (Kline, 2015), they are assumed to be normal. Table 5.4 also shows the correlations for the variables in this study. The five dimensions of the scale were strongly correlated with each other ( $r = 0.57-0.77, p < 0.001$ ).

**Table 5.3**  
*Descriptive Statistics for the Variables*

	Identity	Education	Musical_Level	Musical_Experience	Intrinsic_Value	Attainment_Value	Utility_Value	Perceived_Cost	Expectancy
N	884	885	884	883	885	885	885	885	885
Missing	2	1	2	3	1	1	1	1	1
Mean	1.73	1.31	2.06	1.40	5.65	5.46	5.70	5.30	5.45
Median	1.00	1	2.00	1	6.00	5.50	6.00	5.50	5.75
Standard deviation	0.836	0.602	0.635	0.491	1.40	1.34	1.43	1.48	1.47
Minimum	1	1	1	1	1.00	1.00	1.00	1.00	1.00
Maximum	3	3	3	2	7.00	7.00	23.3	7.00	7.00
Skewness	0.537	1.76	-0.0514	0.400	-1.27	-1.09	1.02	-0.762	-1.12
Std. error skewness	0.0822	0.0822	0.0822	0.0823	0.0822	0.0822	0.0822	0.0822	0.0822
Kurtosis	-1.36	1.87	-0.524	-1.84	1.37	1.39	26.7	0.154	1.03
Std. error kurtosis	0.164	0.164	0.164	0.164	0.164	0.164	0.164	0.164	0.164

**Table 5.4**  
*Correlations for the Variables*

	Intrinsic_Value	Attainment_Value	Utility_Value	Perceived_Cost	Expectancy
Intrinsic_Value	—				
Attainment_Value	0.774 ***	—			
Utility_Value	0.712 ***	0.742 ***	—		
Perceived_Cost	0.565 ***	0.572 ***	0.572 ***	—	
Expectancy	0.747 ***	0.729 ***	0.700 ***	0.600 ***	—

Note. \*  $p < .05$ , \*\*  $p < .01$ , \*\*\*  $p < .001$

### 5.1.3.2 Results for the Multivariate Analysis of Variance (MANOVA)

The MANOVA was computed to determine the effects of sex, identity, education level, musical level, and musical experience on each of the five dimensions (intrinsic value, attainment value, utility value, cost, and expectancy) in the survey responses. Table 5.5 shows the results of the MANOVA and its follow-up univariate- $F$  tests. Table 5.6 shows the descriptive statistics of the significant differences.

#### *Gender and Identity*

Firstly, a two-way between-groups MANOVA was performed to investigate sex and identity differences on the motivation of attending concert lecture. Five dependent variables were used: intrinsic value, attainment value, utility value, perceived cost, and expectancy. The independent variables were gender and identity. Preliminary assumption testing was conducted to check for normality, linearity, univariate and multivariate outliers, homogeneity of variance-covariance matrices, and multicollinearity, with no serious violations noted.

There was no statistically significant difference between males and females on all dependent variables,  $F(5, 884) = 2.18, p = .06$ ; Wilks' Lambda = .99; partial eta squared = .01. However, there were statistically significant differences between age groups on dependent variables,  $F(10, 884) = 11.89, p < .001$ ; Wilks' Lambda = .88; partial eta squared = .06. When the results for the dependent variables were considered separately, all differences

reached statistical significance using a Bonferroni adjusted alpha level of .01.

For the intrinsic value,  $F(2,884) = 41.72, p < .001$ , partial eta squared = .09. Post-hoc comparisons using the Tukey HSD test indicated that the mean scores of the intrinsic value for three groups were significantly different from each other,  $p < 0.001$ . Specifically, the score for the adults was highest ( $M = 6.29, SD = 0.83$ ), followed by the primary school students' group ( $M = 5.64, SD = 1.42$ ), and the middle school students had the lowest score ( $M = 5.00, SD = 1.55$ ).

For attainment value,  $F(2,884) = 26.05, p < .001$ , partial eta squared = .06. Post-hoc comparisons using the Tukey HSD test indicated that the mean scores of the attainment value for the three groups were significantly different from each other,  $p < 0.001$ . Specifically, the score for the adults was highest ( $M = 5.96, SD = 1.00$ ), followed by the primary school students' group ( $M = 5.43, SD = 1.38$ ), and the middle school students had the lowest score ( $M = 4.97, SD = 1.40$ ).

For utility value,  $F(2,884) = 29.27, p < .001$ , partial eta squared = .06. Post-hoc comparisons using the Tukey HSD test indicated that the mean scores of the attainment value for the three groups were significantly different from each other,  $p < 0.001$ . Specifically, the score for the adults was highest ( $M = 6.29, SD = 0.78$ ), followed by the primary school students' group ( $M = 5.65, SD = 1.59$ ), and the middle school students had the lowest score ( $M = 5.19, SD = 1.35$ ).

For perceived cost,  $F(2,884) = 25.42, p < .001$ , partial eta squared = .06. Post-hoc comparisons using the Tukey HSD test indicated that the mean scores of the attainment value for the adults ( $M = 5.61, SD = 1.19$ ) and for the primary school students' group ( $M = 5.44, SD = 1.50$ ) were significantly higher than the scores for the middle school students' group ( $M = 5.44, SD = 1.50$ ),  $p < 0.001$ . However, the scores for the adults and the primary school students were not significantly different,  $p = 0.35$ .

For expectancy,  $F(2,884) = 32.68, p < .001$ , partial eta squared = .07. Post-hoc comparisons using the Tukey HSD test indicated that the mean scores of the attainment value for the three groups were significantly different from each other,  $p < 0.001$ . Specifically, the score for the adults was highest ( $M = 5.90, SD = 1.15$ ), followed by the primary school students' group ( $M = 5.54, SD = 1.44$ ), and the middle school students had the lowest score ( $M = 4.77, SD = 1.60$ ).

### *Musical Level and Identity*

A two-way between-groups multivariate analysis of variance (MANOVA) was performed to investigate musical level and identity differences and the potential interaction between the two variables on the motivation of attending concert lectures. Five dependent variables were used: intrinsic value, attainment value, utility value, perceived cost, and expectancy. The independent variables were musical level and identity. Preliminary assumption testing was conducted to check for normality, linearity, univariate and multivariate outliers, homogeneity of variance-covariance matrices, and multicollinearity, with no serious violations noted.

The results for the age groups were reported in the above. There was no statistically significant difference between musical level on all dependent variables,  $F(10, 883) = 1.36, p = 0.19$ ; Wilks' Lambda = 0.99; partial eta squared = 0.01. Moreover, the interaction between musical level and age groups was nonsignificant,  $F(20, 883) = 0.49, p = 0.97$ ; Wilks' Lambda = 0.99; partial eta squared = 0.003.

### *Musical Experience and Identity*

A two-way between-groups multivariate analysis of variance (MANOVA) was performed to investigate music experience and identity differences and the potential interaction between the two variables on the motivation of attending concert lectures. Five dependent variables

were used: intrinsic value, attainment value, utility value, perceived cost, and expectancy. The independent variables were music experience and identity. Preliminary assumption testing was conducted to check for normality, linearity, univariate and multivariate outliers, homogeneity of variance-covariance matrices, and multicollinearity, with no serious violations noted.

The results for the age groups were reported in the above. There were statistically significant differences between music experience on dependent variables,  $F(5, 882) = 3.49, p < .01$ ; Wilks' Lambda = .98; partial eta squared = .02. When the results for the dependent variables were considered separately, all differences reached statistical significance using a Bonferroni adjusted alpha level of .01.

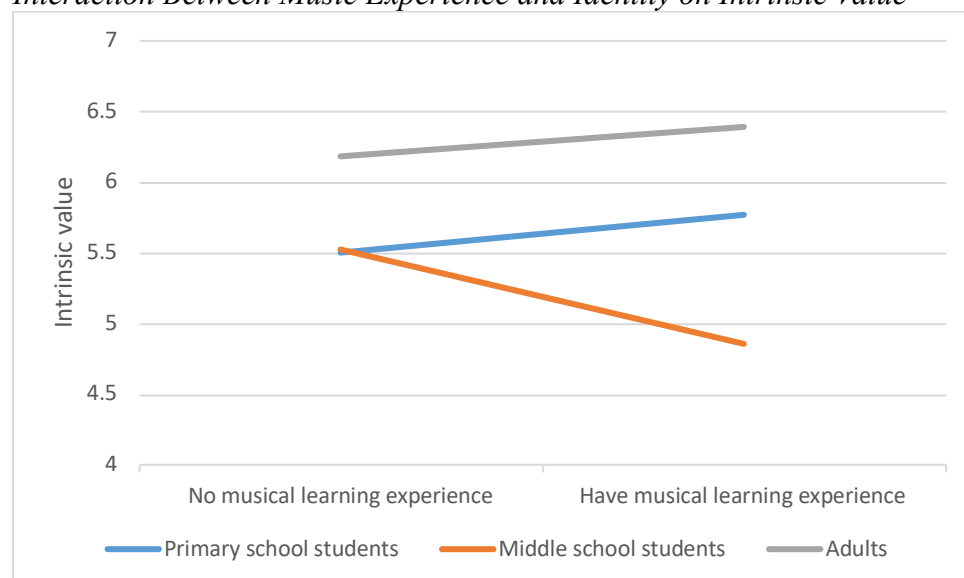
However, when considered separately, music experience did not have significant effect on all the dependent variables,  $p > 0.6$ . Moreover, the interaction between music experience and age groups was found,  $F(10, 882) = 2.23, p < .05$ ; Wilks' Lambda = 0.98; partial eta squared = .01. When the results for the dependent variables were considered separately, all differences reached statistical significance using a Bonferroni adjusted alpha level of .01. With this significant level, the interactions between music experience and age groups on intrinsic value ( $F(2,882) = 6.83, p < .01$ , partial eta squared = .02) and on expectancy ( $F(2,882) = 6.83, p < .01$ , partial eta squared = .02) were significant. While the interaction between music experience and age groups on other dependent variables were nonsignificant,  $p \geq 0.01$ .

As shown in Figure 5.1, for adults and primary school students, no music experience was accompanied by a slight drop in intrinsic value. Whereas for middle school students, no music experience was accompanied by a large increase in intrinsic value. Figure 5.2 shows that for adults, music experience did not have much influence on their expectancy score; for primary school students, no music experience was accompanied by a drop in intrinsic value,

whereas for middle school students, no music experience was accompanied by an increase in expectancy score.

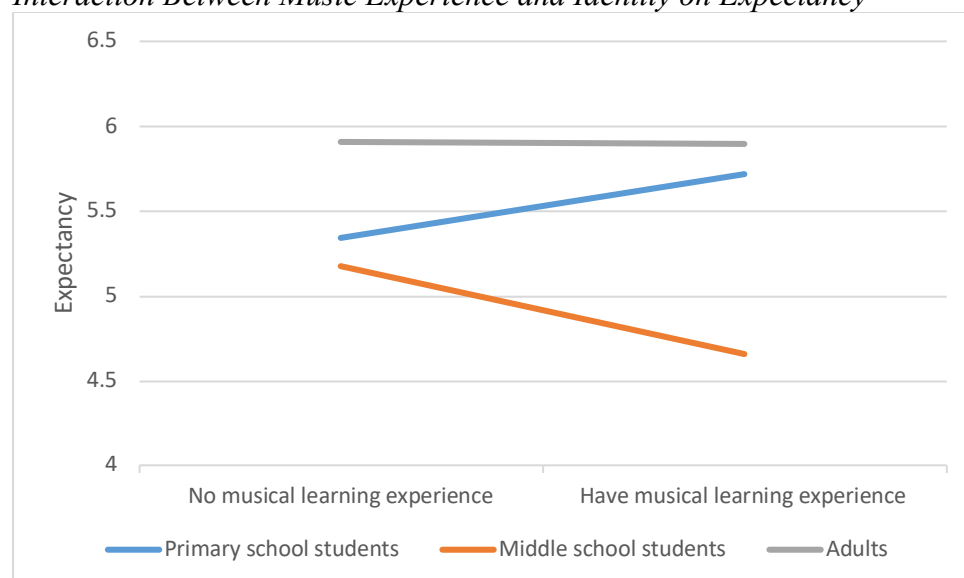
**Figure 5.1**

*Interaction Between Music Experience and Identity on Intrinsic Value*



**Figure 5.2**

*Interaction Between Music Experience and Identity on Expectancy*



### *Education and Musical Level in the Adult Group*

A two-way between-groups multivariate analysis of variance (MANOVA) was performed to investigate the musical level and education level and the potential interaction between the

two variables on the motivation of attending concert lectures in the adult group. Five dependent variables were used: intrinsic value, attainment value, utility value, perceived cost, and expectancy. The independent variables were the musical level and education level. Preliminary assumption testing was conducted to check for normality, linearity, univariate and multivariate outliers, homogeneity of variance-covariance matrices, and multicollinearity, with no serious violations noted.

The results showed that neither the main effects of the education level and musical level nor the interaction between the two variables were significant,  $p > 0.45$ . In other words, the education and musical level did not have a significant effect on the motivation of attending concert lectures in the adult group.

#### *Education and Music Experience in the Adult Group*

A two-way between-groups multivariate analysis of variance (MANOVA) was performed to investigate musical experience and education level and the potential interaction between the two variables on the motivation of attending concert lectures in the adult group. Five dependent variables were used: intrinsic value, attainment value, utility value, perceived cost, and expectancy. The independent variables were musical experience and age. Preliminary assumption testing was conducted to check for normality, linearity, univariate and multivariate outliers, homogeneity of variance-covariance matrices, and multicollinearity, with no serious violations noted.

The results showed that neither the main effects of education and musical level nor the interaction between the two variables were significant,  $p > 0.45$ . In other words, the education level and musical level did not have a significant effect on the motivation of attending concert lectures in the adult group.

In summary, the statistical analysis revealed that both identity and music experience had a significant effect on the motivation to attend concert lectures. When considered separately, the significant difference was evidence-based on the participants' identities on the five dependent variables. The interactions between identity and music experience on intrinsic value and expectancy were significant, while on the other dependent variables were nonsignificant. Table 5.5 and 5.6 summarises the results of the MANOVA analysis.

**Table 5.5**  
*MANOVA and Univariate-F Test Results*

Source (MANOVA)	<i>df</i>	<i>F</i>	
Gender	5,884	2.18	
Identity	10,884	11.89***	
Music level	10,883	1.36	
Music experience	5,882	3.49**	
Education in the adult group	10,222	0.78	
Music level in the adult group	5,222	0.81	
Music experience in the adult group	5,222	0.34	
Gender x Identity	10,884	0.97	
Music level x Identity	20,883	0.49	
Music experience x Identity	10,882	2.23*	
Education x Music level in the adult group	5,222	0.95	
Education x Music experience in the adult group	10,222	0.66	
Univariate-F Tests	<i>df</i>	<i>F</i>	Partial $\eta^2$
<b>Identity</b>			
Intrinsic value	2,884	41.72***	.09
Attainment value	2,884	26.05***	.06
Utility value	2,884	29.27***	.06
Perceived cost	2,884	25.42***	.06
Expectancy	2,884	32.68***	.07
<b>Music experience</b>			
Intrinsic value	1,882	0.38	
Attainment value	1,882	3.51	
Utility value	1,882	2.08	
Perceived cost	1,882	0.43	
Expectancy	1,882	0.21	
<b>Music experience x Identity</b>			
Intrinsic value	2,882	6.83**	.02
Attainment value	2,882	3.92*	.01
Utility value	2,882	4.64*	.01
Perceived cost	2,882	3.81*	.01
Expectancy	2,882	5.61**	.01

Note.  $N = 885$ , \* =  $p < .05$ , \*\* =  $p < .01$ , \*\*\*  $p < .001$ .



**Table 5.6**  
*Descriptive Statistics (Means and Standard Deviations) in the Multiple Comparisons*

Dimensions	Groups		
	Identity		
	Primary school students ( <i>n</i> = 457)	Middle school students ( <i>n</i> = 203)	Adults ( <i>n</i> = 222)
Intrinsic value	5.65 (1.41)	5.00 (1.55)	6.29 (0.83)
Attainment value	5.44 (1.38)	4.97 (1.40)	5.96 (1.00)
Utility value	5.66 (1.59)	5.19 (1.35)	6.29 (0.78)
Perceived cost	<u>5.44 (1.50)</u>	4.64 (1.53)	<u>5.61 (1.19)</u>
Expectancy	5.55 (1.43)	4.77 (1.60)	5.90 (1.15)

*Note.* *N* = 885, underlined statistics indicate non-significant difference in Tukey's *post hoc* tests ( $p > .05$ ).

#### 5.1.4 Open-ended Questions

In the second part of the questionnaire, I designed four open-ended questions in order to obtain the audience's basic comments for the concert lectures including advantages, room for improvement, attitude towards the selection of music works in the concert lectures, and desired music style in the next concert. I have summarised the audience's responses with similar meanings, and then divided them into several groups in order to present these findings clearly.

##### 5.1.4.1 Open-ended Question 1

The following is the first open-ended question while Table 5.7 summarises the results.

*In your opinion, what do you think are the major advantages of concert lectures?*

**Table 5.7**  
*Answers to Question 1 Among all Respondents*

Answers to Question 1	Frequency	Percentage
Concert lectures deliver knowledge, facilitates better understanding in music	501	71.88%
Concert lectures are fun/interesting to watch	72	10.33%

Concert lectures are easier to follow with detailed explanations	45	6.46%
Concert lectures heighten one's music appreciation level	43	6.17%
Concert lectures offers enjoyable music	28	4.02%
Others	27	3.87%
Concert lectures are relaxing to watch	15	2.15%
Concert lectures leave the audience with stronger impressions than ordinary concerts	8	1.15%
Concert lectures appear more professional	3	0.43%
Concert lectures offer no advantage over traditional concerts	2	0.29%
Concert lectures are more creative	1	0.14%

Typical answers to Question 1 are shown in Table 5.7. Out of the total of 885 samples, 697 (78.75%) responded to this question and 188 (21.24%) did not respond. It should be note that these typical answers listed were interpreted as qualitative data using techniques such as keyword tagging in the data analysis process and may not be the exact language used by the respondents. Additionally, the sum of the frequency did not equal to the total sample size 697 because one respondent described multiple advantages in his/her answer. Out of 697 respondents, an overwhelming majority (71.88%) of those who answered this question agreed that concert lectures delivered knowledge and facilitates better than musical understanding to a degree, which exactly met the designed purpose of concert lectures. And also, the second majority (10.33%) of the audience considered that the concert lectures were fun/interesting to watch.

Furthermore, I also performed an analysis to see if different age groups would respond to question 1 differently. As shown in Table 5.8 to Table 5.10, it was obvious that the majority of the audience members focused on the aspect of gaining knowledge and music understanding when describing the advantage of concert lectures regardless of age group. However, there were minor nuances. Among the three different age groups, middle school students had the highest percentage of agreeing with the view “Concert lectures deliver knowledge, facilitates better understanding in music” (74.05%), followed by adults with a

similar percentage (72.60%), and primary school students with a slightly lower percentage (67.94%). In addition, 15% of primary school students thought “Concert lectures are fun/interesting to watch”, but the proportion of people who agreed with this view was lower in both the middle school (1.9%) and adult groups (1.37%) respectively. Conversely, the second majority in the middle school students and adult groups both agreed that “Concert lectures are easier to followed with detailed explanations”.

**Table 5.8**

*Summarised Answers to Question 1 Among Primary School Students (n = 393)*

<b>Answers to Q1</b>		
<b>Given by 393 Primary School Students</b>	<b>Frequency</b>	<b>Percentage</b>
Concert lectures deliver knowledge, facilitates better understanding in music	267	67.94%
Concert lectures are fun/interesting to watch	59	15.01%
Concert lectures heighten one's music appreciation level	28	7.12%
Concert lectures are easier to follow with detailed explanations	23	5.85%
Concert lectures offers enjoyable music	18	4.58%
Others	13	3.31%
Concert lectures are relaxing to watch	8	2.04%
Concert lectures leave the audience with stronger impressions	6	1.53%
Concert lectures offer no advantage over traditional concerts	2	0.51%
Concert lectures appear more professional	0	0.00%
Concert lectures are more creative	0	0.00%

*Note.* \*Out of 466 samples in age group 1, 393 (84.33%) responded to this question and 73 did not respond.

**Table 5.9**

*Answers to Question 1 Among Middle School Students (n = 158)*

<b>Answers to Q1</b>		
<b>Given by 158 Middle School Students</b>	<b>Frequency</b>	<b>Percentage</b>
Concert lectures deliver knowledge, facilitates better understanding in music	117	74.05%
Concert lectures are easier to follow with detailed explanations	14	8.86%
Concert lectures offers enjoyable music	6	3.80%
Concert lectures heighten one's music appreciation level	6	3.80%
Others	5	3.16%

Concert lectures are fun/interesting to watch	3	1.90%
Concert lectures appear more professional	3	1.90%
Concert lectures are relaxing to watch	2	1.27%
Concert lectures leave the audience with stronger impressions	0	0.00%
Concert lectures are more creative	0	0.00%
Concert lectures offer no advantage over traditional concerts	0	0.00%

*Note.* \*Out of 200 samples in age group 2, 158 (79.00%) responded to this question and 42 did not respond.

**Table 5.10**

*Answers to Question 1 Among Adults (n = 146)*

<b>Answers to Q1 Given by 146 Adults</b>	<b>Frequency</b>	<b>Percentage</b>
Concert lectures deliver knowledge, facilitates better understanding in music	106	72.60%
Concert lectures are easier to follow with detailed explanations	8	5.48%
Others	8	5.48%
Concert lectures heighten one's music appreciation level	6	4.11%
Concert lectures are fun/interesting to watch	5	3.42%
Concert lectures are relaxing to watch	2	1.37%
Concert lectures offers enjoyable music	1	0.68%
Concert lectures leave the audience with stronger impressions	1	0.68%
Concert lectures appear more professional	1	0.68%
Concert lectures are more creative	1	0.68%
Concert lectures offer no advantage over traditional concerts	0	0.00%

*Note.* \*Out of 219 samples in age group 3, 146 (66.67%) responded to this question and 42 did not respond.

#### 5.1.4.2 Open-ended Question 2

Question 2 is listed below while the summarised results are shown in Table 5.11.

*In your opinion, is there anything need to improve for concert lectures?*

Out of all 885 respondents, 172 responded to the question. The answers were re-phrased and divided into 12 categories, as shown in Table 5.11.

**Table 5.11**  
*Categorised Responses to Question 2*

Answers	Frequency	Percentage
The explanation is too interruptive	39	22.67%
Improvement on accessibility and technical issues	29	16.86%
The explanation is too broad and should provide more details in depth	22	12.79%
The lecturer's performance needs improvement	22	12.79%
The concert lecture could focus more on the performance than the explanation	16	9.30%
The concert lecture could focus more on the explanation than the performance	9	5.23%
The explanation is too advanced and should provide more basic knowledge	9	5.23%
The concert lecture could include types of music other than the classics	9	5.23%
Other suggestions	9	5.23%
The orchestra's performance skill needs improvement	8	4.65%
The explanation could be more interesting	5	2.91%
There could be more interactions with the audience	3	1.74%

*Note.* \*The “other suggestions” included responses that were less relevant to this study, such as suggestion to “expand the performance stage”, etc.

Out of 12 categories of answers, the most common suggestion (39 respondents) was that the explanation should be less interruptive to the musical performance, and many mentioned that the music was “too short and scattered”. The second-most common (29 respondents) type of improvement was technical improvements, as many audiences pointed out that the clarity, volume, and quality of the sound recordings could be better. (Because the on-site recording work was done by a professional team, so that high-quality presentations could be achieved. It may be related to the audio equipment used for playback in school classrooms). Besides, another key observation discovered from the data was that more people (22) believed that the explanation needed more details than those who believed that the explanation should be more basic. Lastly, there were also a significant number of respondents (22) who said that the lecturer's performance skill needs improvement.

### 5.1.4.3 Open-ended Question 3

Question 3 is stated below with Table 5.12 summarising the findings.

*Are the teaching materials provided in concert lecture appropriate and effective? If your answer is no, please describe the reasons.*

**Table 5.12**  
*Answers to Question 3*

Answers	Frequency	Percentage
Yes	784	88.57%
No	92	10.41%
Left Blank	9	1.02%

*Note.* \*Note that although 92 respondents answered “no” to this question, only 20 of them left comments.

For Question 3, 784 (88.57%) respondents answered “yes” and 92 (10.41%) answered “no”.

Out of those who responded “no”, only 20 respondents further elaborated the reason why they believed that the materials were not appropriate and effective, and the most common reasons were that the materials were “too boring”, or “too hard to understand”.

### 5.1.4.4 Open-ended Question 4

Question 4 is stated below with Table 5.13 summarising the results.

*If given the opportunity, what type of music would you like to hear in the concert lecture next time?*

**Table 5.13**  
*Answers to Question 4*

Answers	Frequency	Percentage
Rap	8	32.00%
Electronic music	5	20.00%
Tik-Tok music	4	16.00%
Rock	3	12.00%
Children’s music	3	12.00%
Popular	2	8.00%
Chinese styler music	1	4.00%
A capella	1	4.00%

Note. \*Only 25 participants out of 885 responded to this question, and there were two participants left two comments. \*Tic-Tok music is from a video-focused social networking App which hosts a variety of popular short-form videos.

For Question 4, only 25 participants out of 885 responded. Rap music, Electronic music and Tik-Tok Internet music were the most popular and anticipated musical styles. Young people were usually obsessed with pop music, like Rap, Rock, and Electronic music, what has been a well-known fact. While, the prevalence of Internet music as a cultural phenomenon was also worth discussing.

## **5.2 SEMI-STRUCTURED INTERVIEWS**

### **5.2.1 Validity of the Interview Questions**

As Kvale (2009) stated that, the validity of interview leading questions depends on the topic and purpose of the investigation. As mentioned in Section 3.5.2.5, the semi-structured interview questions contained two themes: the general comments and educational effects. Besides, there were series of questions focused on three different groups: audience, conductor, and organiser (for details, refer to Appendix B). As different participants had different roles and goals in the concert lectures, the interview questions also had different foci. The interview questions strictly followed the interview guide and met the third research question “what is the significance of the concert lectures in educating attendants to understand the music?” so that to ensure that the semi-structured interviews had high content validity.

### **5.2.2 Qualitative Findings**

In the semi-structured interviews, eight volunteers were interviewed. The eight respondents were divided into three groups: audience ( $n = 6$ ), director and speaker ( $n = 1$ ), and organiser ( $n = 1$ ). The six respondents in the audience group were: the primary school student, Haohan;

his mother, Riping; the middle school student, Charlotte; her mother, Mrs. Dong; an adult audience member, Lei; and a music teacher, Yi. In addition, there were the speaker Dr. Zhang Shuo and the organiser Mr. Zhang Jiang. The interviewees' individual information and background was stated in Table.5.14. The presentation of the interview results will be explained separately from the three groups as follows.

**Table 5.14**

*Individual Information and Background of Interviewees*

Interviewee	Identity	Background
Haohan	Primary School Student	With violin learning experience
Riping	Mother of Haohan	Classic music fans
Charlotte	Middle School Student	Love music, with piano learning experience and often participate in concerts
Mrs.Dong	Mother of Charlotte	Love music, and often participate in concerts
Lei	PhD of Psychology	Little exposure to classical music and symphonic concerts.
Yi	Music Teacher of Middle School	Majoring orchestra conducting
Dr. Zhang	Speaker	PhD of music education A lecturer in university
Mr. Zhang	Organizer	With extensive experience in orchestra operation and management

#### 5.2.2.1 The Audience

##### *Experience of Attending the Concert Lectures*

Judging from the respondents' responses, the concert lectures were still relatively unfamiliar to most audiences, and there was little experience for them in attending concert lectures.

Among the six audience interviewees, four were participating for the first time, and among



them, Charlotte and her mother Mrs. Dong, have participated in one concert with pre-concert tours before:

I have attended a concert before, and the host briefly introduced the music works and their authors to be performed today. There were very few, two or three sentences. There was no such thing as today, where the style of the works and some musical knowledge were explained in great detail...It is the first time that I have officially come to the concert hall to listen this kind of concerts, I mean there were explanations and performance of the orchestra.

Riping once attended a chamber music concert lecture, she recalled as the following:

I watched a string quartet concert. Before each music piece was played, the cellist would tell some stories related to the piece. He didn't fully introduce the knowledge of music. He introduced some background of the pieces and his own understanding of the piece, also some related little stories. It was very brief, not too much... They all played complete music pieces.

Yi had attended a concert lecture held by the China National Symphony Orchestra. He had a very good experience and described it in detail:

I have seen a special concert on Children's Day given by the China National Symphony Orchestra. It was conducted by Tan Dun and delivered by Wang Yaoqing. It was very successful, all seats were full, and I felt very good. Because it is a special performance for Children's Day, all the music works were designed for children. The first half was the cartoon songs, which were very familiar to parents born in the 1970s and 1980s when they were children. These songs were adapted into an orchestral piece conducted by Tan Dun, and Wang Yaoqing explained the story of the animation. That was very easy to resonate with parents born in the 80s and 70s. In the second half, Prokofiev's *Peter and the Wolf* was presented which was

also a popular symphony to the young audience. They invited two hosts of the CCTV Children's Channel to wear wolf's and Peter's clothes respectively. They told the story of Peter and the Wolf, the orchestra played according to the storyline, one story after another piece of music, there were pauses in the middle, but they could also be connected with the story, it was a whole design. They also invited a dancer to dance with the live music. That was a combination of music, lecture, and dance! How wonderful! The atmosphere of the whole concert was very good, very popular with the audience.

*Comments on the Music Selected in this Concert Lecture*

The repertoire presented in this concert lecture was generally well received by the audience. Everyone's comments on the selection of music works were mostly positive: "Most of the songs are relatively familiar", "I can often hear them in life", "The song at the beginning attracted me very much, it was a traditional Chinese music piece, I have listened to every song after that", "I like these songs very much, they are very infectious, they make me want to dance with them, they are very good...". Among them, Lei stated that "they are all very classic and representative pieces. It is okay as the beginning of a concert lecture series. For this kind of concert lecture, listening to one session is definitely not enough, it may require a series, and then definitely need more wider and deeper music selection". In addition, Riping mentioned the focus on Chinese musical works:

I really liked today's 'Combination of Chinese and Western' repertoire. I didn't expect Chinese music to be played with Western instruments, such as symphony orchestras, and I have a different feeling... I hope you could often popularise Chinese music works in the future, like Liang Zhu...

Yi, a high school music teacher, put forward a critical point of view on the selection of repertoire for this concert lecture:

In terms of the selection of works, I think it can be better. Your idea was very good, you just want to make the audience feel that “I am familiar with these works, but I don’t know what kind of that song”, so that the audience will be very interested. But your positioning can be more clear...Either all are classical works, or are modern music or film music, etc., the current repertoire is a bit confusing...The current selection is not representative enough, the music you selected need to be more convincing as evidence for your explanation of related knowledge.

### *The Different Experience Compared to Traditional Concerts*

When I asked the respondents how they had different experiences and feelings when attending this concert lecture and the concerts they had watched in the past, all 6 respondents suggested that the concert lecture could help them appreciate and understand music, such as Lei’s “Concert lectures can help me understand music and increase my knowledge of music, and traditional concerts allow me to fully appreciate music and immerse myself in this atmosphere”. More specifically, Charlotte, a junior high school student, said:

When enjoying a (traditional) concert, many people, like me, sometimes feel insensitive. But when there is an explanation in the concert, it will tell you the style of these pieces, what kind of music it is, how exactly you appreciate the music, etc.. This is a very important thing. If there is no explanation, of course those who understand music can enjoy the music, but for most people who don’t understand this music, if they just listen to it, sometimes, it may be difficult to figure out the charm of the music works.

Charlotte’s mother, Mrs. Dong, added:

After attending this concert lecture, I felt like I have taken a music lesson. It was an excellent experience. We often attend symphony concerts, and the atmosphere in the concert hall is very good. Once, we listened to the relatively advanced classic music, Mahler's *Ninth Symphony*. Although the music performance was still very shocking, we felt that it was difficult to understand when we were listening... What is this piece about, the background of its creation, the musical structure like ABA that we learned today, and how to appreciate it, all these never seen in pure performance concerts. Especially for us, who are just music lovers, we have not studied music systematically, and we have absolutely no idea from which aspects to appreciate music.

As a mother of a primary school student, Riping also shared her views:

On the one hand, we welcome this approach. In the past, when we went to take part in concerts, we just listened there. If I had heard it before, I might feel that the melody was familiar and would resonate with me, but I may not have more understanding and experience of this song. Most of the time, the concert's music was something we had not heard before, and we just listened to it there... In fact, we really like this kind of special concert with an explanation. On the other hand, as a mother, I would prefer the format of a concert lecture. As ordinary parents, we have very little exposure to music, no experience in learning music, and our ability to understand music is also limited. If there is a professional musician to perform and teach music to a child, and he can learn the knowledge and appreciate music, then he will absorb this music knowledge very quickly. In appreciating the concert, the children will subtly learn how to understand music, how to appreciate music, how to evaluate music, and so on... If you let him sit there and listen constantly, he may not understand and lose his mind for a while... There is no good or bad art. It is just a

matter of which angle you appreciate it and accommodate other people's personalities. This musical culture will accompany him throughout his life and will also affect us. If you let him sit there and listen constantly, he may not understand and lose his mind for a while.

*The Significance of Educating Attendees to Appreciate and Understand Music*

For the question whether the concert lectures could help attendees understand and learn music, all the six interviewees gave a positive answer. They all believed that the concert lectures did help them to appreciate music better. Charlotte explained that,

I used to think it a simple, relaxing and pleasant thing to appreciate music. But actually, I haven't realised the deep-seated significance of music. Today's concert lecture brought me the new understanding of some music familiar to all, which is very enlightening to me. In fact, I found myself keenly interested in the stories behind these music... They can help me to better enjoy music and understand music in the future.

Mrs. Dong, her mother, added that,

I think what Charlotte wanted to express is that she has a new understanding of music after attending today's concert lecture. She likes music very much and learns to play the piano. When she knows how to appreciate music, she will well understand what she needs to express in daily practice. In addition, it will also help her present a high-quality performance. In fact, we all have the experience in feeling what some music expresses from the melody with ups and downs motion. If some explanations are added, people can understand the story behind the music and the meaning it wants to express, which can help me better understand the music and encourage me to appreciate other music. In a word, it is a virtuous circle.

Lei is a R&B music lover. He seldom had the chance to touch classical music before, nor went to enjoy concerts in the concert hall. He has little knowledge of classical concerts. He can be said to be a "layman" in the classical music world. After attending the concert lecture, he said that,

I have seldom gone to concerts, I mean the symphonic orchestra concerts formally held in the theatre. Because I can't understand them at all, and just sit there boringly. The concert lecture attracted me from the beginning to the end, and really helped me understand how to better listen to music and enjoy music today. It brought me a new understanding of symphony, making me better understand what I didn't know before in a direct way, which can also help me better understand other music in the future. Besides, it also excited my interest in classical music...In my opinion, it is like a seed of music planted in my heart, especially for the classical music I once resisted. This is what I have gained here and also the significance of my visit here today.

Yi also expressed his views on the significance of concert lectures:

Concert lectures, a form of performing while explaining, are attractive to people who are eager to acquire knowledge about music. They will certainly help you acquire certain music knowledge, no matter if you are interested in it or not. However, just because of the advantages in form, the content should be designed diligently and the selection of music should also be carefully studied...You have to make the audience really enlightened after appreciating it and meet their expectations, and then people will constantly get themselves involved in this activity... If it can be carried out smoothly, the educational goal of popularising classical music in the society can be achieved one day.

### *The Different Experience Compared to School Music Education*

For young audiences, school music lessons are the main and most important source for them to get music education. Furthermore, for a large number of adults born in the 1980s and 1990s, their music knowledge is also accumulated from school music lessons when they were studying at school to a large extent. In order to explore the different experience brought by concert lectures compared with school music education, I conducted in-depth interviews with two student attendees, the young adult audience member Lei and the music teacher Yi. The two students have similar views as follows. The student Hao Han, described his feelings like this:

Our school music lessons are conducted by the teacher with his boring explanations. It is a completely different experience from music class to appreciate the concert lectures in the concert hall. The concert hall, a high-end place, will have a great atmosphere of art. Besides, in school, we just listen to the music teacher, but when we come here, we can enjoy the performance of the musicians. It's awesome, and the audio-visual experience is completely different.

Charlotte, a junior high school student, also said that,

In my opinion, our music lessons are designed for the regular students. The teachers will teach some specific knowledge in the class. For example, they will tell us what symphony is, and what instruments it consists of, umm... something like that. However, this concert brought me more about profound things like how to understand symphony and how to appreciate music today. In school music lessons, I think symphony is just a form of expressing music, and a way in which many people work together to present the music. The teacher will teach us such rigid knowledge, and I thought that the symphony is far away from our common life. But after attending the music lecture today, I think it is not so accessible and it can be interpreted from many angles. In particular, when these musicians were playing live

in front of me, I really felt great and it was full of fun, making me completely immersed in the music.

Lei, an adult audience member born in the 1990s, used to receive a relatively systematic music education in school when he was a student. He commented the different roles of school music education and concert lectures as below:

I remember that in the music lessons of primary school or secondary school, the teacher also told us something about symphony and played some tapes for us to appreciate. I think the music lessons in school play an important role. On the one hand, students can acquire music related knowledge in a systematically way, so that their ability to appreciate music can be improved. On the other hand, it also leads students to sing together or carry out some other group activities about music. While the form of concert lectures may be more targeted. It has a specific theme each time. For example, this lecture interpreted the drama of symphonic music, and then presented music with this specific theme today. However, the music knowledge related to symphony cannot be fully covered in one lecture, and more series of such programmes are needed. So, concert lectures have different targets from school music lessons. The school will systematically teach music knowledge because it has specific tasks for teaching and knowledge learning. Comparatively, the concert lectures are more like a supplement to the school music lessons. The concert lectures may attract some audiences to pay attention to the music they are interested in, and encourage them to continue the study of music in the future, whether in school or outside school today. The content may be something that cannot be learned in school, which will be more profound. In addition, it is very luxurious for us to listen to and enjoy music, in the concert hall. Ha-ha, it will be more professional than school music education. In school, we mainly enjoy music by listening to tapes and



watching videos, but in the concert hall, the whole sound field or atmosphere is incomparable to that in the classroom. This environment will also help people improve their music experience.

Yi is a music teacher in Beijing Middle School with five or six years of teaching experience. At the same time, he is also responsible for orchestra training and teaching in the school orchestra. The student orchestra of his school is well-known in Beijing and it often holds special concerts in the Grand Theatre. It also often exchanged abroad with a lot of awards. His views are as follows:

As a teacher of the orchestra, the content of today's concert lecture cannot meet the needs of my students. I think the school music lessons cover a wider range of knowledge than the lecture does. There are many things included in the music textbooks, with different content and depth for students of different grades. In addition, the music subject will be tested in middle school, which is helpful for further education, so we will attach more importance to knowledge learning. Therefore, such concert lectures can only provide people with an extracurricular music experience out of the school, which is a kind of music activity to meet the interests and hobbies.

### *Significance in Community Music Education*

As a community music education activity, the significance and value of concert lectures in community music education is also one of the research topics I want to discuss about. When being asked that, "Will concert lectures be a choice for you to receive music education out of the school and in the community? What do you think is the significance of concert lectures in community music education?", two parent audience members and Lei, an adult audience member, expressed their views which are worth exploring.

Firstly, Mrs. Dong said that,

Of course. I think it is a very novel form after appreciating the concert lecture today. In fact, I usually take my child to some music activities in the community, such as musicals, dance dramas, concerts, etc., hoping that she can see something more professional and profound than in the school music lessons. Although the experience of attending the activities before is not bad, it's easier to understand with the help of the detailed explanations made by professional teachers today, and the kid has learned more... My work has nothing to do with music, but I'm a real music lover. The music lovers like me actually have a higher demand for music activities in the society... Moreover, as a mother with a child "playing the piano", I need more and better opportunities to get music education in the community so as to talk and communicate more with my children. Therefore, I am willing to attend some activities similar to concert lectures for my knowledge reservation. It is the need for me to learn music and also the reason why I keep interested in music. So, I have a positive attitude towards the form and experience of concert lectures.

Riping expressed his views on this issue:

If I am free, I would like to take part in such activities. I am a music lover. In the past, I would find some good channels and programmes on TV and radio to meet my demands for music. However, in today's society, there are too many fast-food cultures and junk information, so people rarely have the opportunity to sit there quietly enjoying some professional things. In fact, I really hope that you can find some foundations if the conditions and ability permit, and find a suitable theatre or orchestra to carry out the concert lecture project for a long time... There are many adults like me who are eager for music education, and they really want to learn music and enjoy music, but there is no such an opportunity. The threshold of

traditional concerts is still too high and inaccessible to many people. When the music is unintelligible to them, they will deny to spend two or three hundred yuan or more money for a ticket, especially it will cost more than one thousand yuan for a family of three. It's not true that every family can afford to enjoy concerts regularly all year round. In addition, if they can't understand the music, they will gradually lose interest. So, I believe the concert lectures are very competitive among some music activities in the community. First of all, they can solve the problems that people can't understand. When people can understand the music, they will have a sense of satisfaction and achievement, which will be of great help to the further study of music. On the other hand, concert lectures are a performance with the nature of social popularisation. If the threshold is lower and the ticket price is cheaper with the nature of public welfare, I believe there will be many people willing to get involved in.

Lei commented that,

I think concert lectures still have the value of popularising music in society. It is certainly meaningful if you can make ordinary people and children understand music. After all, symphonies or classical music are still relatively far away from most ordinary audiences. The lectures can make people more or less understand them, and then become interested in them, which is helpful for the promotion of "formal music culture" in the whole society, especially for the common people out of the school. It provides them with an opportunity to participate in music, learn music, and enjoy music. I think it's rare in the current environment of China. Many people may not have received a lot of music education in school, because music is not a subject tested in the college entrance examination. Few people take these so-called "minor subjects" seriously. Then, in society, there are few opportunities for

them to come into contact with music. However, music is very important in people's life, and it is why people are more and more eager for some good music education resources. Therefore, concert lectures are of great value and significance in the community. It's better to hold the activity for a long time with more abundant content and more publicity, so that it can be spread to more people. What's more, even videos can be made to share the lectures online, so that more people can access the project in a more easy way.

### *Deficiencies and Directions for Improvement*

The deficiencies and improvements of concert lectures are one of the most important aspects to study audience's experience. During the interviews, I asked each of the interviewees what were the deficiencies of the concert lectures and the direction for improvement in their opinion, and a lot of feedback and suggestions were received. Based on the analysis of the interview content, I summarised four aspects as below for the interview results:

#### *A. The music is fragmented, which destroys the integrity of music for appreciation*

Among the six audiences, four of them believed that the music performance of the concert lectures was fragmented to varying degrees, which destroyed the integrity of music for appreciation. Hao Han, a primary school student, recalled that, "Sometimes the band only played a fragment of music. When it stirred my hearts, the music suddenly stopped, which was annoying...". Then, he proposed his suggestion that, "It's necessary to make people enjoy the whole music, and after that the commentator can explain it to the audience, or explain it before the performance, so that people can enjoy the music completely". Mrs Dong also commented that,

It would be nice if this form is used in school classes or as a public lecture. But if it is used as a commercial performance, it would be a pity that the audience's feelings

of appreciating music are interrupted. In a commercial performance, the audience buys tickets with the hope to enjoy a live concert, listening to the band more and feeling the atmosphere of music. For today's concert, the music was interrupted frequently, and the whole music seemed not a coherent whole. It still depends on the audience's target. If they want to learn music, it's no problem to explain more in this way. If people want to enjoy more music, the explanations can be arranged more at the beginning, in half-time break, and at the end. In the process, the interpreter should not explain with too many interruptions. In this way, the audience can have a complete process of appreciating music.

Similarly, Riping also expressed her views:

Because your time is limited, you can only play the essence part of music. But for those who are familiar with these songs, it was a pity that they hadn't enjoyed themselves. And for those who are not familiar with these songs, they may think this is what the song originally looks like, and they do not fully feel the music, including the different levels or stages of the music... Actually, I would like to suggest that you don't have to play a lot of tracks for each concert lecture, four or five pieces are enough. The explanation can be more detailed, and you should perform these works completely... It should not last too long. In fact, it's very tiring for people to sit there for an hour. Especially, if the parents take their children there, it's difficult for children to concentrate for an hour... I think 45 minutes, a class time, is appropriate. People can gather their thoughts together, and expect for more.

*B. The content is chaotic and no clear target people*

Yi, the music teacher, put forward his views that the concert lectures have no clear audience target and the content design is not rigorous enough:

In terms of tracks design, it looks chaotic. Firstly, it should have a clear positioning, specifying the purpose of the concert and the target people it will face. If it's for children, the works related to or familiar with children should be chosen; if it is to popularise classical music for adults, what the concert presents should be all the classical music works; If it's about film and television music, the content should be all about film music and so on... You must consider the differences of audiences, and design the content and tracks that the audiences are most interested in and are most likely to resonate with the audiences... I just heard "Do Re Mi" and Beethoven's "Fate", and there is great contrast making people feel very confused... If you want to take the young people as your target audience, you need to understand what young people are listening to now. The students now like Harry Potter and Marvel, so we can explore more music knowledge from these film tracks, on about how music expresses love, how music tells stories, etc. Students must count it as a personal favour, and the most important thing is that they enjoy every minute of it. He will also show off the music to his classmates... If you want to take the white-collar elites who want to improve their music quality as your target audience, you should tell them the classic or more advanced works and content with a little depth, and even rise to philosophy and outlook on life. They will feel that they have learned something new and professional, which can meet their inner sense of achievement, and may bring a better experience... If it is positioned as a commercial performance, it should be designed to cater to the market, refine the audience, and customise products, so as to develop in the market.

### *C. Music selections*

Yi thought that the designer of the concert lectures should improve the “persuasiveness of the music works’ selection”, and he explained that,

For example, when you talk about music theory like ABA, you should provide a good way to make the audience understood easily, including the selection of music and the interpretation of interpreters... When I listened to Guillaume Tell just now, I had an ambiguous reaction. You need to choose a work that is fast, slow, and fast in rhythm, or slow, fast, and slow in rhythm with strong contrast so as to impress the audience... You shouldn’t interpret knowledge too rigidly, otherwise people can just refer to a book, and they needn’t listen to your concert lecture. What’s more, you need to pay attention to the expression of music emotion. Everyone has a different way to express their emotions and experience things. When choosing music works, you must carefully choose more convincing music and these music should be representative, making people understand and convince immediately when hearing the music.

Riping suggested to introduce and display more famous music works in the professional field but not familiar to people, so as to improve the professionalism of concert lectures. She explained that,

It’s hoped that the concert lectures can bring different audiences different degrees of gains. For example, I am a music lover, and most of today's songs are familiar to me. But actually, I look forward to hearing some more novel or not so familiar works... Just like watching art exhibitions, people always hope that new exhibits can appear to stimulate people’s interest and inspiration... I think music selection is very important. If the familiar works are mainly selected, they are easy for people to understand. But if all of them are relatively elementary works, people will feel that they are just a child’s play... So, you can choose one or two slightly obscure and

esoteric songs, which are very famous in the field of music, with the interpretations of more professional knowledge throughout the concert, so as to promote the professionalism and advanced sense of the whole concert.

*D. The explanations can be optimised and add audience interaction*

Lei gave some feedback about the speaker:

In terms of the interpreter's content, I think the lines can be more vivid. I feel that he is mainly to output knowledge today. But if we put the audience's psychology of learning and the performance effect into consideration, his explanation script should be more interesting and attractive. For example, it can be a little funny, like a talk show, making people acquire knowledge happily, or interact more with the audience and create an atmosphere close to the audience, which will also make the interpretation more attractive... But the capabilities of the interpreters are different and they all have their own styles. In fact, it is very difficult for the interpreters to not only understand music but also have the ability in giving lectures, with higher requirements for music and eloquence.

### 5.2.2.2 The Director and the Lecturer

As mentioned in the third chapter, the explainer is the soul of the concert lectures, and it is very necessary to conduct an interview with him in this study. More things about the design, operation, and many details behind the concert lectures could be worked out by the research from the perspective of the speakers. I had an in-depth interview with Dr. Zhang Shuo, the lecturer of this concert lecture, and the results will be presented from seven aspects as follows:



### *Experience of lecturing in concerts*

Dr. Zhang held the doctoral degree in the music education field who graduated from the China Conservatory of Music, focusing on the development of Western symphony music culture and music history. He has been active in the field of community music education in Beijing for many years and is often invited to hold music lectures in some universities, theatres, and museums, with certain experience in giving concert lectures. Before the outbreak of the epidemic, he often held "Music Salons" with several musician friends on weekends on a smaller scale, sometimes in the form of solo performance and sometimes chamber music. "Our music salon is held every two months, not too often, because it really takes time to design, rehearse with the band, something like that". There were 30-50 audience members involved each time due to its small scale. Their audiences are mainly young office workers, most of whom are music lovers.

### *Purpose*

When I asked, "Why do you want to hold such a music activity", Dr. Zhang replied that, It is intended to popularise music. In fact, many young people newly entering the society and young parents are very interested in music and eager for music education. They hope to have the opportunity to participate in some interesting music activities in the community and receive music education. So, we want to help these music lovers and provide more opportunities for people to learn more about music. To put it another way, it is also a kind of sharing. When you share your favourite things with people who also like music, you will feel very happy and it's of great significance.

### *Projects Design and Music Selection*

As for how to consider the content design and music selection of each concert lecture, Dr. Zhang explained that,

First, I use the specific theme as a reference for selecting music works and explaining the content. For example, I once told the audience something about the "Chinese festivals" in symphony music before, and I combined all symphony works with Chinese festivals together. Or, in the next lecture, I'm going to talk about "haunted houses", and I will prepare all music works related to ghosts, such as Saint Sam's *Danse Macabre*, Modest Mussorgsky's *A Night on Bali Mountain*, Grieg's *In the Hall of the Mountain King*, etc. So, I usually determine a theme first, and then choose music works according to the theme. The second type is the series. For example, the guide on enjoying symphonic music. One knowledge point about symphonic music will be shared in each lecture of this series, and it will form as a complete series when all these lectures are combined together. In addition, the content and material selection should meet the requirements of the organisers. For example, in specific museums or specific festivals, they would give the theme that I would talk about. We will also send some questionnaires to the audience of the music salon, collecting what they want to hear, and we will present what they want. After all, what the audience wants are very important references since you have to face the audience and sell tickets to them.

### *Difficulties and Bottlenecks Encountered*

Dr. Zhang summed up two difficulties and bottlenecks when evaluating his previous concert lectures. First of all, it is about how to interpret the professional music knowledge in a plain language that ordinary audiences can understand.

Because the concert lectures are still designed for most ordinary audiences, not for professional musicians. So, we must develop a language and way that they can understand and accept. It can't be too simple, making people feel boring and lose interest; However, it also can't be too obscure and confusing. It can only be improved with long-term experience accumulation.

Secondly, the cooperation with the band. The tacit understanding between the interpreter, the band, and the conductor can be achieved only by long-term rehearses and cooperation, and this tacit understanding is the key of smoothly presenting the good results of the whole concert lecture.

If you want to cooperate with a band, you'd better maintain a long-term and stable cooperation with the band, so that the band and interpreter can work together to accumulate experience and develop tacit understanding in this project, and finally realise the optimisation and improvement. But so far as we know that there is no band cooperating with concert lectures for a long time in China...Of course, the effect of symphony orchestra is great, but the cost will be relatively high.

### *Value and Significance*

In terms of the value and significance of concert lectures, Dr. Zhang told me his views from two aspects as follows: Firstly, compared with traditional concerts, explanations can help the audience to better understand and appreciate music to a certain extent.

The musical quality of the audience is uneven. For example, when they listen to traditional concerts, people who often contact with classical music will have a good experience, but if some people don't know and are familiar with classical music, and such audiences account for the majority, they will feel relatively bad. Therefore, they may not directly have a good impression on our interpretation, but they can

acquire some knowledge of music from the lectures. When they go to concerts next time, they can appreciate and understand music better. Another point is the motivation to learn music. The concert lectures held by us are actually to help people learn music. The greatest significance is to excite people's interest and lead people into the door of music. Concert lectures are not the only way to learn music. After you attend our concert lectures, whether you continue to listen to recordings at home or go to other concerts, you will have the desire to contact music, which is the significance of the music concerts, helping the audience to get into the door of music.

Secondly, as a part of community music education, it is a supplement to school music education, which will also promote the development of community music education. Compared with school music education, the advantage of concert lectures is that there are professional music groups used as big “teaching aids” to bring live music experience.

In the school music lessons, students will appreciate music by watching videos and listening to tapes, which will certainly have poorer effects than listening to live performances in the concert hall. Besides, in the school lessons, the music knowledge is taught by teachers alone, while in the concert lectures, there are conductors, bands, interpreters, and staff especially responsible for the lighting and sound effects on site. It is a presentation of collective behaviour and will be richer in the content than the simple lessons in the school. In addition, there is still a gap between the school teachers and the professional groups in professional levels and knowledge reserves... Today, the 'immersive experience' is very popular, which is also very important in the process of contacting music. After all, art is something emotional.

At the same time, Dr. Zhang also made it clear that concert lectures are only a supplement to school music education.

The real music education must mainly rely on school music education and be supplemented by community music education. However, the role of community music education is irreplaceable, because people can acquire something they can't learn in school, which can only be supplemented by community music education. It also provides more opportunities for people to learn music out of the school and meets the public's diverse needs for learning music.

### *Target Audience*

Dr. Zhang set up the audience groups for the concert lectures:

We can divide people into three categories according to their attitudes towards music. The first category is professional musicians or music enthusiasts. These people don't need us to interpret music to them, and they may have the ability to tell us something. The second category is that they don't care about classical music at all, they have no interest in music, and it's useless for you to tell them anything. Neither of the above two groups is the target audience within the scope of our service. We really want to serve the audience between the two conditions, who are interested in music, but do not know it very well with the desire to learn more about music. This third category of people is the most suitable target audience for our concert lectures.

### *Experience and Lessons*

As an interpreter, Dr. Zhang summed up three points of experiences and lessons: First, we have to ensure the cooperation between the interpreter and the band, and the performance

effect of the band should be taken seriously. “For example, when the band plays and what they need to play, when to stop and repeat, etc. The conductor, band and interpreter should spend time on rehearsals... Early preparation is very important, which is directly related to the effect and fluency of your presentation... Which also needs financial support”.

Secondly, the theme design and music selection in the early stage should be attractive.

The music and the theme used by you are very important to attract the audience. Because concert lectures are still a relatively marginalised form. Few people are engaged in this activity, and fewer people are doing it well. The worse effect it has, the less people will have the confidence in doing this. It’s a vicious circle. For the music lessons in school, students have the pressure of tests and curriculum schemes, but for the concert lectures, it completely depends on the charm of the lectures. Whether the concert lectures can be carried out depends on whether you can attract the interest of the audience... The celebrity effect can also be used. For example, celebrities like Lang Lang, can be invited for the recommendation or to be the interpreter, which will also be a highlight to attract the audience. They are a symbol in the field of music, representative and appealing.

Third, the integrity of music performance.

I think the music performance should be relatively complete, and the time of this part and the interpretation should be well allocated. In the process of interpretation, although it may be a segment display, each segment should be relatively complete. Only in this way, can a relatively good appreciation experience be brought to the audience. Don’t be too fragmented. After all, it is a concert, which needs to be enjoyed while interpreting, and it’s also very important to appreciate music... You can also play it completely after the work is interpreted, but the length of the meeting may be extended in this way, and the problem that the audience will be tired

should also be taken into account... It is necessary to choose selections with long and short segments alternation, and time should be considered and designed as well.

### 5.2.2.3 The Organiser

The presentation of the concert lecture not only involves the band, interpreter, and audience, but also the organisation and operation of the organiser, ensuring the smooth implementation of the concert lecture. The organiser of this concert lecture was Mr. Zhang Jiang, general manager of the *Zhong Ge Philharmonic Orchestra*. It was the first time for him and the orchestra to try such a performance form of music education. I also conducted a semi open interview with Mr. Zhang, and he expressed his own opinions from the perspective of market and business and summed up some experience. The research results will be presented from the four aspects as follows:

#### *Purpose of Holding Concert Lectures*

Asked about the purpose of organising concert lectures, Mr. Zhang recalled:

On the one hand, we want to open up a new market, and as we all know that new market means new business opportunities with more profits. On the other hand, more importantly, we want to do something different from others. In Beijing, we have a lot of resources, including orchestra resources, musician resources, and theatre resources. Since we have so many resources and also want to do something about music education and promotion for the society, the form of concert lectures is a good choice, which is rare in the performance market of the whole country. In particular, the concert lectures interpreted the music in a more detailed and more academical way, which is also very novel for me. At present, the mainstream performance is still the traditional performance concert alone. Most of the concerts

with interpretations I have seen are still those with the host talking something at the beginning and the end. Most of the time, performance is the main presentation, which is a bit different from the concert Lectures... We have never thought of this direction before, so we decided to expand the music education project of our orchestra with this activity, It is also a good try.

### *Difficulties and Problems Encountered*

When mentioning the difficulties encountered in promoting concert lectures, Zhang Jiang expounded his views mainly from the perspective of “marketing”:

I keep a quite pessimistic attitude towards China’s music product market. I have been engaged in the performing industry in the whole country for so many years, and I believe China’s art and culture consumption market is still at an initial stage. Most of the people who buy tickets for artistic performances will buy the cheapest tickets, a few will buy the most expensive tickets, and few buy the tickets with middle price. People will choose either the cheapest tickets or it will be the gift tickets given by others... There is a special phenomenon in China that the government encourages the development of art and culture. So, companies or government departments will buy concert or art exhibition tickets for the employees. Although in recent years, more and more people would buy tickets of concerts by themselves, it is still comparatively small in the total number. It indicates that most Chinese audiences are unwilling to spend money on the spiritual product of music. Therefore, the nature of the concert lecture project is public welfare, and the ticket price must be relatively cheap. However, the cost of this project, including the expenses on our orchestra and theatre are relatively high, which requires some financial support in the early stage to raise the reputation of our project. So, the



biggest difficulty lies in the initial stage of promotion. When this project gets well known in the circle and everyone is willing to buy tickets, the project can continue smoothly.

### *Value and Significance*

Zhang commented on the value and significance of the concert lectures from two aspects.

First of all, its greatest value is that this form of interpretation will help the audience understand music.

For most ordinary audiences, it is certainly better to have appropriate interpretations than simply listening to music. Especially for the 'parents and children' who bring their children to the concerts, they prefer our musicians to teach some unfamiliar music knowledge, helping them enjoy music.

The second is the value behind the concert lectures. Zhang believes that the concert lectures can be used as a key to open the door of music:

As a music education project, the value behind it is to attract the audience to contact music more. For example, today we talked about Tchaikovsky in the concert lecture, and the audience acquired some music knowledge about the composer or the music itself. After that, when we play Tchaikovsky's dance dramas and symphonies, the audience will have the interest in appreciation. More and more people will become interested in music by learning music, which will not only popularise music culture, but also bring with an effect of joint sales and virtuous cycle in commercial operation.

Also, from the perspective of commercial operation, concert lectures can reduce the cost of performances to a certain extent and obtain additional benefits.

We are no longer limited to holding concerts of large orchestras and we can interpret the music with solos, chamber music and small symphonies. Therefore, this form of performance can intersperse with large orchestras in the performance season, without taking up too many resources of musicians. Moreover, concert lectures can be arranged during the day, a time that does not conflict with the prime time in the evening, and we can earn more in this way.

### *Experience and Improvements*

When talking about the experience gained from this concert lecture and what improvements should be made in the future, Mr. Zhang put forward his suggestions mainly from three aspects of work selection, content design, and interaction with the audience: First, the concert lecture is one of the concert forms, and the selection of works is especially important. The presentation of musical works directly decides how the audience likes our performance.

We need to produce excellent works. Works are very important, which should be designed to cater to the current audience... I think we can choose some cross-border works next time. Today, young audiences like the cross-border works integrating classical and popular elements, or the cross-border works integrating classical music and jazz. Then, the musical characteristics of different musical styles can be shared by the way, and the key factors of cross-border works can be talked about. I think it will become popular. In addition, some Chinese folk music works can also be used in the concert lectures, without being limited to Western classical music. Now, the concept of ‘self-cultural identity’ is very popular, and the public also likes Chinese style music, especially the young generation. Many good Chinese music works can be played and interpreted for people, together with some Chinese paintings, dances, or other art forms. As a comprehensive music lecture, or even an art lecture, it will

easily resonate with the audience, making them that there is so much knowledge behind the music familiar to them. In terms of performance effect and atmosphere, we can add some excerpts of artists showing off skills to adjust the atmosphere of the scene, which can be regarded as a spark igniting the atmosphere because the audience likes the performance with difficult techniques like this.

Second, as an activity popularising music, the concert lectures should impress the audience and bring something to them.

Our concert lectures should not be too academic. If they simply focus on the interpretation of music knowledge, people will inevitably feel a little bored. Music should bring people more emotional feelings... Some 'chicken soup for the soul', such as the topics of human nature, love, aesthetics, and emotion, can be added. After appreciating these emotional things, the audience will feel that their world outlook has been sublimated a little, so they will like it more and be more easily moved. Naturally, it is more demanding for the interpreters' ability in thoughts and expression. Finally, some small tips that inspire creativity, such as the connection of level one, four, and five harmonies, the ending of the song should fall on the main chord, etc., can also be taught. These simple and practical composing skills will be flavoured by young people, which can be used in their music learning experience to express their own thoughts and feelings, and they will get interested in music in this way.

Third, the interaction between some musicians and the audience should be properly designed to help activate the atmosphere of the scene.

Interaction with the audience is essential, especially for parent-child audiences.

Some parent-child games can be designed to make the parents and children “move” and fully get involved in the process of enjoying music... The interaction between

musicians and audiences is very effective for activating the atmosphere of the scene. You know, for a music lover, if he can have face-to-face interaction with musicians or raise out his questions, it will be definitely an encouragement to him in terms of enjoying concerts and learning music... Musicians are no longer the mysterious figures who are far from us. They are just here communicating with us face-to-face, which is also a form of popularising music.

### 5.2.3 Summary of the Qualitative Findings

In the semi-structured interviews, all 8 respondents, including the audience, speakers, and organisers, fully affirmed the positive role of concert lectures in helping people understand and appreciate music. Especially for music lovers who are willing to learn music, compared with the traditional pure appreciation concert, proper explanation can improve their interest and motivation to participate in the concerts, and enhance their sense of musical experience. The musical knowledge gained from the concert lectures also helps to improve participants' confidence and satisfaction in other music activities. For both students and adults off-campus, concert lectures are an attractive option as a community music education programme. In addition, concert lectures are also a 'supplement' to school music education. Both children and parents are willing to walk into theatres and concert halls to gain some musical experience different from school by listening to the explanations from experts and watching the performances of professional orchestras, expanding the horizons of music and improving the musical aesthetics.

Secondly, through the responses from the interviewees, some deficiencies of the concert lectures and suggestions for improvement were also heard. Among the 6 audience respondents, 4 audience members believed that the presentation of music performance in concert lectures was too fragmented, and the music performances were frequently

interrupted, which affected their immersive experience of music appreciation. Although concert lectures is a kind of music educational activity, music appreciation is still the most crucial part. It is important for audiences to immerse themselves in music through listening to and watching the performance of a live orchestra. The suggestion from the audiences was that the explanation could be placed before or after the performance, so that the music works could be performed in full without too many cuts or interruptions in the middle. That would be an effective means to avoid disrupting the continuity of musical appreciation and give the audience an immersed music experience.

In addition, it is best to design the theme of the concert lectures and chose the repertoire for a specific audience group. Different audience groups have different musical tastes and interests, and tailoring different themes and music for different audience groups can make the concerts more accurately oriented to the participants, and can also enhance their attractiveness in terms of marketing. Besides, in terms of content, they should not be limited to the knowledge of classical music, but can cover a wide range of music that fits with the current audience's aesthetics, such as folk music, Chinese style music, film music, and Classic-Jazz crossover music, etc. It can also be combined with other art forms such as singing and dancing to bring the audience a rich and comprehensive artistic experience.

## CHAPTER 6

### DISCUSSION

As presented in the previous chapters, the current study explored the educational characteristics of concert lectures with reference to the Young People's Concerts, the motivations of the participants in attending the concert lectures, and their significance in educating the attendants in understanding music. In this chapter, firstly, I will explain the relationship between Phase I and Phase II, and then, I will explain the results presented in these two phases. Besides, I will also discuss the relationship between the results and the literature as well as the limitations of this study. Finally, I will summarise the conclusions and how the research results are beneficial for future research in the music education field.

#### 6.1 CONNECTION BETWEEN PHASES I AND II

The present study contained two phases which closely linked in the logic of research sequence and process. Phase I was a documentary analysis to investigate the educational characteristics of a series of concert lectures and their advantages and disadvantages. The findings generated from the first phase informed the development of the second phase, which was a case study. The second phase explained and expanded the findings from the first phase through a field investigation of concert lectures both in quantitative and qualitative approaches.

Firstly, based on the findings from the documentary analysis, the concert lecture program in the second phase was designed for the case study. The documentary analysis of the Young People's Concerts contained three aspects: content, overall format, and teaching techniques of Bernstein. Through these analyses, I have summarised some basic characteristics of the concert lectures, as well as their advantages and weaknesses. These findings, especially the pedagogical skills and characteristics of music education, were used as reference models to

facilitate the live concert lecture's design and operation in the second phase. For example, the combination of lectures and performance, fragmentation of musical demonstration and explanation, presentation of musical works and knowledge in the form of themes, and the audience's participation and interaction, were all reflected in Phase II's live concert lectures. They were also the potential factors that affected the motivation of audiences' participation and experience of learning music. In addition, the inadequacies of the YPCs also helped the concert lectures in Phase II to avoid risks and improve the overall quality.

Secondly, the case study in the second stage further explained the findings in the first stage and assessed the effect of the concert lectures in practice. In the quantitative questionnaire, I used the five dimensions of the Expectancy-Value Motivation Theory in order to explore the motivation of participants to attend concert lecture, including intrinsic value, attainment value, utility value, perceived cost, and expectancy. The effectiveness and popularity of concert lectures in actual performance were evaluated by exploring the motivations of attendants to participate in concert lectures. In the semi-structured interviews, I also investigated the experiences of the respondents in the process of participating in the concert lectures, such as their views on the concert lectures, how the concert lectures helped them understand and appreciate music, what were the shortcomings of the concert lectures, and some suggestions for improvement to concert lectures in the future. The feedback from audiences in the field investigation also further explained and expanded the findings of the documentary analysis.

The conclusions and implications are discussed in combination with findings from both two phases to present a comprehensive picture of the overall study. These comprehensive findings have met the research purpose of the current study which explored to what extent the concert lectures contributed to the promotion of music education in the community.

Moreover, this study has also provided a unique contribution to proposing a systematic

evaluation model for other music educational activities in society.

## **6.2 DISCUSSION FOR PHASE I**

### **6.2.1 Educational Characteristics of the Concert Lectures**

Through analysing the Young People's Concerts, five major educational characteristics of concert lectures are discussed in this section: 1) combination of performance and teaching, 2) professional level performance, 3) particular question-based design, 4) teaching strategies, 5) public participation, 6) popularising music, and 7) operational flexibility.

#### **6.2.1.1 Combination of Performance and Teaching**

The combination of performance and teaching is the most significant feature of concert lectures that distinguishes them from traditional concerts and academic lectures. Consistent to Bennett's (2020) findings, the concerts present live musical performances in front of an audience. In normal concerts, for those working in the field of music or classic music enthusiasts, they can fully enjoy them, but for most ordinary audiences who want to improve their artistic accomplishment and aesthetic appreciation, pure concert performance cannot meet their requirement. Even if it seems boring and obscure for them, especially when the performance of some "unpopular" music works are not often heard, which makes the audience experience difficulty to understand and they feel fatigued. Similarly, in an academic lecture, although theoretical knowledge is effectively delivered (Blign, 1998), it is easy to make the knowledge delivered rigid. For a more perceptual and vivid subject like music, pure lectures are far from being able to complete the task of music education.

Concert lectures combining the music performance in the concerts and the knowledge explanation in the lectures, increase the academic content of the music presentations, and also the explanation of theoretical knowledge is supported by the live music performances, finally



achieving a balance of theory and practice, rationality, and sensibility. With the development of multimedia technology, many concert lectures nowadays also use lighting, projection, and other equipment to present multi-dimensional audio-visual effects for the audience (Huo, 2016).

#### 6.2.1.2 Professional Level

Another notable feature of concert lecture is its high standard, which consists of professional musicians and experts or scholars in the field. The speakers and performers of concert lectures are often professors and lecturers from professional conservatories or experienced conductors and musicians in professional orchestras (Bernstein, 1966). Therefore, the concert lecture itself is a popularisation of professional music education. Educators from the concert lectures are different from the school's music teachers, as they have higher professional qualities and specialized abilities. In addition, the use of the whole orchestra composed of musicians as “teaching aids” in the educating process shows the luxury of concert lectures as a kind of music education activity. Furthermore, through the in-depth exploration of professional music education resources in the community, ordinary audiences also have the opportunities to access higher-quality music education, thereby balancing the contradiction between the capacity of professional music education and the demand for community music education. Some concert lectures also give play to the “celebrity charm”, inviting influential musicians and famous orchestras to present the lectures and performances, which have become the valuable learning resources for attracting audiences.

On the other hand, concert lectures are often held in concert halls or theatres, which are more professional venues for the presentation of music art. Participating in concert lectures in concert halls or theatres brings audiences a sense of ritual to appreciate and enjoy music. This learning process combined with the live demonstration delivered by the orchestra and the

cooperation of lighting and stage, let the audience be fully immersed in the atmosphere of music art. Compared with music lessons in the classroom, ordinary music teaching activities, or online music courses, the concert lectures take place in a real musical environment, in which there are a professional music team and on-the-spot demonstration. During the concert lectures, audiences could intuitively see the actions of the performers, hear the live music, feel the emotions expressed by the music, and even interact with the musicians. Such a comprehensive experience will not only optimise the audience's feeling and music educational effect, but also inspire us music educators to realise more deeply that our music teaching activities should be closely integrated with live music.

#### 6.2.1.3 Particular Question-based Design

A good “question” is often the key to the teaching process, and the question-based teaching techniques can be said to be a prominent feature that reflects the educational significance of the Young People's Concerts. As detailed in the analysis results presented in Chapter 4, each programme of the YPCs was presented with a specific question, and throughout the concert lectures, Bernstein addressed the explanation continually by interlocking from one question to another. As Herranen and Aksela (2019) stated, the use of questions has an important function in teaching approaches, especially in inquiry-based teaching. An ingenious design of questions can also make contribution to students' motivation in the learning process (Tremblay-Wragg et al., 2021). The question-based teaching strategies in the Young People's Concerts were inseparable from Bernstein's early experience of music education in Omnibus, which is a television-media music education programme. He knew well how to use questions to attract children. His “questions” could be considered to be not only specific and clear, so that people could immediately understand them, but also, they were always just right, not too broad, but not easy. In addition, questions are often raised at the beginning of the concert,

which also gives the audience an idea to appreciate the concert, helping them to better understand the knowledge conveyed by the concert and optimize the audience's concert experience.

#### 6.2.1.4 Teaching Strategies

In the Young People's Concerts, the conductors used some effective teaching strategies to make the concerts feel more like a large-scale music class. Bernstein gained some teaching experience as a music teacher in the Omnibus (Bernstein, 1959) project before the YPCs. In the YPCs, diverse teaching strategies applied by Bernstein included breaking down knowledge, story-based teaching, contrast teaching, drawing closer relations with the audience, and analogies and metaphors, which are part of the effective teaching strategies in the school classroom. Referring to the view of Coyne et al. (2011), features of high-quality educational tools contain big ideas, conspicuous strategies, mediated scaffolding, strategic integration, primed background knowledge, and judicious review. Among them, conspicuous strategies include verbal directions for explanations fully and clearly. However, a high-quality lesson requires synthesising many comprehensive and multidimensional teaching strategies. Marzano et al. (2011) summarised 41 teaching strategies that emerged from classroom observations, and Zhukov (2012) also proposed diverse pedagogical approaches in instrumental education. By contrast, the teaching strategies employed by Bernstein are relatively simple and common. Therefore, Bernstein's "music lesson" was not conspicuous from the perspective of utilising teaching strategies in the music classroom, but from the perspective of concert lectures, his teaching strategies can help young audiences understand the musical knowledge he wanted to convey in a short time, and make the concerts livelier and more exciting, which had a positive effect on the YPCs' playing their educational function.

#### 6.2.1.5 Public Participation

Concert lectures face every citizen of the whole society which are an important part of community music education. Concert lectures are usually held in public places such as concert halls, theatres, museums, etc. From children, teenagers to adults and the elderly, from students, office workers to housewives and retirees, no matter how old people are and what occupation audiences are in, they can have the opportunity to participate in such music education activities in order to enhance their own music accomplishment and aesthetic ability, which meets the purpose of community music education exactly (Campbell & Lum, 2019). The service objects of school music education or professional music education are only a small part of the social citizens, but concert lectures can serve a wider group of people due to their organizational characteristics and capacity.

Moreover, the purpose of holding concert lectures is not for commercial profit, but letting musicians popularise music to the public through this community channel such as theatres and concert halls (Bernstein, 1989). Therefore, the price of tickets is relatively low, and some concert lectures are even open for free as a public service. Of course, in order to control costs, often concert lectures are not held in prime venues such as theatres and concert halls. For example, Bernstein's "Young People's Concerts" were once held at the famous Carnegie Hall and Lincoln Centre in New York City, but even after becoming famous, they were held from 15:00 to 17:00, so as they did not affect the leading concerts in the evening's "golden time". Due to their particularity, concert lectures are mostly held in the daytime on weekends.

#### 6.2.1.6 Popularising Music Art

The concert lectures advocate the appreciation of music, popularisation of music art, and helping audiences improve their music accomplishment and aesthetic ability. Since the participants may be children or their parents, may be music fanciers or novices, they will have different ages and backgrounds, which partly requires the theme and content of concert lectures to adapt to the tastes of more people and be more attractive. Therefore, the topics and music works selected are usually interesting, familiar, and easy to understand in order to resonate with the audience. If the explanation is too esoteric, the music works are too obscure, therefore, it is very likely that the audience will do not want to participate in such music activities. Besides, compared to the music knowledge and performance techniques' teaching in school music education and profession music education, concert lectures emphasize more on "quality education" (Rozen, 1991), that is to popularise music art and help the public appreciate music, so improving attendants' music accomplishment and aesthetic ability.

Although concert lectures are mainly aimed at popularising music, the content is relatively "popular", but it is by no means equivalent to "superficial". Like the Young People's Concerts" and some other influential concert lectures, their speakers are experienced masters and celebrities in the field. They have their own unique insights on the interpretation of music works and knowledge, which are rare and worthy. Moreover, those interpretations are not only related to music, but also cultural, historical, and scientific knowledge, making the concert lectures achieve a multi-dimensional teaching effect. At the same time, they also inspire the audience to explore more relevant studies after attending the concert lectures.

#### 6.2.1.7 Operational Flexibility

The concert lectures are independently organized and operated by orchestras or theatres themselves, so that they have flexibility no matter in the content design or use of educational

resources. Firstly, the presentation of a concert lecture will often revolve around a theme. The design of this theme can be fully set according to the specialty of the speaker, the style of the orchestra, the audience's requirement, and related cultural phenomena, so that the content could be different and colorful. Secondly, the holding of concert lectures often has a certain commercial purpose. Concert halls and theatres use free time during the day to sell concert lecture's tickets at low prices, which cannot only bring economic benefits, but can also make full use of existing resources flexibly. However, because the educational effect of concert lectures is closely related to the personal teaching ability of the speaker and the demonstration quality of the musicians, in addition, they lack systematic organization and management in the current statues of community music education. Concert lectures also have some uncertain factors and certain limitations.

### **6.2.2 Influence and Criticism of the Young People's Concerts**

There is little doubt that the Young People's Concerts profoundly influence American music culture. As the televised music educational programme aimed at young people and most ordinary citizens, the Young People's Concerts have received many positive reactions from the audiences and music teachers, which have made a specific contribution to the whole of America's community music education with the nationwide broadcasting in that time. However, every coin has two sides. The Young People's Concerts also have some limitations in music teaching and aesthetics. The influence and criticism are discussed below:

#### **6.2.2.1 Influence of the Young People's Concerts**

##### *A Platform for Young Musicians*

In the Young People's Concerts, nine concerts are tailored for outstanding young musicians, giving them a platform to showcase themselves. Through this platform built for young

performers, the children were given an opportunity to perform on a real stage in a famous concert hall to exercise themselves and gain publicity. Furthermore, such concerts were particularly encouraging, which inspired their peers and drew a closer relationship with the audience (because a large part of the audience is also teenagers). Many of them later became famous musicians and conductors, such as Seiji Ozawa and Yo-Yo Ma.

### *The Young People's Concerts' Brand*

With Bernstein's effort, the Young People's Concerts well attracted the public's attention and became a household brand programme in North America at the time. With the help of TV media, Bernstein made his music education career flourish, and on the other hand, he expanded the popularity of the YPCs at home and abroad. This made the YPCs become a typical case of concert lectures, and they have value for research and utilization until today. As a brand project of the New York Philharmonic Orchestra, after Bernstein, the NYP had always adhered to the tradition of the YPCs and continued to promote the development of their orchestra's music education programme, resulting in Very Young People's Concerts and Kid zone.

In addition, the Young People's Concerts transformed a music education programme into a public commercial product. The YPCs' videos and Bernstein's scripts have been published on DVD and books respectively, which have been translated into six languages and introduced by more than 40 countries so far (<https://leonardbernstein.com>). Through the sale of audio-visual products and books, the process of music education can be preserved in a solid state for easy dissemination. This industrialised mode of operation set a model and reference for the popularisation of public music education in the United States. The commercialisation of music education projects not only maximises the profit of the orchestra

but, more significantly, makes concert education itself no longer a niche music education concept but a spiritual wealth that all citizens can enjoy.

### *Breaking “Oligopoly” in School and Professional Music Education*

As Kimpton (1985) stated, school music education and professional music education have remained a dominating part of music education in North America. On the one hand, there was a systematic curriculum within the 12-year compulsory education programme (from primary school to high school) for teaching the basics of musical knowledge and skills; on the other hand, there were also “higher” institutions, like conservatories and music colleges, for professional musical training. The appearance of the YPCs changed this status: New York people and those who own televisions gained a new choice for receiving music education and getting closer to music art. Every citizen, no matter who they are and what they do, may participate in the YPCs and learn a thing or two about music. The YPCs broke the barrier between school and society, between youth and old, between the amateurs and the professionals, and even the barrier between classical music and popular music. Such also coincides with the ideas of community music education; that is everyone has the right and opportunity to participate in a musical experience, to feel music, and receive education. As a form of community music education, the YPCs also carried a special notion of providing music education in society.

#### 6.2.2.2 Criticism of the Young People’s Concerts

Beyond the positive influence, there are certainly some criticisms on this programme.

Considering the whole 53 Young People’s Concerts, as mentioned above, each individual concert had a specific topic or theme, but these themes are independent of each other, lacking overall design and long-term planning. The first seven topics of the YPCs from 1958 to 1959



were named as “What”, and the theme choice of the YPCs after 1960 began to become more free and disorderly. There was no connection between the themes of these concerts, and the design of the topics was totally based on the conductor’s personal wishes, which obviously makes people feel a mess.

Aiming at this programme, American well-known musicologist and critic, Paul Henry Lang (1962), sharply criticised:

Mr. Bernstein puts together in a rather haphazard fashion a sort of scrapbook of odd information fished from a variety of sources and persons. He spreads his net wide, with the result that a good deal of the haul has connections of only the flimsiest sort with the topic at hand. Much of this material has been garnered second hand, but there is a certain amount of first-hand matter which, oddly enough, is usually the least convincing stuff. It is what one might expect to pick up from a communicative fellow of a musical cut in a bar... This method may have its place in the useful task of educating children and childlike adults... (Lang, 1962).

Indeed, as Lang’s opinion, the programmes were sometimes very much like a musical “scrapbook”, since they covered a very wide range of subjects and musical styles. Likewise, Bernstein’s discussions did not always go into scholarly depth, but instead, chose to introduce several different interesting points about the music or topic at hand (Gelleny, 1991).

Since the title of those concert lectures were the “Young People’s Concerts”, the receptivity of the educational objects should be considered in the design of each topic. Generally speaking, for teenagers and younger children, the teaching of music knowledge is more focused on performance, listening, composing, and reading scores, and deeper explorations of musical meaning and aesthetics are not suitable for them. However, some concerts in the YPCs greatly broke through the age limit, and covered some complicated musical aesthetics, as well as social issues and even political issues. The direct result of this was that the YPCs had attracted more attention of adults (as mentioned above, adults in the audience group accounted for a large part in the later period). Therefore, the YPCs had

almost become an adults' music education programme in some later stages, but it was difficult for children to concentrate their attention.

The other critical response to the Young People's Concerts was Bernstein's style of presentation. In past YPCs before Bernstein, the maestro's explanations were generally much briefer and simple; in contrast, Bernstein's tendency to be chatty and lengthy illustrated explanations was a deviation from the tradition of past conductors. As one critic wrote, "it's hard to say whether conductor Bernstein should offer more music and less exposition, or even the other way around ... A good tune needn't be explained for enjoyment, yet the exposition helps unlock many of the mysteries of what makes good music" (Horowitz, 1964). From this aspect, Bernstein did spend too much time talking in several concerts (for example, in the concerts *A Study of Intervals* and *What is Sonata Form?*), both were long waiting stages for music sounds to young audiences), and as a result, only fragments of many musical works have been played instead of being presented in their entirety. After all, at the concerts, the over-long explanations and a wide range of topics will weaken the status of the original music, and let the audience blur the memory of music, and even make the audience easily confused.

Since the purpose of the Young People's Concerts was to popularise basic music knowledge and classical music to children and teenagers, classical works had become the focus of the introduction, which was understandable in itself. But, the choice of classical materials was a bit "monotone": most of them were orchestral works. In all 53 concerts, there was only one vocal work, *Fidelio--The Triumph of Marital Love* (Beethoven's only opera). For a series of concerts aimed at popularising music, the richness and typicality of the selection of works are the most important, and the YPCs may have disappointed us in this point. We have not heard of Schubert's lieder or art songs and Puccini's operas, there were

also no Mozart, Dvorak's chamber works, and Schumann's piano sketches. All of these are undoubtedly precious classical music pieces.

Afterward, some perspectives of music appreciation and aesthetics from Bernstein have been outdated in modern today. In the concert named *What Does Music Mean?*, when he talked about Beethoven's Pastoral Symphony, Bernstein explained that the meaning of music is in the music, "in its melodies, and in the rhythms, and the harmonies, and the way it's orchestrated... music describes emotions and feelings, like pain, happiness, loneliness, anger, love, etc.". He also claimed that if a piece of music sounds happy, it is happy no matter what other stories and pictures you give it, no matter what the reasons and backgrounds you have. This viewpoint appears to be problematic and untenable today.

In the modern day, based on the literatures from the music psychology (Juslin & Sloboda, 2001; Juslin & Västfjäll, 2008; Madell, 2002; Scherer, 2004, etc.), it is widely accepted that musical perception highly depends on the listener's cultural background and personal experience, "Only sentient creatures can express emotions" (Juslin & Sloboda, 2001, p. 29). Musical works are not sentient, so emotions cannot be expressed in them. Music induces or evokes emotions as a symbol or sign through experiencing subjects: composers, listeners and imagined personas (Juslin & Sloboda, 2001). Similarly, in ancient China, Ji Kang 嵇康 (224-263) who was an ideologist and musician of Wei during the Three Kingdoms period (220-280), put forward "音声有自然之和，而无系于人情" in the *声无哀乐论*. It means music is a kind of sound, a product of nature. It has the beauty in form of size, simplicity, movement, and variations, but it cannot express thoughts, morals, and emotions. The people's emotions generated in the process of appreciating music are influenced by external objects. Listener's reactions to music also depends on a series of psychological mechanisms, like evaluative conditioning, emotional contagion, visual imagery and episodic memory, etc. (Juslin & Västfjäll, 2008). However, for a piece of music, whether the listener

may perceive and interpret it as being a sad or happy mood is highly individualised. Therefore, maybe, in the 1950s and 1960s, the issue of connection between music and emotions had not been extensively discussed, while Bernstein just transferred the common understanding of Western music, for example, that minor sounds are sad and major sounds are happy.

### **6.2.3 Summary of the Discussion for Phase I**

The characteristics of the Young People's Concerts analysed in the first phase provided critical insight into the basic elements of concert lectures. I extracted seven educational characteristics distinguished from traditional concerts and school music class:

- 1) Combination of performance and teaching: Utilising a real orchestra's musical demonstration and conductor's explanation allows the audience to hear and understand easily when appreciating music both visually and acoustically.
- 2) Professional level presentation: The concert lectures are often held in concert halls or theatres, which are professional venues for music appreciation. Compared with music lessons in school, the concert lectures also consist of professional musicians and experts in the field, which give participants a high standard music experience.
- 3) Particular Question-based Design: Each programme of the YPCs is presented with a specific question, and throughout the concert lectures, question-based teaching is also applied continually to attract the audience's attention.
- 4) Teaching Strategies: A series of effective teaching strategies are used in concert lectures, making the concerts more like a large-scale music class to help the audience accept the music knowledge.
- 5) The public participation: The concert lectures face every citizen of the whole society and everyone could have the opportunity to participate in such music education activities

regardless of their age and background.

- 6) The function of music art popularisation: The concert lectures advocate appreciation of music, popularisation of music art, and helping audiences improve their music accomplishment and aesthetic ability.
- 7) The flexibility in operation: The concert lectures are independently organised and operated by orchestras or theatres themselves, so that they have flexibility no matter in the content design or the use of educational resources.

Besides, I have also attempted to evaluate the influence of the Young People's Concerts and put forward the criticism from a contemporary point of view. As a world-class master conductor and symphony, Bernstein and the New York Philharmonic Orchestra held a series of concert lectures for a long 14 years, and with the help of television programmes, he had a profound impact in North America at that time. They have not only provided a stage for many outstanding young "music stars" to show themselves, but also have broken through the limitations of school music education and professional music education in the field. Moreover, in a community music environment, they provide more options for ordinary citizens to learn and appreciate music. In addition, the unique educational features and significance of concert lectures also inspire more musicians to engage in such educational activities and optimise their musical educational functions.

Last but not least, Bernstein played a complex role in the Young People's Concerts: He was not only a conductor, but also played the role of educator and planner, and even the director of the whole orchestra's educational programme. So, it is inevitable to discuss the deficiencies and limitations of Bernstein's work. Criticism of the YPCs, like the design of the themes, style of presentation, teaching strategies, and perspectives on music aesthetics can all be glimpsed in the documentary analysis. These all became a point of reference for the next phase of the investigation.

## 6.3 DISCUSSION FOR PHASE II

### 6.3.1 Discussion of the Questionnaire Survey

#### 6.3.1.1 Recapitulation of the Quantitative Results

The results of the quantitative analysis of the questionnaires revealed that (see Section 5.1.3, Chapter 5): 1) all of the variables (five independent variables: gender, identity, educational level, music level, and musical experience; five dependent variables: intrinsic value, attainment value, utility value, perceived cost, and expectancy) in this study were normally distributed; 2) the dependent variables were moderately to highly correlated; and 3) all of the participants' attitude mean scores of 20 items for motivations' five measures were high (more than 5.3 on a 7-point Likert scale). The highest scores were utility value and intrinsic value, with the mean scores of 5.70 and 5.65 respectively; and 4) a significant difference was recorded upon the participants' identities and music learning experience. Identity was the dominant factor affecting the motivation to attend concert lectures on all five motivation measures. When considered separately, the music learning experience had no significant effect on all the dimensions of motivation. However, the interactions between music learning experience and identities on intrinsic value and expectancy were significant. In comparison, the interaction between musical experience and identity on other dependent variables showed non-significance.

#### 6.3.1.2 Motivations of Attending the Concert Lectures

According to the analysis results of the 885 questionnaires (see Table 5.3, Chapter 5), the mean scores of all five measures in the Expectancy-Value motivation theory were high (the mean scores' range was 5.30-5.70 in all dimensions). This can be explained by the fact that the participants were more motivated to attend the concert lectures and give an optimistic view that the concert lectures could help them better understand and appreciate music.

### *Utility Value*

First, the utility value had the highest score among all motivation measures, revealing that usefulness was the most important factor affecting participants' motivation for attending concert lectures. Since the reform and opening-up, China's education department has begun to attach importance to the development of aesthetic education. In recent years, education reform has also continuously emphasised and optimised the content of aesthetic education. In 2020, the music subject was included in the scope of the high-school entrance examinations. Before this, the main subjects of aesthetic education, music, and visual arts, had been marginalised in the school system for many years and were not valued by teachers and students. The same situation was found in Leung and McPherson's (2010) study of Hong Kong students' motivation to learn music. Lamont (2011b) also described some very negative experiences of formal music education at school. Due to the limitations of school music education for a long time, and under the pressure of high-school entrance examinations and spiritual needs, school music education cannot fully meet the needs of students for music education. More and more students and their parents want to explore as many as possible chances and various music activities to participate in and learn music. The music education function of concert lectures meets the needs of students and parents. It can help audiences understand music and broaden their music knowledge and improve aesthetic ability, making up for the deficiencies in school music education. Therefore, this may help explain that the usefulness of concert lectures was the biggest driver of motivating audiences.

In Chinese culture, the utilitarian perspective has been deeply rooted in people's minds. “书中车马多如簇，书中自有黄金屋” is a famous saying in Chinese culture which came from Zhao Heng's *劝学* (*Quan Xue*) in the Song Dynasty. It means fame and wealth can be gained through diligent study for the civil examination and meritocracy. The civil

examination is a nation-wide elite selection system which is based on the body of Confucianism learning and classical Chinese literary writing and tested by the eight-legged essay during Imperial China. The best and brightest students have the opportunity to enter the state political arena by passing the civil examination, and they can earn fame and fortune (Elman, 2013). We can see that the utilitarian nature of studying in this traditional culture has a deep-rooted influence on Chinese people. Under the pressure of competition for educational resources and further education, people are more and more inclined to choose their education with a utilitarian goal. Not only in mainland China, but also in Hong Kong, studies have shown that job opportunity is the most important factor affecting Hong Kong adolescents' choice in terms of their major study in university (Lee et al., 2008). In Beijing, the off-campus music education market is booming, of which, the instrumental training office is the most developed, and the musical examination system affects every child who learns to play instruments. With this situation, in order to expand children's profiles and have more choices in future career planning, the goal of learning music gradually becomes more and more utilitarian, ignoring the aesthetic experience and lifestyle improvement that music really brings to people. Perhaps concert lectures may build a balanced bridge between practicality and aesthetics, so that the two can be combined to become a new option for people to receive music education.

### *Intrinsic Value*

Intrinsic value is another motivation measure for high scores in this questionnaire study. According to Eccles et al.'s (1983) expectancy-value theory of achievement motivation, intrinsic value is a crucial factor driving students' behaviours and choices in learning, which means the enjoyment one can get through participation in a specific task. In the current study, the high level of intrinsic value was linked to a positive outcome that audiences gain a high



enjoyment from attending the concert lectures. This has implications for the study of concert lectures. One of the original intentions of holding concert lectures is to popularise music in the community and convey the essence of music: love, beauty, and pleasure. As Lamont (2011a) argues, “many people choose to be involved with music-making out of a pursuit of pleasure, authentic happiness, or eudaimonia, that is, a gratifying sense of well-being and finding meaning in one’s life” (p. 231). This was consistent with Lamont’s (2011b) and McPherson and Renwick’s (2001) finding; experiencing enjoyment and other pleasurable emotions while attaching music has been shown to sustain long-term motivation for musical engagement. With the rapid development of society today, people are experiencing unprecedented pressures on the spiritual level. Fast-food music education and a lot of “junk” information are emerging, while the aesthetics of music are gradually being ignored. The opportunity to fully enjoy music in a high-quality music environment is becoming rarer and rarer. The role of concert lectures in the community is to bring people a more accessible pathway to musical enjoyment. Whether in nurturing music culture, encouragement to the soul, or a harbour for music lovers to pin their interest, concert lectures can contribute positive effects.

#### 6.3.1.3 Group Interactions

A two-way between-groups MANOVA was employed to test the possible statistical difference in all variables, and the results suggested that both participants’ identity and music learning experience were significant factors affecting people’s motivation toward concert lectures. Specifically, adults scored the highest in all five motivation measures, followed by primary school students and secondary school students with the lowest motivation. Similarly, previous studies found a decrease in students’ motivation to learn music from primary schools to secondary schools (Leung & McPherson, 2010; McPherson & O’Neill, 2010; Xie & Leung,

2011). In the secondary school curriculum, students tend to take academic subjects such as mathematics, languages, and sciences as the major subjects for perceived advantages in their career development. With the pressure of high-school entrance examinations, motivation in learning music has declined after the primary stage, while secondary schools tend to provide fewer opportunities for students to learn music. As a result, primary students might present a higher level of motivation to learn music than secondary students.

Adults presented the highest motivation to participate in concert lectures. Adults tend to have mature personalities and well-defined interests. When they attend a concert lecture, they may have an entire intrinsic motivation, which relies on developing a strong self-concept, personality, and specific interests (Lamont, 2011b). And this intrinsic motivation is a crucial factor affecting their valuing of music. Moreover, compared with young people's music education received in school, adults tend to have fewer opportunities to learn music outside school, which also leads to adults' desire for engagement with music and experiencing music.

Adults with music learning experience are intrinsically motivated higher than those without music learning experience, and the same holds for primary school students, even though the intrinsic value scores were slightly lower than adults. However, for secondary school students, the opposite trend was found. On the contrary, those with music learning experience had lower intrinsic motivation. Some studies show that the primary audience for classical concerts is adults (Tong et al., 2016), and the audience attending classical concerts is, on average, highly educated and belongs to upper-status groups (Roose, 2008). Adults experienced in learning music tend to have a better educational background and a higher social class. These elites have very mature intrinsic motivations to participate in classical concerts. It can be said that this is a tradition. Historically, classical concerts have served these elites. This is not difficult to find by understanding Western concerts' development history and construction (Kolb, 2001a). In addition, adults have a more utilitarian concept of

time and money, and if they invest money and time in this event, they must fully participate and use them to obtain returns. Therefore, when an educational outreach programme such as concert lectures is presented to them, adults with music learning experiences are more likely to have high intrinsic motivations. Secondly, in the group of secondary school students, those with music learning experience had lower intrinsic value than those without music experience, which may be related to the rebellious psychology of teenagers and the influence of popular music or trend culture among middle school students. The secondary school participants in this study were from the 3rd Grade and mainly adolescents aged 14-16. As a music teacher, I know the power of adolescents' rebellion. A large-population study of adolescents' rebellious psychology has stated that during the teen years, rebellion against rules and adults' expectations is the most common behaviour (Dredger, 2013; Luthar & Ansary, 2005; Moffitt, 1993). "Middle and high school students choose to place themselves on opposing ends of a success versus rebellion spectrum and choose to alienate themselves from socially present authorities" (Dredger, 2013, p. 1). Teenagers who are learning music will easily use their existing musical experience to judge and confront the "teaching" factors in concert lectures' explanation or the music knowledge conveyed, just as they would confront their teachers in the classroom. In addition, middle school students are the group most affected by popular music and modern culture. According to the results of Ho's (2017) research on secondary school students' perceptions of popular music, popular music is the most preferred style among students, and teenagers are very keen to follow the media and popular music trends in both China and the Western world. Secondary school students who have experience learning music will have more opportunities and greater willingness to touch music, whether formal or popular. However, their preference for popular music may make them feel that formal music is boring and, thus, reduce their intrinsic value in participating in concert lectures.

There are no significant different attitudes towards the motivation of attending concert lectures between males and females. McPherson (2010) proposed that girls are more motivated and interested in learning music than boys in a music learning motivation' study of eight countries. In contrast, Ng (2017) holds the opposite view, arguing that males are more interested and motivated to engage in music education. In this study, however, gender differences did not affect motivation's outcomes, and there was no significant difference in motivation for attending concert lectures between male and female audience groups. Therefore, the finding of this survey was different from the views put forward by previous scholars. Facing a myriad of musical activities and educational programmes, people of either gender have various forms of opportunities to access and learn music, such as school music lessons, private instrumental training, music videos from the Internet, and concerts and musical salons in the community. Consequently, more people have become familiar with Western classical music. In my data, 60% of participants were experienced in learning an instrument or vocal performance, with equal proportions of males and females. These could explain that the gender issue in this study had no effect on motivation for participating in the concert lectures.

### **6.3.2 Discussion of the Semi-Structured Interviews**

#### **6.3.2.1 Current Situation of the Concert Lectures in Mainland China**

##### *Popularity of the Concert Lectures*

Although musical activities are relatively familiar to people in Western music culture, Chinese audiences are still very unfamiliar with concert lectures. In this study, most participants had not attended concert lectures, and those who had attended, had a one-time experience only. As far as the research's personal experience is concerned, the number of successful concert lectures in China is minimal, and these few concert lectures have not been

extended to run systematic and long-term projects. It can be said that concert lectures have not been well-publicised and promoted in China's society and not been well utilised by the community education system. Concert lectures are still in the "primary stage" where very few groups benefit from them.

This situation is closely related to the development lag of community music education and China's weak awareness of music education. Before the reform and opening-up in China, due to the turbulent political environment and the backwardness of the economy and culture, China's community music education was left alone without paying attention for a long time, and its development lagged (Shu, 2000). After the *Open Door Policy* in 1978, China had experienced a shift from a planned economy to mixed forms of "private and public ownership within a market environment" (Ho, 2021, p. 55). This was a historic breakthrough in the reforms of prospects for China's political, economic, and cultural progress (Ho, 2021; Law & Ho, 2009). After the reform and opening-up, stable political environment and economic growth provided conditions for improving community music education, and various types of community music education programmes began to grow slowly. As far as China's current community music education system is concerned, various instrumental music-grading training programmes and traditional concerts held by orchestras and theatres are the fastest growing. With the rapid development of multimedia and the Internet in recent years, many music-related appreciation and popularisation programmes have emerged on TV and the Internet, which also play a unique role in community music education. However, due to the short development time and the immature coordinating mechanism in all aspects, coupled with the unbalanced development of domestic music education, community music education still stands in its "infancy" in most cities of China, including the capital and first-tier cities. There is much room to be explored and improved.

### *Purposes of Organising the Concert Lectures*

From the analysis of the interviews with the organiser and the director and speaker, although they have different purposes for holding concert lectures and motivations, they also share the same goals. First, for the organisers, expanding into new markets and maximising the use of existing resources to make profits are their main incentives. In the current music performance market, the mainstream is traditional concerts, operas, dance dramas, musicals, etc., which are activities that focus on the appreciation of music art. In some concerts, the host will briefly give an introduction at the beginning and at the end, sometimes including some musical background and knowledge. However, it is rare in the current performance market to have music education as the goal; clearly, they have the theme and design of music teaching, and explain music knowledge in detail like concert lectures. Therefore, creating a more creative and unique music education programme among the many cookie-cutter music events is very attractive for organisers and audiences. New markets mean new business opportunities and benefits.

The organiser's second purpose, which coincides with the director's original intention, is to contribute to promote music education in society by using the resources of musicians and theatres. With the development of globalisation and the continuous advancement of educational reform, people's spiritual needs continue to increase, and their music education concepts are constantly updated (Law & Ho, 2009). More citizens are eager to have more opportunities to experience music, learn music, and receive more modern, innovative, and humanistic music education in the environment outside the school. For music directors who plan concert lectures and music educators who give lectures, the value of concert lectures is to popularise music education. As Crappell (2011) wrote, the duty of an orchestra educational programme is to communicate in ways that translate the value of our music, making it meaningful and pertinent for modern students and concertgoers. Therefore, for music

educators, sharing what they have learned with those who like music and creating opportunities for music lovers to understand music is also a realisation of self-worth and ideals. Sharing means joy and unique meaning.

### *Target Groups*

Concert lectures have their specific target audience. According to people's attitudes toward music, the public can be divided into three groups: The first group is music enthusiasts or music experts. These people do not need us to help them understand music. They have a deep understanding of music themselves and pay more attention to first-class orchestras and concerts with top masters, pursuing a high-quality art appreciation experience. The second group of people is laypeople or people who are not interested in music at all. They have no feelings about music, and their attitude towards music is relatively negative, so they may not take the initiative to participate in such music activities. These two groups of people are not potential audiences for concert lectures. The real audience of the concert lectures is the people who are in between the above two types. They are interested in music but do not know much about it, and they desire to understand and learn music. The needs of this type of audience coincide with the purpose of the concert lectures, which is to popularise music art culture and promote music education in the community.

### *Difficulties and Problems Encountered*

Through interviews with the speakers and organisers, I concluded that the most difficulties encountered in holding concert lectures are from two aspects: First, having an orchestra or theatre steadily launching a series of concert lectures for a long time is difficult. The second is the problem of implementation in the music performance market, and the latter is the cause of the former. First of all, as mentioned above, China's music, art, and culture market are still

in the initial stage of development, and Chinese audiences have relatively conservative consumption concepts for art products. Not many people are willing to spend money to buy music and cultural products such as concerts or concert lectures. In recent years, although more music, art, and cultural products have come into the public's vision, and more people are willing to buy tickets to enter concert halls and theatres, they still account for a tiny proportion of the total. Concert lectures, as social music popularisation projects, have public welfare nature, and the prices are naturally relatively low. However, orchestras and theatres still have relatively high costs for such projects. Without stable economic support, it is not easy to make a name in the early stage and develop sustainably in the music performance market.

Besides, if there is no stable financial support, the director and speaker, and the orchestra will not be able to reach a stable cooperative relationship. The success of a concert lecture depends mainly on the tacit understanding between the speaker, the conductor, and the orchestra, and this tacit understanding can only be obtained through long-term and stable cooperation after a lot of rehearsals and cooperation. In the fiercely competitive environment of the musical product market, the orchestra, artists, and theatres all are seeking the chance to break into and persist (Perron-Brault et al., 2020). Kolb (2001b) stated concern about the decline in audience demand for traditional classical music concerts. The decrease in audience size results in less ticket revenue and, even more importantly, makes it increasingly tricky for orchestral organisations to justify public funding. As Brown and Knox (2017) claimed, music products determine their market's popularity, and market effects affect the promotion and optimisation of products, which are issues to be considered in the commercial operation of concert lectures.

#### 6.3.2.2 Significance and Value of the Concert Lectures



Concert lectures' value and significance in educating the attendants in understanding music were the core topics discussed in this study. Combined with the interview analysis results, the following three aspects will now be discussed:

### *Compared with Traditional Concerts*

Concert lectures are based on traditional concerts, with some changes in the presentation form, adding the element of “speaking” in music teaching, and giving the lectures to the musical performances. As a medium for disseminating music culture, its most essential nature is that a concert presents music works and brings the experience of appreciating music to the audience (Sanden, 2013). For most ordinary audiences, especially young people, a concert with explanations will gain more music knowledge than pure listening concerts and achieve positive effects of music education, even if this knowledge is not all that useful or interesting. For audiences who have accumulated a certain amount of music foundation, they may prefer to pursue the enjoyment of music, and a purely appreciative concert will be more in line with their tastes. However, for people who do not know much about music, simply listening cannot meet their spiritual needs, and it is not easy to resonate with the performance. In recent years, the decline in attendance of traditional theatres and symphony orchestras has also been a crisis of the single format of traditional concerts (Kolb, 2001b). A concert lecture, this innovative form of performing and explaining, is attractive to people who are eager to obtain music education, especially for parent-child crowds. It will help people to acquire a certain level of music knowledge while helping them to better appreciate and understand the music. This view was positively affirmed in the responses of all the interviewees in this study, which also affirms this combination form and the overall quality of the concert lectures.

Concert lectures break the inherent limitations of traditional concerts serving elite audiences, with a relatively low threshold in terms of content and ticket prices, targeting a

broader range of people. Many pieces of research conducted in the U.S. and Europe have highlighted many times that the classical concerts' audience mainly comes from the middle-class and highly educated elites (Bennett et al., 2009; Crawford et al., 2014; Kolb, 2001a). "The classical music concerts have always had a reputation as an art form used for the serious purpose of improvement rather than merely for entertainment" (Kolb, 2001a, p. 6). This "reputation" effect results in the difficulties of attracting a broader ordinary audience. The original intention of the concert lectures was to introduce music to more general audiences and popularise music culture, which encourages more people without a good music education background to participate. The audience does not have to worry about not understanding the music and damaging their "reputation" because everyone is receiving a music education. Besides, compared with the cheaper ticket price of traditional concerts, the audience will be more motivated to consume this music product.

### *Compared with School Music Education*

Concert lectures, as a kind of school outreach musical activities, have unique value and significance. First, the biggest highlight of concert lectures is the form of combining music performance and teaching. The "performance" mentioned here is not listening to recordings or a fragment of a piece of music performed by a music teacher using a piano, violin, or other instruments in the classroom (Ho, 2014), but a live performance by professional musicians and music groups. By its very nature, concert lectures are an extension of concerts. As Sanden (2013) suggested, the liveness of music is a crucial aspect of a concert. Consistently, many studies have emphasised the value of live performances that gives the audience a more real physical experience of live sounds; a novel and unique music participation with the sense of occasion; the excitement of sharing the same space as the artists; the opportunity to be involved in or contribute to performance; social interactions; and visual spectacle are often

experienced in concert halls or theatres (Brown & Knox, 2016; Earl, 2001; Price, 2022). The sound field environment of concert halls, the live performances by musicians, and the explanations by experts bring students an “immersive experience of music art”. In addition, from the perspective of music teaching, the teaching environment of concert lectures is a more formal and technical concert hall; compared with the teaching behaviour of a music teacher alone, educators of concert lectures are composed of musicians who have a higher specialised level; compared with the playback of audio and video in the music appreciation class, concert lectures use a series of combinations of bands, conductors, speakers, lighting, sound effects, scenery, etc. as “teaching aids”. This is the presentation of collective activities and behaviours, which will be more colourful than a single music lesson in schools.

In terms of educational purposes, school music education aims to teach musical knowledge, and concert lectures aim to improve the ability to appreciate music and improve musical aesthetics. As Lamont (2011b) claimed, most music education programmes aspire to two goals: to develop musical skills and non-musical skills such as self-confidence, behaviours, social skills, and other academic attainments. School formal music lessons are the most essential part of the national music education system. They systematically impart musical knowledge and skills, with different contents and degrees for different ages, and the knowledge covers a wide range. In addition, music lessons have specific teaching objectives, tasks, and evaluation mechanisms, which are the fundamental way to cultivate students’ musical ability. As a kind of school outreach music educational programme, concert lectures play an auxiliary role in school music education, and more of them fill in the knowledge gaps that cannot be learned in schools. Concert lectures often provide thematic-based and targeted learning about music appreciation and aesthetics. In addition, consistent with Lamont’s (2011a, 2011b) view of life-long music education, the cycles of school music education are generally 12-16 years, which is a small part of a person’s life as a “student” time. Concert

lectures are aimed at audiences of all ages and can accompany people throughout their lives, which gives them the nature of lifelong music education.

### *Role in Community Music Education*

The concert lectures take place outside schools, in the community environment around our citizens, which is a part of community music and will undoubtedly contribute to the development of community music education. As Sound Sense (1998) defined, community music is about people, participation, places, equality of opportunity, and diversity. Higgins (2012a) described that through community music, a wide range of people from different backgrounds and cultural groups could have the opportunities to enjoy music from various musicians. Concert lectures are usually held in public places in society, such as concert halls, theatres, museums, etc., and are aimed at every social citizen. From children to adults, from office workers to retired seniors, no matter the age and background, there is an opportunity to participate in this musical activity. Concert lectures provide an opportunity for ordinary music lovers who have left the campus to further experience and learn music (Campbell & Lum, 2019). This is very lacking in current Chinese society. Moreover, as mentioned previously, music is regarded as a “minor subject” in China and does not belong to the scope of the entrance examination. Teachers do not teach music education seriously, and students do not study seriously. Therefore, many people receive poor music education in school, but when they grow up, they feel that music significantly improves their quality of life. As a result, more and more people are eager to get in touch with better music educational resources outside of school. Lastly, concert lectures are often operated in a non-commercial model. The purpose of concert lectures is not to make commercial profits but to popularise music and art to audiences through social platforms such as theatres and philharmonic orchestras. Concerts are also of a non-profit nature because the tickets are cheaper than other

concerts or shows, and some are even free. This is also an attractive aspect of concert lectures in the community.

On the other hand, concert lectures play an important role in the community, which is a key to opening the door to music, and arousing participants' interest in learning music. The concert lecture is a socially open music activity. Participants could choose to participate voluntarily according to their interests, which is an internal incentive. In motivation theory, internal incentives are a crucial factor in guiding participants to learn in a study task (Eccles et al., 1983). When the audience is attracted by content they are interested in, it also stimulates their desire to learn music. Learning music is not just a way of attending concert lectures, and there are various musical activities around us. When the audience understands the music, they will become interested in it, and will be encouraged to explore it in music lessons or continue to enjoy other concerts. All of these have virtually broadened people's musical horizons, inspired them to get in touch with music, and helped them to participate more confidently in other diverse musical activities in their lives. In addition, from the perspective of the musical product market, more and more people are actively participating in musical activities in society, which will also contribute to the development of the cultural market, resulting in sustainable development in business operations and promotion.

### 6.3.2.3 Criticisms and Improvements

Through the analysis of the open questions in the questionnaires and interviews, audiences' reflections on the concert lectures that they participated in and some practical experience gained in studying concert lectures have been presented in this thesis. There have also been several suggestions from participants on how to optimise concert lectures, which discussed in the following two aspects for discussion:

### *Musical Performance*

Regarding the weakness of concert lectures, most of the audience members put forward a common point of view: the music playing was interrupted frequently, and the presentation of the musical performance was not complete and lacked coherence. As mentioned above, a concert lecture is an extension of a concert that has the nature of a traditional concert. Since it is a concert, the audience bought tickets to experience the music, and they still hoped to listen to it more and feel the atmosphere of the music. After all, music is still a perceptual art.

Therefore, the design of concert lectures should not only consider the transfer of musical knowledge but also ensure that the music works are performed as completely as possible. The speaker can explain before or after the performance about a relatively complete piece or a period of the large-scale work and assign the ratio of music and explanation so that the audience cannot only immerse themselves in the musical experience but also gain relevant music knowledge.

### *Content Design and Music Selection*

Another suggestion from the respondents was about the content design of the concert lectures and the selection of music works. The content and repertoire of a concert lecture should be designed based on its theme, purpose, and target audience, and the specific contents should be unified. Concretely speaking, if the target audience is children, the music works presented should be related to young people or what they are interested in. If the concert lecture is facing classical music lovers who want to improve their musical accomplishment, then the musician group should not only present well-known music works but also some in-depth and valued repertoires. At the same time, the explanation should also involve music history, art aesthetics, philosophy, and even outlook on life, which easily resonate with such audiences. If the concert lecture is about film and soundtracks, it should consistently talk about classic

movie music and the coordination between the music and movies, etc. In short, the content of a concert lecture should not be chaotic, and it should be logical and organised well, which requires careful arrangement and design by the planner.

After tailoring the theme and content for the target audience, the musical works selected must strongly support theoretical knowledge. Music is a kind of perceptual art, and everyone's emotional expression and experience of music are different, so the music works should have more typical characteristics and be more accessible to explain the music knowledge in the concert lectures for fear of confusing the audience. The theme's design is crucial in attracting the audience, and the choice of corresponding music determines the audience's appreciation and learning effects. Whether it can provide a musical experience that meets expectations after arousing the audience's interest affects whether the concert lectures can continue to develop sustainably.

Popularising Chinese music and breaking the limitations of Western classical music will also help citizens to enhance their cultural identity. Many researchers have discussed the associations between culture-specific music and national or cultural identity. Dolfma (1999) claimed that through the consumption of music, individuals “express who they are, to which group they belong, what their identity is” (p. 1019). Leung (2018) stated that because Cantonese Opera (粵劇) contains solid Chinese cultural and philosophical ideology, learning it would effectively nurture Chinese culture and increase cultural identity. In China, Western music is the major focus of the music education field, and Chinese music has been marginalised (Leung, 2014). In recent years, the Chinese government and all sectors of society are also actively promoting Chinese culture to enhance cultural self-identity and self-confidence, especially for the younger generation. Therefore, as a music education activity in the community, the concert lectures should also cater to the audience's taste, introducing various Chinese musical art from different periods. Moreover, the concert lectures could

cooperate with other Chinese art forms, such as Chinese painting and Chinese dance, in order to present a comprehensive art education programme to the audience.

From the perspective of enhancing product competitiveness, if concert lectures want to gain a place in the art performance market and gain audiences' favour, they must add some "selling points" that can attract audiences. Through the conversation with the orchestra's manager in the interview study, we can be aware that the parent-child crowd has unique interests and passion for music education projects. For this audience group, we could design some content suitable for children, such as using the music from cartoons and movies that young people like as explanation materials. In addition to the rejuvenation of music works, many musical activities or games can also be designed to increase the interaction between parents and children, and between audiences and musicians. While enlivening the atmosphere, it also helps the audience to fully participate and enjoy the music. Small (1998, 1999) argued about the significance of participating in music, and he developed the concept of Musicking. "Music is not a noun as a verb, 'to music,' and the essence of music lies not in musical works but in taking part in musical action" (Small, 1999, p. 9). Based on Small's opinion, musicking lies in the relationships established between the participants by the music performance. Another "selling point" is to design some practical and easy-access musical knowledge and skills for the audience, which can be applied to their own experience of learning music or instruments, as well as other musical activities in life. Similarly, Lamont (2011b) also provided that music education must include the skills that adults feel are valuable in relation to their life. In addition, the dazzling performance, that is, a musician's live performing of complicated and technical pieces of music works, is also a "burning point" that "ignites" the scene atmosphere. Finally, organisers can also use the celebrity effect to attract the audience's attention by inviting famous people as the lecturer. For example, in China, pianist Lang Lang is a household name and a super idol in the hearts of many piano



learners, whether children or parents. He also held Lang Lang Piano Lectures in several cities in Beijing and Shanghai, inviting young pianists to perform together and instructing them on the stage. As a new activity of piano education, it was well welcomed by the audience at that time.

#### **6.4 LIMITATIONS OF THE STUDY**

The biggest regret of this study is that the data collection period was at the height of the spread of COVID-19, which directly led to the restriction of most public music events.

Therefore, most of the participants in this study experienced the concert lecture by watching a recorded video that we designed and performed in a live concert hall rather than sitting in a concert hall or theatre in person. The audience had no way to truly feel the enthusiasm of the live symphony orchestra's performance, nor could they watch the playing of the professional performers on the stage, let alone participate in the interactive activities with the musicians. This significantly reduced the “liveness” advantage of concert lectures, failed to create an immersive musical experience and provide a better music-appreciating function. It was not helpful for participants to objectively and comprehensively evaluate the quality and effect of the concert lecture. If there is an opportunity in the future, a field study of actual concert lectures and live observation of audience activities may lead to more comprehensive discoveries.

Another area for improvement of the current study is that the research object was single, and there needed to be more real diverse cases to enrich the research. Due to the epidemic's impact, almost all orchestras and theatres have stopped working, including the concert lectures expected in the research proposal. Although the author finally found the China Song Philharmonic to co-organize “The Dramaticism of Symphonic Music”, it was the only case. If there were more live concert lectures in multiple cities and different cultural contexts, it

would improve the generality and reliability of the findings. Besides, in the absence of experience and insufficient funds, this concert lecture did not achieve the best-expected result. Especially compared with the mature orchestras that carry out concert lectures and other orchestral education programs all year round, the concert lecture in this study lacked a mature operation and the tacit cooperation between conductors and musicians, which have affected its quality and educational effects. At the same time, Also this situation influenced participants' motivation, attitude, and affirmation of the educational function of the concert lecture.



## CHAPTER 7

### IMPLICATIONS AND CONCLUSION

#### 7.1 IMPLICATIONS

Based on the findings and discussion, the implications of this study can be divided into three main aspects: (1) improvement of concert lectures; (2) the role of concert lectures in community music education; and (3) recommendations for future research.

##### 7.1.1 Improvement of the Concert Lectures

According to the criticisms of concert lectures delivered by the audience and interviewees, I propose five guidelines for improving concert lectures in China.

First, the concert lecture is an extension of the concert, therefore, it is essential to focus on the artistry. Although the concert lecture has an educational character, artistry is its fundamental nature. Music is a kind of perceptual art, and the ultimate purpose of concert lectures is to help people appreciate music, feel the charm of music, and improve aesthetic ability through the form of combining performance and explanation. Therefore, it requires a balance between music performance and explanation in concert lectures, which should be academic and artistic simultaneously. At the same time, the music and lecture presented should not be too fragmented so as to not disrupt the audience's smooth experience of being immersed in the music. In addition, the speaker's personal charisma and the quality of the explanation, including the connection and cooperation with the orchestra, the content design, the linguistic expression, the lecturing skills, and the pedagogical strategies, are the key factors that affect the artistry of concert lectures.

Second, a large part of the audience of concert lectures is students and young adults, so the content of concert lectures should not be limited to Western classical music but also keep pace with the times and cater to the tastes of the younger audiences. For example, the movie

music currently popular among young people, such as Harry Potter, Marvel movies, and Japanese animated movies directed by Hayao Miyazaki, whose music was composed by Joe Hisaishi, can be used as music materials to teach music knowledge. On the one hand, it serves as a highlight point to attract audiences and trigger the motivation for the audience's participation. On the other hand, it is easier to resonate with the audience and enhance the musical experience. Besides, the content and repertoire of concert lectures can also be related to the knowledge and lesson books of school music classes. It is also an effective way to help students strengthen their music learning and improve their musical literacy by reviewing the music knowledge and filling the gaps in school music lessons.

Third, in addition to Western music works, concert lectures can also present Chinese music and opera to be dedicated to protecting and developing Chinese traditional culture. In recent decades, people's music aesthetics have changed rapidly with each passing day due to globalisation and modernisation. Some valuable Chinese traditional music culture, like 中國絲竹樂 (Chinese Orchestral Music), Chinese Opera (Peking Opera, Cantonese Opera, Kunqu Opera, etc.), Chinese Classical Dance, and other Chinese arts have been gradually marginalised by society (Leung, 2019). Nowadays, government authorities and public opinion are encouraging the promotion of traditional culture and enhancing cultural self-identity and national self-confidence. As a result, the model of concert lectures that combines performance and explanation can be adopted by various arts to exert its educational function in the community by presenting more and more excellent Chinese traditional arts to broaden the cognition of the wider public.

Fourth, obtaining financial and resource support from educational authorities, funding agencies, and other commercial and cultural organisations is also a way to optimise concert lectures. The support of funds and resources can help musicians, orchestras, conductors, and lecturers to achieve long-term and stable cooperation, which is conducive to better research

and development of concert lecture programmes. Launching a series of concert lectures to create a fixed brand programme and expand its influence is also possible.

Lastly, this study may provide a reference point for current concert lectures and other community music educational projects. This research studied concert lectures from a motivational perspective, and many other perspectives, such as arts management and commercial market perspective, are needed in the future to research concert lectures and other community music activities. So that society and authorities can learn more about the values of concert lectures in order to further expand the influence of concert lectures and community music education in the whole society.

### **7.1.2 Role in Community Music Education**

In the community, the most common concerts watched are ones in the traditional sense, and the audience for these concerts, as mentioned in the discussion, is mainly from the upper class and elite groups. They tend to have a high-level education, decent musical education background, and excellent musical taste. However, these people are only a tiny part of the citizens of society, and if our music activities focus more on how to serve the elites and those in the upper classes, then countless ordinary people are ignored. Concert lectures, their nature of musical popularisation, and the characteristics of music education determine if a concert that has stepped down from the “art altar” can contribute to more ordinary audiences. Therefore, one of the main implications of this study is that music educators and researchers could focus on helping ordinary people who are eager to learn music but whose poor musical background makes them stop at high-level classical concerts to realise their music dream. These people are the real majority.

In the 5,000-year history of Chinese culture, music education has always attracted people’s attention. About 2,500 years ago, Confucius, the founder of Confucianism, put

forward the idea of "兴于诗，立于礼，成于乐" in 论语 (The Analects of Confucius), which means a person's self-cultivation begins with the study of poetry (which could be sung), self-reliance in the study of rituals, and completion and success in the study of music. That is to say, music learning is the crucial key for one who wants to be a real mature and excellent man. It reveals that music education plays an essential and irreplaceable role in improving people's aesthetic awareness, cultivating moral sentiment, developing thinking ability, and promoting the development of people's overall quality. Music education is infiltrating our lives with new and diverse attitudes in a fast-developing society today. Concert lectures, a kind of musical popularisation event, are just one way among them. From the perspective of promoting the development of community music education through concert lectures, we can explore broader and richer patterns to serve music education, such as folk music activities, traditional festival music activities, musicians entering schools, music salons in museums and libraries, etc., and can even use multimedia technologies and the Internet's platform to integrate more resources to popularise music education. Our music lessons are not only held in classrooms and theatres but also in all music activity venues in society. Moreover, various music matters under multi-culture can also become the focus of music education, which will contribute to national music education and benefit more people in China.

Finally, as a form of community music education, concert lectures greatly benefit the development of school music education while dedicating to community music culture. From the perspective of concert lectures, we can look forward to some new directions for school music education: to create more opportunities for schools to cooperate with musicians and music activities in the community, and to develop outreach programmes like musician-school partnerships and life-long music education. For example, the school could have long-term cooperation with the orchestra and leads students to participate in the orchestra's musical

activities regularly. Orchestras can also work with schools to design teaching programs and content to consider the dual purposes of school and community music education. Musicians can design concerts that meet the aesthetic needs of students of different age groups. Especially for middle school students, it may have a better effect to provide classic-popular crossover music, or Internet celebrity music to teach music knowledge. Also, the requirement to participate in community music activities can be added to the music subject evaluation to encourage students to approach multiple music cultures outside the campus. At the same time, professional orchestras and artists can also be invited to the campus to bring community music culture into the classroom. Of course, those are inseparable from the government's support and encouragement regarding youth policies. Community music education and school music education can become a complementary combination. The lack of liveness experience in school music education can be supplemented by music activities in the community, which bring more comprehensive educational effects. Because, for us music educators, the most fundamental purpose of conducting music education is to enable participants to have full ability and confidence to enter into various music activities including other concerts in the future, not only to guide students to become a person who can only understand music rationally through books. In this sense, the biggest inspiration from concert lectures is to make people approach music, walk into music, and lead people to continuously enter into various music activities in society and their life.

### **7.1.3 Implications for Future Research**

In order to provide a holistic picture of the extent to which the concert lectures could help attendants to appreciate and understand music, it may be appropriate to set up a comparative concert experiment with and without knowledge explanations. The researcher could invite the audience to participate in two music activities, one, an ordinary concert with pure

performance, and the other, a concert lecture with the same repertoire added to the knowledge explanation, and then to explore whether the two groups of audiences have any significant difference in their attitudes toward learning music, understanding music, appreciating music, and enjoying music. Would these programmes help the love and appreciation of music in the viewers? Would the conductor's presentations help to increase one's understanding of music? We could expand upon this point for possible future research.

The concert lecture originated from the product of Western music culture. This study was a case study of concert lectures in China. What is the situation of concert lectures in Western countries as well as in countries with other cultural backgrounds, like East Asia or South America? Through this study, we may inquire about further developing and accepting concert lectures in different cultural environments. Moreover, are there any music education activities similar to Western concert lectures in Chinese traditional music culture? What are its historical development and current situation? This also deserves the attention of future scholars.

Additionally, it may be worthy of extending from the concert lecture's perspective to more studies on other orchestra education projects for consideration. In our community, various music educational activities and partnerships between orchestras, musicians, students, and schools exist around us, and concert lectures just occupy one of the small corners. We are just beginning, perhaps, to appreciate community music education's strengths in concert lectures. Future research can advance community music education's further development by studying how to use better the community's resources, such as orchestras, concert halls, social musicians, and more.

## 7.2 CONCLUSION

The current study was inspired by an experience of attending a special concert. Once, I



watched a concert lecture at the National Grand Theatre conducted by Tan Dun. I not only enjoyed the orchestra's performance but also experienced the lively explanation of the conductor and the speaker. When I was sitting in the auditorium, children, their parents, and the elderly were also by my side. Along with their bursts of applause, I saw the happy and contented smiles on everyone's faces, which moved me deeply. Then, I asked myself, is this the power of music? Or the power of education? Now, through this study, I can at least give myself a satisfactory answer: the power of music education in the true sense.

This study was grounded on a thorough review of relevant concert lectures' literature, a documentary analysis of Bernstein and the New York's Philharmonic Orchestra's Young People's Concerts, a questionnaire survey of a concert lecture held in Beijing with 885 samples, and eight interviews with the concert lecture's audience, director, lecturer, and organiser. This study intended to explore these research questions: (1) What are the characteristics of concert lectures? (2) What are the motivations of the participants in attending concert lectures? (3) Are there any statistically significant differences in the motivation values conceived among students and adults with different identities and backgrounds? (4) What is the significance of the concert lectures in educating the attendants in understanding music? and (5) How does the audience evaluate the concert lectures in appreciating and learning music?

By conducting a documentary analysis of famous concert lectures conducted by Bernstein in Phase I, some formal and pedagogical characteristics were presented, including combining musical performance and knowledge interpreting, fragmentation of music performance and explanations, use of analogies and metaphors, story-based explanations, contrast teaching, audience's participation and interaction relating with the audience. These features succeeded in making a famous brand of orchestration educational projects, which have had a profound impact and attracted audiences from all over the world for several years.

Second, the case study in Phase II examined five values (based on the Expectancy-Value Theory (Eccles et al., 1983) affecting attendants' motivation to participate in concert lectures and developed a more comprehensive picture of such motivation. In general, the findings revealed that most audiences had a high level of motivation to take part in concert lectures and agreed that concert lectures could help them with understanding and learning music. Among them, the top two motivational values of intrinsic value and utility value revealed that participants thought concert lectures were enjoyable and useful. Besides, identity (age group) was the dominant factor affecting the motivation to attend concert lectures on all five motivation measures.

Third, all respondents in the semi-structured interviews fully affirmed the positive role of concert lectures in helping people to appreciate music and improving participants' confidence and satisfaction in other music activities, especially for music lovers who are willing to learn music but have little musical background. Moreover, the study also discussed the function of concert lectures contributing to the development of community music education and the role of "supplement" to school music education. Nevertheless, interviewees also gave some criticisms and suggestions for concert lectures, like improving the music performance's fluency and coherence with fewer fragments, optimising the repertoire's selection for a target audience, and adding traditional Chinese music and other music with a wide range of styles. Finally, based on these discussions, some implications for future research have been summarised. All of these will help to encourage the broader application of concert lectures and, in a long way, may help to influence future music education in the community positively.

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## Appendix A: Questionnaire (English Version)

### INVITATION LETTER

6<sup>th</sup>, January, 2021

Dear audience:

I am a doctoral student of the Department of Cultural and Creative Arts at The Education University of Hong Kong. I am conducting a survey which aims to evaluate the extent to which concert lectures contribute to the attendants' motivation of learning music through attending concert lectures.

I would be glad if you could complete the questionnaire. It gathers information and opinions from audience about the concert lectures. It should take about 10 minutes for you to complete. There are no known or anticipated risks in this study to participants.

Please fill in the questionnaire and return it at your earliest convenience. All information that you provide will remain confidential and will be analysed for a doctoral research. If you have any query about this survey, feel free to contact me by telephone (+8615101145055) or email (s1125729@s.edu.hk).

Thank you for your participation.

Yours sincerely,

Ms. HUO Dongfang Daisy

\*\*\*\*\*

親愛的觀眾朋友：

我是一名來自香港教育大學文化與創意藝術系的博士研究生。我正在進行一項關於音樂會講座的研究，旨在評估音樂會講座在多大程度上提升參與者欣賞音樂的動機。在此，我誠摯邀請您幫助完成這份問卷調查表，不勝感激。這份問卷收集觀眾對於音樂會講座的反饋和意見，大約只需 10 分鐘即可完成。參與者在這項研究中不會有已知或潛在的風險。

請您完整地填寫此問卷並提交。您提供的所有信息將被保密，並將在本人的研究中進行分析。如果您對此調查有任何疑問，請隨時通過電話（+8615101145055）或電子郵件（s1125729@s.edu.hk）與我聯繫。

感謝您的參與！

此致

霍東方 敬上  
二零二一年一月六日

## QUESTIONNAIRE ON CONCERT LECTURE

- This questionnaire attempts to gain information and opinions from audience about the concert lectures.
- This survey aims to evaluate the extent to which concert lectures contribute to the attendants' motivation of appreciating music and promotion of music education in the community.
- Please note that all replies will be kept strictly confidential and only used for research purposes and the personal details will not be reported in any documents that result from this research.
- There are no risks in this study to participants.
- Please answer all the questions.
- This research supervised by Prof. LEUNG Bo Wah and conducted by HUO Dongfang, who are staff / students of Department of Cultural and Creative Arts in The Education University of Hong Kong. The copyright of this questionnaire is owned by Miss. HUO Dongfang Daisy. Prior permission should be obtained from the author before reproducing any parts of this questionnaire.
- For inquiries, please feel free to contact Ms. HUO Dongfang Daisy (Phone: +8615101145055 email:s1125729@s.eduhk.hk)



### Part I

Please select the most appropriate option to represent your level of agreement to those statements.

#### ***Intrinsic Value – audience's enjoyment gained from concert lecture***

##### **1. The concert lectures are interesting.**

1. – Strongly disagree
2. – Disagree
3. – Somewhat disagree
4. – Neither agree or disagree
5. – Somewhat agree
6. – Agree
7. – Strongly agree

##### **2. The concert lectures are enjoyable.**

1. – Strongly disagree
2. – Disagree
3. – Somewhat disagree
4. – Neither agree or disagree
5. – Somewhat agree
6. – Agree
7. – Strongly agree

##### **3. Compared with the concerts without lecture, the concert lectures are more interesting.**

1. – Strongly disagree
2. – Disagree
3. – Somewhat disagree
4. – Neither agree or disagree
5. – Somewhat agree
6. – Agree
7. – Strongly agree

##### **4. Compared with concerts without lecture, the concert lectures are more enjoyable.**

1. – Strongly disagree
2. – Disagree
3. – Somewhat disagree
4. – Neither agree or disagree
5. – Somewhat agree
6. – Agree
7. – Strongly agree

#### ***Attainment Value – audience's perceived importance after attending concert lecture***

##### **5. To what extent do you think the concert lectures are important for you to learn and appreciate music?**

1. – Not at all important
2. – Low importance
3. – Slightly important
4. – Neutral
5. – Moderately important
6. – Very important
7. –Extremely important

##### **6. Compared with the concert without lecture, how important is attending concert lectures for you to learn and appreciate music?**

1. – Not at all important
2. – Low importance
3. – Slightly important
4. – Neutral
5. – Moderately important
6. – Very important



7. –Extremely important

**7.How important is attending the concert lectures in realizing your musical identity?**

( \*\*realizing one's musical identity means if concert lectures could help you recognize your role in the music field, such as connoisseur, music lover, amateur or layman \*\* )

1. – Not at all important

2. – Low importance

3. – Slightly important

4. – Neutral

5. – Moderately important

6. – Very important

7. –Extremely important

**8.Compared with the concerts without lecture, how important is attending the concert lectures in realizing your musical identity?**

1. – Not at all important

2. – Low importance

3. – Slightly important

4. – Neutral

5. – Moderately important

6. – Very important

7. –Extremely important

*Utility Value – audience's perception on how concert lecture fits into his future life*

**9. To what extent do you think the concert lectures are useful for you to learn and appreciate music?**

1. – Not at all useful

2. – Low usefulness

3. – Slightly useful

4. – Neutral

5. – Moderately useful

6. – Very useful

7. –Extremely useful

**10. Compared with the concerts without lecture, how useful is the concert lectures for you to learn and appreciate music?**

1. – Not at all useful

2. – Low usefulness

3. – Slightly useful

4. – Neutral

5. – Moderately useful

6. – Very useful

7. –Extremely useful

**11. The concert lectures help me understand the music pieces.**

1. – Strongly disagree

2. – Disagree

3. – Somewhat disagree

4. – Neither agree or disagree

5. – Somewhat agree

6. – Agree

7. – Strongly agree

**12. Compared with the concerts without lecture, the concert lectures help me understand music more easily.**

1. – Strongly disagree

2. – Disagree

3. – Somewhat disagree

4. – Neither agree or disagree

- 5. – Somewhat agree
- 6. – Agree
- 7. – Strongly agree

***Perceived Cost – audience's perception on how difficult the concert lecture helps people understand the music***

**13. The concert lectures are difficult in helping you understand the music.**

- 1. – Strongly disagree
- 2. – Disagree
- 3. – Somewhat disagree
- 4. – Neither agree or disagree
- 5. – Somewhat agree
- 6. – Agree
- 7. – Strongly agree

**14. Compared with the concerts without lecture, the concert lectures are more difficult in helping you understand the music.**

- 1. – Strongly disagree
- 2. – Disagree
- 3. – Somewhat disagree
- 4. – Neither agree or disagree
- 5. – Somewhat agree
- 6. – Agree
- 7. – Strongly agree

**15. Attending concert lectures is time-consuming.**

- 1. – Strongly disagree
- 2. – Disagree
- 3. – Somewhat disagree
- 4. – Neither agree or disagree
- 5. – Somewhat agree
- 6. – Agree
- 7. – Strongly agree

**16. Compared with the concerts without lecture, concert lectures are more time-consuming.**

- 1. – Strongly disagree
- 2. – Disagree
- 3. – Somewhat disagree
- 4. – Neither agree or disagree
- 5. – Somewhat agree
- 6. – Agree
- 7. – Strongly agree

***Expectancy of attending concert lecture***

**17. I am confident in enhancing my music knowledge through attending the concert lectures.**

- 1. – Strongly disagree
- 2. – Disagree
- 3. – Somewhat disagree
- 4. – Neither agree or disagree
- 5. – Somewhat agree
- 6. – Agree
- 7. – Strongly agree

**18. Compared with the concerts without lecture, I am more confident in enhancing my music knowledge through attending the concert lectures?**

- 1. – Strongly disagree
- 2. – Disagree
- 3. – Somewhat disagree

- 4. – Neither agree or disagree
- 5. – Somewhat agree
- 6. – Agree
- 7. – Strongly agree

**19. If opportunity is available, I want to attend more concert lectures.**

- 1. – Strongly disagree
- 2. – Disagree
- 3. – Somewhat disagree
- 4. – Neither agree or disagree
- 5. – Somewhat agree
- 6. – Agree
- 7. – Strongly agree

**20. Compared with the concerts without lecture, I like to attend more concert lectures in the future.**

- 1. – Strongly disagree
- 2. – Disagree
- 3. – Somewhat disagree
- 4. – Neither agree or disagree
- 5. – Somewhat agree
- 6. – Agree
- 7. – Strongly agree

#### Part II Other Comments

1. In your opinion, what do you think are the major advantages of concert lectures?

2. In your opinion, is there anything need to improve for concert lectures?

3. Are the teaching materials provided in concert lecture appropriate and effective?

a) YES

b) NO, please describe the reasons

4. If given the opportunity, what type of music would you like to hear in the concert lecture next time?

a) Classical Music b) National Music c) Pop Music d) Jazz Music e) Modern Music

f) Others:

#### Part III Please circle accurate details for the following questions.

1. Gender: Male Female

2. Age in years:

a) adolescents (under 18) b) adults (18-59) c) elderly (60 or elder)

3. Education level:

a) High school or under d) Bachelor degree c) Post-graduate degree

4. Are you a \_\_\_\_\_ in classical music field?

a) Connoisseurs (have a passion for classical music, and have a certain accumulation and appreciation ability of classical music)

b) Amateurs (love classical music, but not familiar with nor understand classic music)

c) Passive Audience (do not like and understand classical music at all)

5. Do you have music (vocal, instrument or music theory) learning experience?

YES NO



**Appendix B:**  
**Questionnaire (Chinese Version)**  
**問卷調查**  
**音樂會講座**

- 此問卷意在收集觀眾對與觀賞音樂會講座之後的反饋信息和意見。
- 此項調查工作旨在評估音樂會講座提升參與者欣賞音樂的動機的程度。
- 您提供的所有信息將被嚴格保密，並且僅用於研究目的。您的個人信息將不會出現在任何此研究得出的結果中。
- 這項研究對參與者沒有任何風險。
- 請您回答完所有的問題。
- 此項調查是由香港教育大學文化與創意藝術學系系主任梁寶華教授監督，香港教育大學文化與創意藝術學系博士研究生霍東方女士主持。此問卷之版權歸霍東方小姐所擁有，未經許可，不得轉載。
- 如果您對此調查有任何疑問，請隨時通過電話（+8615101145055）或電子郵件（s1125729@s.eduhk.hk）與我聯絡。

## 第一部分

請選擇最合適的選項並畫勾以表示你對下列描述所同意的程度

### 1. 音樂會講座很有趣。

1. - 非常同意
2. - 同意
3. - 有些同意
4. - 沒有意見
5. - 不太同意
6. - 不同意
7. - 強烈反對

### 2. 參與音樂會講座讓人很愉快。

1. - 非常同意
2. - 同意
3. - 有些同意
4. - 沒有意見
5. - 不太同意
6. - 不同意
7. - 強烈反對

### 3. 與沒有講解的純音樂會相比，音樂會講座更加有趣。

1. - 非常同意
2. - 同意
3. - 有些同意
4. - 沒有意見
5. - 不太同意
6. - 不同意
7. - 強烈反對

### 4. 與沒有講解的純音樂會相比，觀賞音樂會講座更讓人愉快。

1. - 非常同意
2. - 同意
3. - 有些同意
4. - 沒有意見
5. - 不太同意
6. - 不同意
7. - 強烈反對

### 5. 你認為觀賞音樂會講座對你學習和欣賞音樂有多重要？

1. - 非常重要
2. - 很重要
3. - 一般重要
4. - 說不上重要還是不重要
5. - 不太重要
6. - 不重要
7. - 完全不重要

### 6. 與沒有講解的純音樂會相比，你認為觀賞音樂會講座對你學習和欣賞音樂有多重要？

1. - 非常重要
2. - 很重要
3. - 一般重要



4. - 說不上重要還是不重要

5. - 不太重要

6. - 不重要

7. - 完全不重要

**7.你認為觀賞音樂會講座對你實現你的音樂身份認同有多重要？**

**\*\*（實現身份認同意思是通過觀賞音樂會講座幫助你認識到自己在音樂領域中的角色，是一位音樂狂熱愛好者，業餘音樂愛好者還是音樂外行）\*\***

1. - 非常重要

2. - 很重要

3. - 一般重要

4. - 說不上重要還是不重要

5. - 不太重要

6. - 不重要

7. - 完全不重要

**8.與沒有講解的純音樂會相比，你認為觀賞音樂會講座對你實現你的音樂身份認同有多重要？**

1. - 非常重要

2. - 很重要

3. - 一般重要

4. - 說不上重要還是不重要

5. - 不太重要

6. - 不重要

7. - 完全不重要

**9.你覺得觀賞音樂會講座對你學習和欣賞音樂有多有用？**

1. - 非常有用

2. - 很有用

3. - 一般有用

4. - 說不上有用還是沒有用

5. - 不太有用

6. - 沒有用

7. - 完全沒有用

**10. 与没有讲解的纯音乐会相比，你觉得观赏音乐会讲座对你学习和欣赏音乐有多有用？**

1. - 非常有用

2. - 很有用

3. - 一般有用

4. - 說不上有用還是沒有用

5. - 不太有用

6. - 沒有用

7. - 完全沒有用

**11. 音樂會講座幫助我去理解音樂作品。**

1. - 非常同意

2. - 同意

3. - 有些同意

4. - 沒有意見

5. - 不太同意

6. - 不同意

7. - 強烈反對

**12. 與沒有講解的純音樂會相比，音樂會講座使我更容易理解音樂作品。**

1. - 非常同意
2. - 同意
3. - 有些同意
4. - 沒有意見
5. - 不太同意
6. - 不同意
7. - 強烈反對

**13. 觀賞音樂會講座使我很難理解音樂。**

1. - 非常同意
2. - 同意
3. - 有些同意
4. - 沒有意見
5. - 不太同意
6. - 不同意
7. - 強烈反對

**14. 與沒有講解的純音樂會相比，音樂會講座更難幫助我理解音樂。**

1. - 非常同意
2. - 同意
3. - 有些同意
4. - 沒有意見
5. - 不太同意

6. - 不同意
7. - 強烈反對

**15. 觀賞音樂會講座是浪費時間。**

1. - 非常同意
2. - 同意
3. - 有些同意
4. - 沒有意見
5. - 不太同意
6. - 不同意
7. - 強烈反對

**16. 相比沒有講解的純音樂會，觀賞音樂會講座更加浪費時間。**

1. - 非常同意
2. - 同意
3. - 有些同意
4. - 沒有意見
5. - 不太同意
6. - 不同意
7. - 強烈反對

**17. 我有信心通過觀賞音樂會講座來提高自己的音樂知識。**

1. - 非常同意
2. - 同意
3. - 有些同意
4. - 沒有意見
5. - 不太同意
6. - 不同意
7. - 強烈反對

**18. 與沒有講解的純音樂會相比，我對通過觀賞音樂會講座來提高自己的音樂知識更加有信心。**

1. - 非常同意
2. - 同意
3. - 有些同意
4. - 沒有意見
5. - 不太同意
6. - 不同意
7. - 強烈反對

**19. 如果有機會，我想觀賞更多的音樂會講座。**

1. - 非常同意
2. - 同意
3. - 有些同意
4. - 沒有意見
5. - 不太同意
6. - 不同意
7. - 強烈反對

**20. 與沒有講解的純音樂會相比，我更願意多觀賞一些音樂會講座。**

1. - 非常同意
2. - 同意
3. - 有些同意
4. - 沒有意見
5. - 不太同意
6. - 不同意
7. - 強烈反對

## 第二部分

請將您的評論填寫於下方橫線處

1. 你認為音樂會講座的主要優點有什麼？

2. 你認為本場音樂會講座是否有需要改進的地方？如果有，請詳細寫下

3. 在本場音樂會講座中展示的音樂教學作品是否恰當並有效？

a) 是

b) 否，請說明理由：\_\_\_\_\_

4. 如果有機會，你希望下次在音樂會講座中瞭解哪種音樂？

a) 古典音樂 b) 民族音樂 c) 流行音樂 d) 爵士音樂 e) 現代音樂

f) 其他：\_\_\_\_\_

## 第三部分

請在以下問題中選擇對你最恰當的描述

1. 性別:        女            男

2. 年齡段:

a) 未成年（18 歲以下）        b) 成年人（18-59）        c) 長者（60 歲以上）



3. 教育水平：
- a) 中學或以下      d) 本科      c) 研究生
4. 你在古典音樂領域中是一位\_\_\_\_\_？
- a)資深鑒賞者（熱愛古典音樂，對古典音樂作品有一定的積累並具備一定的鑒賞能力）
- b)入門級觀眾（喜歡古典音樂，但不熟悉也不十分瞭解）
- c) “門外漢”（完全不喜歡古典音樂也完全不懂古典音樂）
5. 你有學習音樂（唱歌，樂器或者樂理知識）的經歷嗎？
- 有                      沒有

### Appendix C:

#### The Interview Questions for the Concert Lecture (English Version)

Question Theme	Group I The Audience	Group II: The Conductor/Speaker	Group III: The Organizer
<b>General Information</b>	How often do you attend concert lectures?	How often do you conduct concert lectures as the speaker and conductor?	How often do you organize concert lectures?
	What aims do you want to achieve from concert lectures?	What aims do you want to achieve in conducting concert lectures?	What aims do you want to achieve in organizing concert lectures?
	What do you think about the choice of the musical pieces of this concert lecture?	What do you consider in choosing the musical pieces presented in this concert lecture?	What do you think in the repertoire in this concert lecture with the educational goals?
	How about your feelings of attending this concert lecture?	Did you encounter any difficulties and problems in choosing the repertoire and presenting the musical pieces?	Did you encounter any difficulties and problems in achieving your goals?
<b>Educational Effects</b>	Is it easy for you to understand the music and lectures? And why?	Do you think this concert lecture help attendants understand music easily? And why?	Do you think this concert lecture help attendants understand music easily? And why?
	Do you think the concert lecture facilitate you to appreciate music? And how?	Do you think this concert lecture facilitate attendants to appreciate music? And how?	Do you think this concert lecture facilitate attendants to appreciate music? And how?
	Compared with traditional concerts, what advantages and disadvantages the concert lecture has brought?	Compared with traditional concerts, what advantages and disadvantages the concert lecture has brought?	Compared with traditional concerts, what advantages and disadvantages the concert lecture has brought?
	What education characteristics and goals that the concert lecture has achieved?	What education characteristics and goals that the concert lecture has achieved?	What education characteristics and goals that the concert lecture has achieved?
	Compared to school music education, what special significance or merits will be brought by the concert lecture?	Compared to school music education, what special significance or merits will be brought by the concert lecture?	Compared to school music education, what special significance or merits will be brought by the concert lecture?
	How the concert lecture will help promote community music education?	How do concert lectures help promote community music education?	How do concert lectures help promote community music education?
	After attending the concert lecture, what experience have you gained?	After conducting the concert lecture, what experience have you gained?	After organizing the concert lecture, what experience have you gained?

## Appendix D: The Interview Questions for the Concert Lecture (Chinese Version)

### 音樂會講座採訪問題

Question Theme	第一組：觀眾	第二組：指揮/講解者	第三組：組織者
<b>General Information</b>	1.你之前有觀賞過音樂會講座嗎？ 2.你多久觀賞一次音樂會講座？	1.您之前有指揮過/參演過音樂會講座嗎？ 2.您多久指揮/參演一次音樂會講座？	1.你之前有組織過音樂會講座嗎？ 2.你多久組織一次音樂會講座？
	3.你想通過觀賞音樂會講座達到什麼目標？	3.您想通過指揮音樂會講座達到什麼目標？	3.您想通過組織音樂會講座達到什麼目標？
	4.你如何看待本次音樂會講座中音樂曲目的選擇？	4.在選擇本次音樂會講座中呈現的音樂作品時，您有什麼考慮？	4.您如何看待本次音樂會講座所呈現的曲目內容和與其相搭配的音樂教育目標？
		5.您在選擇曲目和呈現樂曲時有沒有遇到什麼困難和問題？	5.您在想要達成這樣的教育目標的過程中，有沒有遇到什麼困難和問題？
<b>Educational Effects</b>	5.你覺得音樂會講座容易理解嗎？為什麼？	6.您認為音樂會講座會幫助觀眾更好地理解音樂嗎？為什麼？	6.您認為音樂會講座會幫助觀眾更好地理解音樂嗎？為什麼？
	6.你認為音樂會講座對於你欣賞音樂有幫助嗎？如何有利？	7.您認為音樂會講座對於觀眾欣賞音樂有幫助嗎？如何有利？	7.您認為音樂會講座對於觀眾欣賞音樂有幫助嗎？如何有利？
	7.與傳統的音樂會相比，你覺得音樂會講座有什麼優點和缺點嗎？	8.與傳統的音樂會相比，您覺得音樂會講座有什麼優點和缺點嗎？	8.與傳統的音樂會相比，您覺得音樂會講座有什麼優點和缺點嗎？
	8.你認為音樂會講座實現了哪些音樂教育的特點和目標？	9.您認為音樂會講座實現了哪些音樂教育的特點和目標？	9.您認為音樂會講座實現了哪些音樂教育的特點和目標？
	9.與學校音樂教育相比，你認為音樂會講座有什麼特別的意義和優勢嗎？	10.與學校音樂教育相比，您認為音樂會講座有什麼特別的意義和優勢嗎？	10.與學校音樂教育相比，您認為音樂會講座有什麼特別的意義和優勢嗎？
	10.你覺得音樂會講座會幫助促進社區音樂教育的發展嗎？如何促進？	11.你覺得音樂會講座會幫助促進社區音樂教育的發展嗎？如何促進？	11.你覺得音樂會講座會幫助促進社區音樂教育的發展嗎？如何促進？
	11.觀賞完這次的音樂會講座之後，你有什麼感受？ 12.你認為本場音樂會講座是否有需要改進的地方？ 13.你是否願意繼續參加之後新的音樂會講座？	12.指揮過這次的音樂會講座之後，您有什麼感受？ 13.對於接下來的音樂會講座的開展，有獲得什麼經驗嗎？	12.組織過這次的音樂會講座之後，您有什麼感受？ 13.對於接下來的音樂會講座的開展，有獲得什麼經驗嗎？

## Appendix E: Interview Script (Chinses Version)

### 採訪文稿

观众：

#### 董湛如(1) 和 湛如妈妈(3)

**我：**之前有没有参加过这种 带讲解的音乐会讲座？

**湛如妈妈：**就是正式的到比如说到剧场的这种较少，往往是那种主持人，稍微的说两句，然后，顶多也是介绍一下作者，创作时间什么，很少有把这个风格什么的讲出来。

**董湛如：**对，每次看的时候就是尤其是之前听过外国的那个音乐会，然后他们当时是就是就是介绍一下这个是什么作品，反正就是没有讲的像这次特别详细

**我：**那其实那我们我想第二个问题，就是之前有去听那种传统的音乐会，就是全部都是演奏的音乐会 那你觉得这个有讲解的音乐会，和那个纯演奏的传统音乐会有什么，感受上的区别，或者是觉得有什么不同的体验？

**董湛如：**我觉得就是带讲解的话，他可能就是能让人看得更加的，就是因为可能有些人欣赏那个音乐会，他是有点儿无感的，然后你说我有的时候会欣赏就觉得无感，但是如果有那个就有讲解的话，也许他就能跟你讲这个曲子风格，甚至还能告诉你那个就是交响乐，它究竟是什么音乐，究竟该如何去听如何去欣赏音乐，我觉得这是很重要的一个点，然后但是如果没讲解的话，可能就是当然那些知道音乐的人可能感受到这其中的道理，但是对于不懂这些音乐的其他人，就是光听的话，有的时候可能不一定能琢磨出其中韵味来，我是这么个想法。

**湛如妈妈：**对我觉得这个刚才我看这个我感觉像自己上了一堂课一样，是一个非常好的体体验。平时我们去剧场去听那个交响音乐会的时候，其实我们也很多形式都听过比如说新年音乐会比如说，维也纳的那个新年音乐会，然后还有就是，那个我们还听过比较高深的马勒第九交响曲。然后去听完了之后确实有一定的感觉，但是就是至于这个曲子，他中间讲了个什么故事，然后，他应该怎么欣赏，还有比如说这个刚才在讲解里我们听到了 ABA 的曲式结构，这个就是你在那种纯演奏的音乐会里所不曾体会到的，尤其我们是，只是一个音乐爱好者，不是一个音乐老师，没有系统学过音乐，就觉得，只是我们很高雅的参与了一次 欣赏了一次，但是至于就是怎么去专业的去欣赏，这个的确还是没有的。

**我：**如何看待本次音乐会的选曲？本场音乐会中演奏和讲解的音乐作品，觉得如何？

**董湛如：**我觉得这些曲子呢，大多数都是比较熟悉的。但是其实我觉得那些熟悉的曲子，感觉像是你都听过，但是其实你并不真正知道这个曲子，他的名字，他的作者，甚至不知道他在讲些什么。更多的时候你就是听，旋律大概记下来了。比如我之前一直都听过很多遍那个贝多芬的命运交响曲但是其实我并不知道他是贝多芬的命运交响曲。但我，听着非常耳熟，然后，通过今天的讲解，我觉得也是让我对这个曲子有个重新的认识吧。还有就是那个辛德勒的名单，然后我没看过那个电影，但是之前就是就感觉像是有看过一个波斯语的那个电影，然后我通过这个电影和这个，和他这个曲子，我感觉就是，关联度很大，然后也很深有体会，所以我觉得这些曲子也能唤起我心中的一些记忆吧。我觉得还有就是对于最后一个康康舞曲，对那个曲子也是非常典型，就是我感觉我经常听过我们学校那个课间操放过，然后但是我又不不知道，然后我觉得挺欢乐的，没想到他居然还是一个，其实是一个歌剧的间奏曲。

**我：**就是这些曲子 都是生活中常常可以听到的，比较熟悉的？

**董湛如：**对，比较熟悉，没有特别陌生的那种曲子，或者晦涩难懂的那种。

**湛如妈妈：**我觉得这个一开始就挺吸引我的，红色娘子军，然后是中国一个传统的曲子，然后呢，之后的每一个曲子我都有听过，就是包括泰坦尼克，然后还有那个刚才说的这个辛德勒的名单，音乐之声，然后呢，还有就是您弹奏的那个雨滴，甚至还有那个就是后边儿我们一直觉得特别欢快，那个结尾的康康舞曲，就是那个旋律，每一个曲子，经过用这个交响乐的形式来展现一下，就觉得，更加恢弘，更加这个特点更加鲜明了，真的是很好的体验。都是很熟悉的曲子。

**我：**觉得这个音乐会讲座里这些讲的内容，觉得容易理解吗？

**董湛如：**我觉得挺容易理解的，而且我感觉也是比较生动形象，收获挺大的，而且非常非常的贴近生活。

**湛如妈妈：**我觉得这个讲解人这个设计非常的好，特别是后边一部分，它分为四个部分，音乐的喜怒哀乐。然后通过四个方面的音乐曲目来演绎，就非常的这个典型和生动。特别是它把这个喜和乐那就是很好的区别开来，一般人认为喜就是乐，乐就是喜。其实这个喜和乐还是不太一样的，音乐之声这个曲子，他就表示这个，这个内心，对这种生活特别知足，特别满意，特别充满那种积极向上的一个喜悦。这个乐，这个康康舞曲，就是后边儿那个就是一个很明显，是一个特别节日化的欢快地在庆祝什么的这种感觉，所以他就是一个，纯粹的 单纯的快乐。收获挺大的。

**我：**觉得音乐会讲座对于帮助你欣赏音乐，有一些帮助吗？有帮助你理解音乐和欣赏音乐吗？

**董湛如：**就是之前我那个听音乐会的时候，我感觉其实我并没有想特别多，就是之前我一直都觉得音乐它其实就是一个能让人愉快欢乐的一个事情，然后但是其实我没有体会到更深层，我觉得就是那个听完这场音乐会讲座之后，我觉得我对一些人们耳熟能详的音乐都能有了一些新的认识，对我很有启发。其实我对这些音乐背后的只是还是很感兴趣的，比如刚才讲的 叙事功能，造型功能，我都觉得这些能帮助我以后更好地欣赏音乐，理解音乐吧。

**湛如妈妈：**确实是我觉得就是刚才其实这个孩子他想表达其实就是说他有了这个对音乐的理解因为。她本身也弹钢琴，她很喜欢音乐。当她学会了去欣赏音乐的时候，那么她自己再去演奏的时候，她就知道正在弹的这个曲子这讲了一个什么事情，通过他的演奏，他想要表达什么。另一方面，我觉得也特别有利于他去把这个曲子高质量的学好，高质量的演奏好，对他那个唱歌也是这样，就是我们现在虽然唱一些比较难的一些外文的歌曲，但是其实虽然我不懂他歌词的意思，但是从他那个起伏的旋律上，我觉得也许就能让我能理解个大概，如果加上一些讲解的话，我就能明白这个音乐作品它想要表达的意思，能让我更好地理解它，从而更好地来表现他。

**我：**今天这场音乐会讲座的优点和缺点，觉得有没有需要提升的地方？

**董湛如：**其实我觉得真的已经很好了，我非常非常喜欢这个音乐会，而且我觉得他就是无论是从时长上，还是从内容上，我觉得我都挺喜欢，我基本上没有什么太大的问题。

**湛如妈妈：**我觉得这个就是今天这个形式，我觉得很新颖的哈，如果说到有些建议，就说如果说这个这种形式它用在课堂上，那



自然是再好不过的，基本上没有什么缺点，但是如果说放在一个商业演奏上，他有可能就是有一点切断观众的整体情绪这样一点儿缺憾吧。比如说如果是真的是用到商业演出中，大家去买票，去倾听的话，就看大家去的目的是什么。如果是目的真的是去学去学习的话，可能也没有什么，如果是目的是去欣赏一个音乐一个主题的话，音乐打断太频繁，那音乐的连贯度就没有那么好。就可以稍微改一下，比如说在开场的时候多讲一点，中场的时候讲一点，然后最后结束的时候讲一点，中间，就是可以主持人不要出来太多的次数，这样的话就是让观众有一个完整的欣赏的这样一个过程，大概就这么点儿建议真的非常好。

**我：** 与学校音乐课相比，你觉得音乐会讲座对你来说有没有什么一些特殊的亮点，或者是你参加它有什么特殊的动力？或者你喜不喜欢在音乐课之余，再来参加这样的活动？

**董湛如：** 我觉得我因为我们音乐课，它其实是针对比较普遍的学生，他会讲一些，比如说交响乐是什么，它都分为哪几个部分，有什么乐器组之类的，这样一些死板的知识。但是其实我觉得交响乐就是，尤其像这样的音乐会，我觉得他是可以给我更多的对交响乐它怎么理解，怎么欣赏。就是可能在学校，我是觉得他交响乐它只是一种表现形式，我觉得他是把音乐传达出来的一种很多人合作的一种方式，但今天听完音乐会讲座，我觉得他其实也不是那么高大上，它是其实是充满一些，更多更好地表现出来这个音乐。不像在学校里的那种是死板的，像知识一样的，它是有很多不同的角度去解释。主要还有这么多音乐家在一起的现场演奏的效果，真的太好了，非常有音乐氛围。

**我：** 问问妈妈 孩子在学校上完音乐课之后，会不会愿意带他去体验一些其他的社会上的一些音乐教育的活动，比如说我觉得音乐会讲座可能也会是一个选择，会不会喜欢这样的形式？

**湛如妈妈：** 当然会，我今天看了这个音乐会讲座，我觉得这是一个特别新鲜的形式。平时孩子除了在学校上音乐课之外，我们也有选一些其他的音乐活动让孩子参加，比如就是看看音乐剧了，看电影儿了，听交响音乐会。就是他感受不像这么有讲解的，有并且有这种结构剖析的这样细致讲解的能听的明白，能学到很多。学校的音乐课确实对于他来讲太浅显了，而且就是比如说就像您说一样，他只是告诉你有交响乐这种形式。然后它是怎么出现的，怎么演绎的，然后，至于就是说有更多知识，然后去这个把它分成段落，再展示给大家，然后并且有乐团现场去演奏，这种形式在学校这是不可能有的，给大家一个真实的，新鲜的音乐氛围的熏陶。

**我：** 再问妈妈一个问题，妈妈平时也是一个热爱音乐的人，对于像您这样的，已经走出校园的成年人，会不会觉得，音乐会讲座，也会给你们这样的音乐爱好者提供一些在社会层面上的一些音乐教育帮助？

**湛如妈妈：** 这个是肯定的。我从事的工作应该是跟音乐完全不沾边，然后呢，平时我们看的接触到的更多是这种流行音乐，一些流行歌曲，然后还有一些摇滚乐。但其实作为我们这些音乐爱好者，对社会上的音乐活动需求是更高的。还有一个就是我作为一个家里有个琴童的妈妈，我可能就是更加需要去，为了跟孩子能有更多对话交流的机会，然后甚至是我们两个人还能一起交流，交流对这个曲子的认识。我想我如果能跟他更好地对话，或者我们俩能交流一下，那就需要我有更多更好的这样音乐教育的机会，我也要去学习一下，去储备一下，我觉得这是我 有这个学习的音乐需求，并且持续不断的有这个兴趣的一个原因吧，所以我觉得这种这个音乐会讲座的这种形式真的是非常好。

**我：** 好的 谢谢你们！



## 好汉(2)

我：首先呢，我就想要问一下，李厚涵小朋友，之前有参加过这样的音乐会讲座吗？

好汉：有。就是有音乐会，然后有人讲解的这种形式有是吗？对，在那个不是没有过，但是没有，这是第一次，我之前是看画儿，然后他给我讲了。啊看画儿跟你讲哦，参加过那种博物馆，不是那种画展，那个拉斐尔。

我：那你大概多久参加一次这样的活动？

好汉：这是第二次是吧？不好。中间隔了三个多月了吧？嗯好好好好。嗯，你想通过参加这样音乐会讲座呢？嗯有没有一些什么自己小的呢目的的。除了你我我就说你为什么想要参加这样音乐会讲座，除了就是为了完成老师任务以外，有没有别的想法，我那次我觉得确实那个拉斐尔展办的确实挺好，并且我预约了，所以预约就预约了，还不要浪费钱了，就所有都停了。那嗯好吧，那你为什么要预约呢？就是对那个还是挺有兴趣的是吗？我爸爸跟我说有一个遇见妈被人宰，然后我们家里经过投票之后还是去，然后去了完之后还觉得真挺好的，所以我们打算在那儿逗留一下，然后这个时候我爸才发现那个预定里面还那个套餐里面还有一个那个听可以听讲座，于是我们就去听讲座。哦，并不是买了一个冰棍儿。

我：那好，下一个问题。嗯，你觉得这次的音乐会讲座让你讲的是东西，让你容易理解吗？

好汉：挺容易理解的，我非常理解，谢谢老师。

我：然后你觉得他这次的音乐会里面所选的这些曲目呢？你喜不喜欢？那你对这些曲目有没有什么看法呀？

好汉：我觉得哇，这些曲子我都挺喜欢的，这些曲子感染力都非常的强。就是能让我跟他一块跳呗啊，就是让你觉得挺好听的啊，很好听，然后能让你很有代入感，我能这么理解吗？哦，然后嗯，

我：你你你觉得这样就是在讲座一边讲解这样的音乐会对你欣赏音乐有帮助吗？

好汉：有帮助，并且我不会觉得我，但是我觉得有的时候的话，他就只演奏一段儿啊，比较的那个就是比较我就刚快要开始跳到高潮的时候，他他戛然而止，人就比较烦人哦啊，

我：你觉得帮助你这个讲解能帮助你理解这些音乐是吗？你觉得他讲解的内容对你来说是可以完全接受的，不难理解是吗？

好汉：会，可以让我理解这个。还挺感兴趣的 挺好的

我：那你有没有参加过那种就是纯演奏的音乐会啊？

好汉：之前基本上看的都是传统音乐会。这种一边演奏一边讲解的这种音乐会，这是我第二次听，但有这么多人一起，交响乐演奏的还是第一次听。我之前听过一个弦乐四重奏的，就是也稍微讲解了一些。

我：那我想再问一下，你觉得和传统的音乐会相比，你觉得音乐会讲座呢？有什么优点和缺点吗？

好汉：音乐会讲座的话，优点就是可以让我更好地理解曲，但是呢，传统音乐会它可以就是让我完整地欣赏这个曲子。

我：那你觉得和你学校的音乐课相比，你觉得音乐会讲座有什么亮点和优势吗？

好汉：优势就是没有缺点。我们的音乐课真的就是老师干巴巴地讲一节课。能去到音乐厅里去看音乐会讲座，这种的话可能跟音乐课就完全有不一样的体验了。去到音乐厅，高大上的地方，那个视觉冲击也比较大，还有就是在学校我们是听那个音乐老师讲课，但是去到剧院里，可以听到，专业的音乐家来演奏，很厉害的，然后那种你视听体验也是更不一样的。

我：还有一个小问题，观赏完这次音乐会讲座之后呢，你有什么感受呀？

好汉：我觉得就是世界上的那个好曲子还都还挺好听的。可以。然后呢再说点别的感受，就他那个形容词用的还挺好的，我觉得可以摘抄的作文儿。

我：你觉得本场音乐会有没有什么需要改进的地方

好汉：我觉得就是可以让人先欣赏完，然后再让那个人上来讲解。

我：之后如果我们改进的话，你还愿意参加新的音乐会讲座吗？

好汉：那是非常愿意

我：我再最后问一个问题啊，就是你离开了学校以后，你会不会去选择这样音乐会讲座呢？来帮助你在课外的活动中去学习音乐

好汉：那我我觉得吧，我觉得这个因为那个音乐讲座的对我的影响来说还是挺大的，我觉得可能每一次音乐会我都会看吧，这个可能对我的音乐素养会有一些这种培养和提升，就是在课外之后，他跟学校教的东西还是不太一样的吗？那就是音乐课就教唱歌，还有学校音乐课其实也会讲一些理论的这些知识。也会告诉你什么是交响乐啊什么的，但是没有意思。

我：好。感谢我们今天这个李李好汉小朋友的热情参与，我们下次再见

## 好汉妈妈(4)

**我：**妈妈之前有没有参加过这样子的音乐会讲座哦，

**妈：**参加过一次。就是那个就是室内弦乐四重奏，然后在每一首曲子演奏之前，大提琴手他都会讲一些这个故事，它不是完全介绍这个音乐知识，它会介绍这个曲子的一些背景，还有他们对这首曲子的一些理解。然后很简短，不是讲特别多。然后他们演奏的时候都是完整的曲子，所以可能和你们这次的演出不是特别的一样。其实我们很接受这种方式，因为你如果单纯的只是在那儿听的话，如果比如说我，我不了解这首曲子的这个作者或者这首曲子的背景的话，其实我就是跟那儿干听，如果比如说我以前听过我可能会觉得熟悉的旋律，我会有共鸣，但是对这首曲子的更多的理解可能就没有了，只是一个单纯的在那听或欣赏。其实我们挺喜欢这种，就是有讲解的特别的，但是刚才好汉说的那一点我很赞同：因为可能你们这个时间比较短，每首曲子呢，只是截取了一段比较精华的部分。但对于一些了解曲子的人可能就觉得，唉呀，没尽兴啊。而不懂曲子的人呢？可能以为，这首曲子就是这样了。他没有充分的感受到这首曲子，它的不同的层次或不同的阶段，就是他的感情的表达。嗯其实我我倒是挺建议用琥珀的那个那种方式，可能每场演出你不见得非得要演再多首曲子，可能就是你很完整的。就是四五首，然后把这四五首作品给大家讲一讲其实也就够了。时间上的话，因为可能大家精神集中度可能也就。好的演出一个小时，就大家已经觉得其实坐在那儿挺累的。嗯如果要再加上有小孩儿的话，那一个小时真的太长时间受不了，他坐不住了。其实我觉得就一节课 45 分钟这样就很合适的。真的超喜欢，特别让人享受那一种感觉就是意犹未尽。特别好。特别好。

**我：**那然后再问问妈妈，就是你觉得音乐会讲座这个这个曲目的选择上呢？你觉得怎么样就喜不喜欢还是什么的选择。

**妈：**其实我觉得挺好，都是中西结合挺好的。就让让大家学会怎么说呢，看看中国的曲子也能通过这种就是弦乐啊，或者是西洋乐器演奏出来，它有不一样的这种感受啊，这个就可以把那些大家经常唱那些红歌什么之类都可以改成改变一下。挺好的。我觉得真的好多中国曲子通过这个交响音乐的方式来演绎一下，尤其你你像这个梁祝啊之类的那种小提琴啊，什么演奏真的多好听啊，继续就给大家讲一讲，普及一下

**我：**那你觉得就是他们讲解员讲的这个容易理解吗？

**妈：**还可以。没有觉得很深或者听不懂。但是我觉得像这样的帅一点，我想找个帅点儿的那个哥哥，或者是漂亮的姐姐，我觉得大家可能会更喜欢。也不是说这个老师不行。可能就是需要一个更有一个人格魅力，或者更搞笑一点。

**我：**你觉得那个他这个音乐会讲座这种形式是可以帮助你理解音乐的吗？

**妈妈：**是的，就是在讲解的话会比那种传统的音乐会要更有趣一点。其实欣赏这个音乐和你去画开画展去看那个那些名家的这个作品，实际上一样的。如果没有人讲解的话，你就是单纯的在那一个一个看，你不知道它到底好在哪儿，到底就是你应该从哪些角度去欣赏。嗯，或者其实大家也希望了解一下这个东西背后的一些故事，包括比如说对于作者的这个呃就是曲作者也好，是什么指挥也好，哪怕就是小提琴手也好，就讲一下他们的背景故事，他们的那个时代的故事，对大家其实都对音乐的理解或欣赏都会有帮助，比如说你看某一个作曲家，他同时代的还有哪些有名的这个作曲家，嗯，你都听过哪些？可以增加一下横向比较。而且我我觉得其实还可以，比如说有现场演奏，还可以放一点那个别的乐团的录音。哦对。这样子。对，因为唉呀其实我我不是说那个。呃挑剔。啊听了好的那个阅读的节奏之后，你再你你知道这个乐团有多差，这个乐团就是还有就是嗯一直其实大家都说这个值，就刚才那个，呃解说的时候也在说这个指挥啊，其实是一个乐团的灵魂，其实是这样的，很多曲子的演绎的时候，你你如何理解这个这个这个这首乐曲，这个指挥就是一个导演嘛，他他对曲子的不同的理解，然后他在不同的调度，那每个乐团演奏出来同一首曲子的风格是不一样的。嗯对。是这样的，就是这个演奏水平还是很关键的，我觉得这个讲解可以从很多的这种思路来讲，比如说我今天就讲一首曲子，那我从不同的乐器来演奏我不同的乐团来演奏不同的时期的那个人的对这首曲子的演奏，它有很多的欣赏方式，所以就告诉人们，不是说你理解你，你可能新手欣赏不了这首曲子，就是你没有欣赏能力。不是的，是每个人都有不同的角度，或者喜欢的也是一样的，你都是好的，只要你去学会享受音乐就是好的。

**我：**与传统的音乐会相比，你你们作为家长呢？会愿意带孩子去多听这种音乐会讲座嘛？你觉得他的有什么优点呀？

**妈妈：**或者就对于就是作为你们作为父母的角色来说，我会喜欢这种方式，因为我们的作为家长，我们其实对音乐又不是专业人员，我们可能欣赏音乐的机会也少，我们对音乐的理解的能力也是有限的。那如果有专业的人来给孩子们来讲这个音乐的故事或音乐的知识，他一边欣赏一边听知识，它是吸收得很快的，而且就是孩子从小也就学会了如何去欣赏音乐。嗯，你看，包括就是您每次给他上课的时候，其实讲了很多这个对乐曲的感情的理解，如何去演绎这首曲子，嗯，那其实在欣赏音乐的过程中，孩子们就潜移默化地就学会了如何去听音乐，如何去欣赏音乐，或者如何去评价啊，怎么说，哪些是好的东西，哪些可能是别人的个性的东西，嗯啊，你都要去包容，无论是对于艺术而言，没有好坏之分，只是你从哪些角度去欣赏。嗯，那这个如果有专业的人来给他们讲的话，其实真的是挺有出现，如果你要干着让他坐在那儿不停地听的话，他可能不明白，他跑出来就往里面放东西，对，他可能听不明白，

**我：**像就是作为大人们呢，我们因为已经没有在学校里参加这些音乐学音乐课啊或者是学习音乐的机会比较少了嘛，那你觉得就是作为成年人当做一个平时。呃一个欣赏音乐或者学习音乐的活动，这种音乐会讲座你觉得可以帮助你吗？

**妈妈：**嗯嗯。反正如果是比如说我，我觉得人分几个阶段。啊嗯对于我而言，我可能这个阶段当初中的是陪孩子去欣赏。哦，那这个时候呢，我可能喜欢这种讲得稍微多一点儿这种音乐会，那如果我作为单纯的一个成年人去听音乐会的时候，我可能只希望他讲讲少一点。对，就是对。对。不是不说，就说的尽量就少。嗯，欣赏为主。而作为一个专业人士，更喜欢什么？嗯，其实我觉得你可以算是那种，就是。呃，音乐爱好者吧，你觉得呢？差不多。嗯，对，我应该是喜欢。喜欢听音乐说一下我小时候你看我小学的时候，那时候我们这个生活的这个条件没有那么丰富，没有那么好。放学之后我回来写作业，第一件事要开收音机，哦，我是一边听着收音机一边写作业，而那时候收音机里头，要不然就是那种京剧什么之类的，对不对？要不然就是可能播新闻吧。嗯，然后还有一个频道，就是播古典音乐。哦，所以我那个时候其实我我不懂，因为我们家里也没有人去，就是。嗯就是去听那些音乐，但是呢，我就为了解闷儿了，有点儿事儿，所以他就在不停地放，但是其实这就是一种熏陶，对他是就是潜移默化的影响。我觉得我是很喜欢就是有时间的话就希望能够有机会去多听音乐会。但是你看现在其实你看电视里就没有这样的频道，因为其他的東西太多了，而且一些专业性的就让你静静地听的东西就没有了。而且现在还是有点那个文化，就是很多那种垃圾信息太多了，拉流量的，快餐式的这种东西太多了。对，其实我觉得其实霍老师如果有条件有能力的话，其实是可以找个这种基金会啊什么之类的，拉着他找一个这种剧院，你就长期的就是办这种演播。嗯其实真的很多人他是听不可能。他是想去听想去欣赏这些音乐的，只是可能没有那个机会。或者还有一个就是门槛太高了。嗯你想如果听个音乐会，便宜的两三百块钱一张门票，你像我们一家三口去听一次音乐会得 1000 多块钱。对，不是说所有的家庭都能长期的常年的去这样去经，但是如果门槛低一点，的话，然后其实我觉得真的人会很很多的。对，福利性多一点。就是给大家就是还是那种社会普及性质的。对。公益性的。

**我：**就是你觉得改进的地方呢？

**妈妈：**就是其实就是让那个讲解少一点，音乐欣赏的完整度多一点。嗯而且他讲的再稍微专业一点儿吧。专业的知识知识点更多

一点，

**我：**就是再总结一下，整体来说就是听完这个音乐会讲座以后呢？有什么就是感受吧，感受性的。

**妈妈：**还是挺成功的。很喜欢的。就起码你好好看他半个小时，他是自己可以独立看下来的。哦，那就是可以的。我觉得这个就说明很不错了，因为好汉您知道他他可能是觉得中间有一段我让我让他觉得非常的醒神儿太可爱了，他肯定是喜欢他才会能看下去。嗯否则的话，他有可能就是这个选择曲目真的挺重要的。太生僻的曲子里边有一两首。可以，但是不要太多。就是每次都有新的东西，也有有一些耳熟能详的，穿插在一起，因为你太多的生僻了，大家可能听不懂不明白，而太多太熟的不停地重复，大家也也不愿意过多的重复的东西，还是希望有新鲜的东西能融进来。他可能就像我们比如说嗯看一看画展。觉得。诶总希望有新的东西出来，但是呢也能找到一些哦，我以前知道的了解了的东西，这些东西都是穿插的挺好，我觉得现在真的要把音乐会的门槛儿降低，你看就像画展证明它的那个中国美术馆的画展，它就是免费的嘛。嗯，那这样受众就会很多，对对吧？大人老人孩子其实都是可以去看的。嗯但是现在音乐会的话真的门槛都很高吧？是的。还是偏高的，尤其是那种去大剧院那些都很高，都四五百块一张票。是是。所以嗯我觉得真的。如何提高这个这个普通人的这种文化素养，真的需要我们很多人有能力的人共同努力。





## 王磊(5)

**我：**之前有看过这种音乐会讲座嘛，类似的就是带讲解的音乐会。

**磊：**应该没有。我之前好像有参加过一些图书馆的一些活动吧，也是放一段音乐，然后可能会讲一下这个音乐是怎么样，但也是很多年前了。其实基本上也没有见到在那个市场上，或者是在社会的一些音乐厅啊什么也很少宣传这种东西。

**我：**那你有没有想通过就是看这个音乐会讲座呢？就是能达到自己一些什么期望或者是目目标。

**磊：**目标期望就是对这些音乐知识也有更多的了解了。能有人讲解，挺吸引人的。那以前听可能就是纯粹听个响，那现在通过这种解说或者讲解，可以让我认识到更多音乐方面的知识。

**我：**你觉得就这一场音乐会，讲座里的那些音乐的曲目选择，你觉得如何呢？曲目上你觉得他会有。嗯你喜欢吗？或者觉得晦涩吗？或者觉得不好听或者是怎样吗？

**磊：**我觉得都是很经典的曲目嘛。然后我觉得以这些曲目为一个讲解的开始是挺好的。嗯就是题目还可以。然后我觉得这个这种类似讲座或解说类的音乐会，可能你听一场肯定是不够的。嘛，对吧？嗯你可能需要一个系列或者怎么样，所以作为一个开始的话，我觉得你选的这些都是挺好的，因为它很具有代表性。

**我：**你觉得这个就是这场音乐会里讲座的内容，你觉得容易理解吗？

**磊：**嗯我觉得基本上都可以理解。因为可能它面向的还是年轻人比较多，就是小孩子或者学生什么的人群这我觉得 OK，但是也有可能更小的观众会有一些不理解吧。然后但是这个东西怎么说呢？他可能没有听明白，但是通过你的讲解之后的演示，它可能会有更好地理解。嗯还是这个演示其实挺重要的，其实两个都很重要。

**我：**你觉得音乐会讲座帮助你欣赏音乐了吗？

**磊：**帮助了。

**我：**你觉得他具体是怎么帮助，就是他对你怎么有利。

**磊：**嗯就首先他有说一些交响乐的一些。呃作用和功能。啊比如说好像是有些什么造型性，对吧？啊对对对对。还有一些什么？啊故事性故事形式，反正就是可以制造通过交响也可以表达很多信息。嗯嗯。然后。嗯还有情绪，对吧？嗯情绪。这是真的。然后嗯还有一些。对这个这个编曲或者那个交响乐的一个一个什么做原则，或者说怎么样，比如说他有一些重复的章节之前，你也跟我说过，对不对？嗯嗯。然后他这些都会都会有讨论的，我觉得挺好的。

**我：**那你觉得就是跟传统的音乐会就是纯演奏音乐会相比。嗯，你觉得音乐会讲座有什么约优点和缺点

**磊：**优点呢？就肯定是对我们增进这个交响乐或者音乐的这个理解会很有帮助。因为他在讲了讲解了。对，他在讲解。那你的缺点呢？其它不好的某些地方你觉得不喜欢。嗯不喜欢。但这个其实怎么说呢？他可能是。嗯本身这个讲解所具有的一个特点了，因为你你要讲解，你肯定是要打断中断你的这个演出。嘛，对吧？对，所以这个可能会有一些。嗯稍微没有。那么整体身体那么强。音乐的欣赏没有整体性，没有整体性，对，没有整体性。嗯然后但这个也可以怎么说？改进嘛，比如说你演奏完整个一个曲子之后，再进行讲解。嗯或者说在在中间休息的时候再进行讲解，那也是可以的。嘛。嗯或者说。嗯这个讲解的形式也可以有所有那个不同。嘛。嗯比如说你可以在观众听听这个演奏之前，就发给他一些有关的知识。嗯然后可能有一些解说啊或者说视频。啊就说其他的形式都可以嘛。嗯嗯这样他们在听了这个讲解之后，再去完整的听一些这个演奏，那他可能会更好了。嗯那他也可以，比如说给他提供一些相关的小册子。嗯然后在听的时候，他就边听边可以看嘛。哦，那就不需要。不需要打断。对了。对对对对。这样还是对。这也是非常好的。

**我：**你觉得音乐会讲座呢？就能帮助实现哪些音乐教育方向的目标，实现哪些音乐教育方面的目标。

**磊：**比如说你想要有一个科普的一个价值，或者说你想让普通老百姓或者普通的小朋友去理解音乐，那这个肯定是有用的嘛。嗯对吧？嗯因为毕竟交响乐它对于现在普通人来说还是一个比较相对来说比较遥远的一个东西了。嗯嗯，那可能通过这些讲解就会让大家更加的理解这个东西，然后进而可能就会产生兴趣。嗯嗯，然后对它在整个社会上的推广是有是有帮助的。

**我：**与学校音乐教育相比，就是我们都小时候也上过音乐课嘛，对。你觉得音乐会讲座就有什么太特别的一些特点和优势。

**磊：**嗯，我们在学校里也会听老师给我们讲，我们有时候也会欣赏交响乐。啊嗯也会听录音。我觉得那小学或者说初中的音乐课，可能那它有很多作用，其中一个肯定是学习音乐相关的知识，或者说提高他的欣赏能力。嘛。嗯但另外一方面也是比如说嗯会一起唱歌或者进行一些音乐的活动。那这个音乐会讲座的这个形式呢可能就更加具有针对性了。它讲解的一个东西就是就是很特定的就是交响乐这样一个主题。嗯然后它这个形式就是去分享音乐，然后这个相关的知识，但他没有说。嗯怎么说？他他可能跟学校中的音乐课它有不同的倾向性。可能学校可能要讲得比较系统，可能比较他会有比较多的针对的知识学习任务。对。嗯然后宴会讲座呢？可能就是可能能不能。就是感觉它像是一种补充。对学校音乐教育的这种。对，然后可能它可以吸引到一些可能有点兴趣的一些人，他自己自己去听这样一些东西。嗯，因为学校里很多时候还是一些义务性的教育嘛。嗯但是吸引到更多的离开学校的或者是在学校中学习不到的东西，可以在外面，然后可能可以更加深入一点，感觉更加深一点。还有一点那其实我们因为现在是疫情状态嘛，很多音乐会都没法去剧院里听。那如果其实真正的音乐会讲座，我们需要走到剧院里。嗯就是。就像听音乐一样那样的环节来看。嗯可能那样的话就会比学校音乐教育更就可能更加专业。对，首先它这个整个声场或者说这个气氛或者说音乐效果肯定会更好。嗯嗯嗯跟学校的这个教室，或者说呢视频肯定是有更好的这个东西。这种环境可能也会帮助大家就提升的音乐体验。

**我：**那下一个问题就是。就是音乐会讲座会不会帮助促进就是我们的社会音乐教育的发展。

**磊：**社区音乐教育就国外比较有讲这个。嗯社区音乐教育。没有这个 K 神。嗯嗯就是帮助那些就是给那些学校以外的普通的社会人。嗯他们有给他们提供一个机会去参加学习音乐，去欣赏音乐。嗯，我觉得这个是挺好的，而且我觉得这个在中国还是非常的那个缺乏的。嗯有很多人可能本身在学校里受到的这个音乐教育就不是很多了，因为音乐不是就是高考的科目。嗯然后到了这个呃社会当中，他可能接触这些东西的机会也很少，所以通过这些音乐会的讲解会还是很有价值，也很有意义的。嗯对。现在也是越来越多的人就是渴望一些好的音乐教育资源，对，所以可能要考虑的就是怎么样把这些音乐好的音乐教育更多的。呃怎么说传播给更多的人。哦，这可能就需要一些，比如说通过是制作视频，然后分享在一些视频网站。嗯这样可以让更多的人就免费的或者很方便的就可以。所以这个视频的形式可能也有它的好处。嗯对对对。

**我：**嗯观赏完这次音乐会讲座之后呢？你有什么感受？

**磊：**首先肯定是对这个交响乐有更多的认识。具体来说就是知道了它有很多不同的作用，然后有不同的所谓曲风或者说风格了。嗯嗯。然后。嗯可能这些曲目我之前也都听过。但是实际上就不知道它它的作用或者它的意义在什么，然后通过这个讲解就可以把我之前的一些东西呢怎么说更加的更加直观的了解。这样对我以后去听一些曲子或者怎么样也会有帮助，理解会更加好一些。然后可能也会让我们更多的去听一些交响乐相关的这个音乐，引发了一些你的兴趣和动力。对，是的。在我的小小的心屋中种下了一个音乐的种子

**我：**你呢认为就是需要有没有什么改进的地方，

**磊：**但是其实刚才也说了，就是一个是那个曲目的那个完整性不要破坏。还有可能这个讲解也是有点无聊，要换一个讲解人，我觉得讲解人还可以吧，但是他的这个台词可能可以需要更加多一点，因为他现在最主要的目的还是在传播一些知识。嗯，但是如果考虑到这个受众的这个心理的话，他可能需要让他的这个脚本更加有趣一点咯。嗯然后。嗯比如说更加搞笑一点。啊或者说更加。嗯让人吸引人一点，但这个可能都是更加高级的一个。这个其实跟每一个人讲解人自是自己的能力，啊还有个人风格，其实很有关。对，如果而且要找到这样的人并不容易啊。你既要主持好，又要懂音乐，对然后又又搞笑或怎样？反正这个一定要口才好。对，这还是挺难的。

**我：**你是否愿意继续参加之后的新的音乐会讲座？

**磊：**嗯我愿意。因为我觉得这个这个东西交响乐本身也是一个很很大的一个知识，或者很有有很多门道嘛。嗯那通过这个 40 分钟左右的讲解肯定是不够的。嗯那如果有一个系统性的一个好像对和系列的这样子的类似公开课会怎样？嗯我觉得会会很不错。会很愿意参加。免费的话。哈哈。如果票价可能就是低于平常音乐会的价格，其实其实我觉得如果是同一个 level 的演奏演奏水平的话，那我觉得应该是要高于国内的哦哦，那你还挺那个挺好的，而且你看那个家长如果想要培养小朋友的这方面的这个水平的话，可能他们也会愿意去花更多欠缺对困难的孩子进行教育。大概在北京市场上吧，嗯，一场音乐会，比如去普通剧院，大概就是最便宜的票八十一百五，嗯，200 这样子，嗯嗯，那我觉得可以接受哦。嗯，太好了，谢谢支持我们的

## 张艺(6)

**我：**之前有没有观赏过这种音乐会大讲座这种类型的东西？

**张：**观赏过。嗯嗯，我看过国交的。谭盾指挥，王耀庆讲，然后挺好的，有一次是我看了一场六一特别节目，在北京音乐厅，觉得还是很不错的。但是跟你形式上是有有一个比较明显的区别的。就是他讲以后把这曲子演完。你这个太片段化了，我就觉得。我觉得就是还有一个问题，就是作品的选择上，我觉得可以更好一点儿。就是以这种形式为主的话，我觉得就是可以以经典作品为主。就是你给他有一个定位。要么都是古典作品 要么都是现代音乐 要么电影音乐等等，现在有点混乱。就是我可以说我一开始觉得你这定位挺对的，为什么呢，就是他刚开始说了个特别关键的一个事儿，就是有很多作品是我们大众平时其实可能耳熟能详都听过的，但是我们叫不上名儿。就是很多电影里或者电视广告，短视频里经常出现的古典作品，比如培尔金特那一套，还有肖斯塔科维奇圆舞曲，这大家都他妈听过，无非就是唉哟，这我听过，我叫不上名儿，你得让他有这种感觉，他就会很感兴趣，这原来是谁谁写的，在讲什么什么的。这样从音乐教育专业性的角度上来说，也拔了一个高度上去，符合人的学习期望的动机。你到最后大家就会有一个认知，就是欣赏这个东西，我到底是为了欣赏什么，这样大家心里就会很清楚。这个东西作为一个普及音乐的性质，这样学习体验可能会好一点。

**我：**你就从观众角度来讲，你觉得这种音乐会讲座在讲这种会不会帮助观众容易理解音乐，或者有容易欣赏音乐？

**张：**特简单。啊我跟你说，我听完讲解，我就觉得去讲解这个内容，我也觉得就是你比如说你的怪受众面啊受众面也是混乱的。嗯为什么呢？因为你从里边讲了这个趋势的趋势的这种东西了。嗯你比如说他连他们 ABA 你明白吧？对这种东西我说句不好听的话，主要是一个没学过音乐的我不爱听，我学过音乐，我都他妈不爱听，你甭他妈跟我 ABA。真的。我就刚才就是这种反应，我是 A 什么 BA 呀我听不明白。你未来图尔跟我 ABA，而且你这 ABA 选一个威廉退尔，我实在是觉得有点儿你。诶你就哪怕是讲 ABA，你得选一个特别明显的，就是慢慢慢的那个那年突然从头到尾全是当就当就当是这种东西，然后它让你 ABA 一下，他根本就听不了去。诶我刚才听我也觉得这 ABA 特相当模棱两可。你知道吗？你一定得选一个太慢慢的那种，或者慢慢慢的那种。嗯才才有。还有就是必须得产生强烈的反差，他才能印象深刻。你选那种他这个局它进行曲，他从头到尾都是平定的东西，他都有钱都行，所以你可能就别人就有点似是而非吧。然后呢我觉得就是你再一个就是你都讲到 ABA 了，你都想要这种东西。啊那特简单，我就觉得第一你肯定是我觉得可能是从啊这个这个你比如说少儿音基，就咱中医院那套英语教材上，他可能有时候给小孩去弄点这种 ABA 这种东西，但是如果在双方面的情况来说，你底下坐的是观众，你要弄 ABA 的这种东西，他多少得懂点音乐。嗯就是我是这意思。你知道吗？你多少得懂点音乐，要不然你 ABA 这个东西是我觉得很难成立，就底下要做一帮比如说真不是不懂一点音乐的，从小没有经受过这种音乐熏陶过教育的，真有这种人啊，而且大有人在，你要真是这种受众面的话，我觉得普及的性质也不高。嗯，再一个换而言之，就是说你要是这个受众面，如果要放在儿童或者说琴童的这个基础上，那孩子就会听不下去，因为你选择的作品孩子不会喜欢听，你明白吗？嗯，所以呢你的这个选择作品和这个整体结合起来，又是一个成年人的受众面，你又觉得应该做到一种普及的性质，形式是好的形式，但是内容素材和这个过程是完全需要在特别仔细的再去斟酌一下。所以就是你比如说这种就是你的这种受众面上，我觉得就是你得考虑你的这种受众受众群体，你比如说你这个东西做得比较高端，或者说是我就是要面对这种小资，或者说这种就是啊各各行各业的精英。唉这这个中层以上的这种人嗯或者说符合现代现代青年的这种生活装逼的这种模式的话，那你这个逼格就又得换一个风格了，你这个逼格明显是这个这个这个提供不了那种装逼的程度，给这帮商业精英就是商业婚姻也可以，就是他妈的我不懂音乐，但是我要比如说我他妈要今天去听了这个东西，我得发一朋友圈儿装的得，我他妈挺懂的，你知道吗？嗯又不符合这种形式，感觉又是属于一个接地气的东西，咱换一换一换，说你让一个他们大爷穿着二股筋儿，踩着大布鞋，扇着蒲扇去听这个玩意儿，他也听不清，对不对？那你想你我刚才才你跟我说完这个受众群体。哦，其实我刚才就在想，其实你你你没问我这个问题，我刚才听完以后，我就在想，我说这种东西谁会去听呢，嗯，谁会去听呢，就是你自己现在应该心里也有答案，我刚才思考的就是他是一个很难界定去欣赏的一个人群，嗯，很难界定，这个欣赏就是群体化，分群体化，区别绝对不会很强烈，你让一个不懂音乐的人 OK，不懂音乐的人，这个人群应该是什么样的，因为我们现在对我们这个生活中的各行各业是有了解的，是他妈这种外卖小哥群体，他忙于生活奔波，他绝对不会去听你这种东西，还是说是一个带着孩子的这个带着孩子的这个父母还是针对年轻人嘛，我觉得就是学生啊，或者带着，就是父母对对父母可能偶尔能听不进去，但是孩子肯定是坐不住的，那就 OK，那孩子这一拖又怕死了，OK，那我选择年轻人，那你那你要去思考，切身的去体会一下现在的年轻人是一种什么样的生活状态，对吧？嗯，也就是现在的这个大学生，或者说年轻人，或者说是就是我们所谓说的呢 00 后或者 10 后或者 05 后，他们的是他们接受的东西跟我们接触的东西不一样。嗯对吧？你比如说 OK，我要不选择一个 00 后或者 10 后的群体，那我选择我说句不好听的话，就是你用泰坦尼克号和他们辛德勒名单，这都属于 old school 了，你知道吗？嗯知道了。就是他们去阿根这种电影辛德勒名单，泰坦尼克号还是我们这个年龄段的人去听和看的东西。嗯还至少都得说是 80 后。70 后的受众群体。嗯，明白了吧？要是再年轻，比如说我，换句话说 90 后 00 后，我就跟你说一句不好听的话，我他妈跟前面那一个狐狸精谈恋爱的时候，前个阶段跟他们连泰坦尼克号好动力，我，我他妈带着他跟他一块看了一遍泰坦尼克号，我换一个不好听，我跟他差几岁，他 95 年的，我是 89 年的，他都没看过泰坦尼克号，我我泰坦尼克号都看了至少三遍了，你明白吗？他可能不爱看电影，你去思考一下，不是，这不是白白看电影的一个事儿，就是这种特别经典的东西，就是至少你得让大家都知道，那你就你，你就可想而知，如果你现在面对的是一个年轻人的群体，他还我跟你讲百分之九十百分之七八十，90 左右，我估计都没有看过泰坦尼克号。年轻人，就比如说我现在带着一帮学生，00 后，他们现在也都大二大三了，大四或者说大四有的或者说毕业都上班了，就就这帮年轻人。我跟你讲句不好听的话，我要去问他们。你看过泰坦尼克号吧？绝对会告诉你没看过，他们看的都是哈利波特，我觉得哈利波特都应该是我们这代人的回忆，但他可能你看哈利波特呀，跟他们都是还是能产生共情的。再一个什么你看大黄蜂去环球看小黄人儿，他们都是经历了这种东西，你想一想，我们看小黄人，我们都多大岁数了，我们都上大学了，那会儿是不是完全没什么感觉，你想啊，对啊，就是他们那个阶段他受到的这种快餐式的这种文化的冲击，或者说这种垃圾洋垃圾文化，这种冲击，他又是一个什么样的一个经历者。

国交成功的那次，做的就是六一的特别的那个东西，而且他做的成功在哪儿？就是座无虚席，他们讲什么作品啊他六一儿童节的专场，按照儿童欣赏的节奏来的。他选择的这种曲目的受众群就是很好的。指挥是谭盾，王耀庆解说里一些动画片的主题曲。全部都是 80 后从小看的一些动画片的曲子，大闹天宫，小龙人，舒克贝塔等等，这些大家都非常熟悉，改变成管弦乐作品给大家演奏出来，就非常容易让这些 80 后 70 后的父母观众产生共鸣。然后是下班场对彼得与狼，中央电视台少儿节目的两个主持人解说了彼得与狼，然后还有最后还有一个波莱罗，把黄豆豆都叫来了，就是我们听这个音乐和舞蹈的结合。然后所以你看他受众群特别简单，就是我领着孩子也可以去听，我和孩子都愿意听。孩子在后面会很喜欢这种比得与狼的这种形式。两个主持人是一个穿了一身狼的衣服，一个穿了一个彼得的这种衣服，他边演中间停顿，也能和故事衔接起来，他讲故事，中间穿插彼得与狼的这个音乐，所以是整个是有一个一体的这种模式呢，它和你的这种片段化是不一样的，你的这种是容易让人跳跃思维，他就是彼得与狼，我就讲彼得与狼的故事，然后演到这个地方的时候停下来，中间主持人讲把这段故事讲了接着往下演音乐，音乐演到什么时候？唉，这个时候狼怎么出现了，唉，这是我们的英雄，怎么怎么回事呢？他就唉这个形式发展出来，然后又中间又是少



儿节目的主持人，他又懂得怎么样去迎合孩子的心理，孩子就特高兴，一会儿一会儿就哈哈大笑，然后也不觉得跳出来这个东西，这是一个整体的，就是一部整个交响乐作品彼得与狼。所以那场音乐会是我觉得你去看，全都是爸爸和妈妈领着孩子一家就能至少卖出去三张票，满场啊，整场演出的氛围也非常好，非常受欢迎。

**我：**你觉得这个音乐会讲座呢？跟你在就是在学校音乐教育相比呢？这个音乐会讲座有什么特别的点有它的优势吗？或者它的缺点呀或者是都可以讲。

**张：**如果我以一个乐团教师的身份来跟你说的话，你这个是满足不了我学生的要求的。音乐课我觉得设计的面和设计的东西的广泛程度是比你这个要广的，交响音乐啊，不同时期的音乐啊，甚至复调这种东西都讲的，所以就是他音乐课本中涵盖的东西是很多的，再加上你这个音乐高中是要考试的，对升学是有帮助的，所以大家会更专注知识性的东西，知识面覆盖也更广。

**我：**与传统的那种音乐会相比，你觉得音乐会讲到这种形式有没有什么优点和缺点？

**张：**优点就是把握好卖的确是能做到古典音乐的普及。嗯这是优点。真的是优点。嗯缺点就是就是比较混乱。嗯就是形式需要。就是你这系统整个一场音乐会下来，而且我一看你想从一开始到结束，你整个发我视频的时间是 39 分钟，你这 39 分钟里面，呃你要利用好的话，比如说一堂课的这种时间，你可以设计得更好一点。嗯，我觉得就 40 分钟之内。嗯就是里面的很多素材音乐的运用，包括大哥的讲解，包括你的讲解，有些东西可以在可以在可以在。我觉得就是说再再再稍微弄的细致，稍微弄得稍微有点。这个就是我觉得可以再稍微弄得讲究一点儿。嗯现在就属于是纯属版。这这个形式是可以的，但是这种形式呢，我觉得也就是你必须要做到最好，你要做不到最好，你的这种形式就会让很多人这个就是疲软，对牛头不搭马嘴。嗯对。解析累。明白，我觉得就是就就因为因为你这个东西比如说做普及，它普及里面有些东西涵盖的内容又有点深度，但是又不深着说，就是隔靴搔痒的感觉。但是你要说我要把它搞得有深度是有点儿深度的话，那可能我专门正儿八经对这些有点这个音乐层次的人，我去正儿八经我觉得国家大剧院买场音乐会的门票，我去看一个音乐会多好呀。嗯你知道吗？嗯所以就是你你你你取其中了，你又要做到普及，又要做到高雅，你集中了，那你取其中你难就难在你中间的素材的选择上，这个东西就是一定要做到上面的没有做，底下的人也没有做，你中间去这个边讲解边做的这种形式，你才可以有立足之地，否则你这个东西就是纯朋友，就是就没迎合不了市场，你知道吗？因为最终还是要面对市场经济，你这个就会直观上还是难以面对这个市场。

**我：**然后最后一个问题啊，就是你觉得会不会因为会讲座，对这些就是成年人走出校园的这些人，他们想接受音乐教育的人不会对他们有一些吸引或有帮助？

**张：**就你这种形式模式，它就会有吸引你知道吗？嗯，就咱这话还是搞鼓起那就是说受众群体的问题。你得让他看后他得有茅塞顿开，学科讲座一定得得人就是觉得我能获得一个大量的东西，或者说我在这短时间的 40 分钟内或者五分钟之内能获得大量的信息，而且这种信息是我听见就能消化的。所以就是为什么说形式是好的，因为你有讲解有欣赏。嗯但是你比如说你说那那欣赏完了以后大家获得的这个东西你不会让它有一个醍醐灌顶的感觉。

**我：**然后再你再再总结一下你的感受吧。

**张：**我特简单，就是形式挺好，然后内容要做好严谨的设计和思考。

**我：**那再说一下需要改进的地方，

**张：**改进的就是内容肯定得大换血。就是 ABA 这种东西，比如说很有理论依据的这种音乐的方面的知识，你得想一个很好的办法让他接受，这是第一点。第二点就是类似于这种情绪的这种音乐中，情绪的这种表达的方式，你一定得又做得相对于更有说服力。嗯否则对于那对于大家来说，你做这种东西啊就会有一个模棱两可的，这个让人觉得一个感觉，因为为什么呢？我们说句不好听的话，就是音乐与你于我而言，我们作为一个音乐的行业的这个职业的音乐的这个从事音乐这个职业或者行业的人来说，我们现在去体会这个事情，音乐是主观还是客观的，主观的都不好区别不好区别，因为我们学了很多知识，我们学了很多客观的东西，所以我们有时候在评判里面音乐好坏的时候，我们会哪怕这个东西你听着特别好，但你也得告诉别人，这是一个垃圾，你哪听到这个东西不怎么样你也得告诉他。好，这很简单，就是 4 分 33 秒还是 4 分 37 秒，那干嘛呀？你说有什么可听的，柏林爱乐去年也演出月了，是不是彼得连科在上面他们挥的各种带劲儿，你说他不好吗？各种乐评人都说好，我操，这东西没人敢演啊。我操，就是柏林爱乐又演这个东西了，你说它好不好？我们从客观的角度来说，这个东西是好的，因为存在即是合理，对不对？存在即是合理，那你能说它不好吗？我们客观上是好的，你你要说它不好，我要从纯主观的一个角上说你完全没有意义。你花他妈五分钟弄一个这破玩意儿，你要让我买买他们 2000 块钱的门票去听柏林爱乐，你给我演一四分 33 秒去你大爷的，你他妈骗谁呢？你糊弄鬼呢？我就是个他们有音乐知识的人，我也不愿意听你这种东西，你快给我演点儿古典传统的东西，你给我来一巴赫，你给我来一贝多芬莫扎特都行，我愿意听这个东西，你别让我听什么巡国歌，别让我听，那是你明白了吗？所以你到底是它是客观的还是主观的？所以你在那个喜怒哀乐这种七情六欲的这方面就在斟酌的时候，你一定得更更有说服力，就是你现在选这种洗呀，唉呀，就是你选一种洗啊得有的东西，你比如说选择出来的时候，有时候会可能那些作品上我觉得就不够明显，你一定得选那种最极端的作品去给他展示，嗯，是最好的。所以这还是牵扯到一个你选择东西的一个问题是，要不然你要是选择了这个，你选择的作品不够有代表性，你知道吗？就是一定得特别有代表性，你要贝多芬命运是好的，对吧？然后这个哆来咪你也可以，但是哆来咪和贝多芬命运这两个东西跨越的这个层次太大了。17 跨越的太大了。嗯，你要么就都从这个那些作品的选择，你要么全部从这个美国电影音乐里面去选择都可以，对不对？唉，我选那么啦啦啦，对不对？我选这个哆来咪，然后我选狮子王，我选这个抖动电影动画的这种电影音乐对不对？嗯唉呀，我这个越能带给人激情，这个力量的象征。音乐具有具象性，音乐能有一个画面感，我们说不好听的就是音乐，它到底是一个听的东西，他听的东西，它就是人的感受，他人会有各种想法，但是你要做这个东西，你从主观上来说，你就一定要让它产生画面感。可是你选择作品，你比如说你选择哆来咪哆来咪谁他们看过？嗯现在的孩子可能没有人看哆来咪现在孩子看的是漫威，那他妈我就用复仇赚钱嘛，对不对？嗯唉，我们看那我就用现在这种东西，他也是管弦作品对不对？那当然了，有一个谱子的问题其实也都好买，那些网上都有，然后你选择这个内容的东西的时候你就要想好，我要么就选一个切合当代实际的什么东西，而且都是大热点大热门对不对？复仇者联盟漫威，然后或者说是就是现在进就是 00 年以后拍的，哈哈，利波特，狮子王。我就选这种作品，让你们去体会音乐中的情感，或者说这个亲情也好，或者爱情也好什么的都可以去体会。或者我就另辟蹊径，我就是从古典音乐中给你摘出来这些东西，不让你去体会。唉，有故事性的这个古典音乐是什么样的？或者说他的情感是什么样的？我让你去看书。嗯，明白了。当然了，一方面因为你演讲，你说的那个人其实已经能够引领大家去体会了。那个说的那个人特别关键。嗯唉，你说的那个讲解的那个人特别关键，其实他等于已经是引领大家去体会这个东西了，那那个人讲解的东西是特别关键的，但是你讲解完以后，你听的那个东西和你讲起来的東西老感觉上中间有点憋气儿，然后那大哥也没有什么激情，然后去好强的呀，我下次要找你讲，我跟你讲，我跟你讲，你现在所有说这些问题我都知道，为什么呢？为什么办不到呢？因为这个乐队我当时选曲子的时候，是从这人乐团里面他们能拉的作品里列找出来的，硬讲的你以为我不知道想讲什么更好，作品我想得很，他们拉不了，没排练直接上去演的。这是个什么团？这就是他们团的团，就是那个我找那个什么钟哥爱月人家帮我们做的，我哪有钱去找人专业的那个叫交响乐队啊，这还这花了不少钱呢。这是我的摄像团队，八个机位。那你现在不先不说这些啊，你这个采访的是什么？时间快到了，然后先说一下，就是就说这个音乐会讲座这个形式的事儿事儿有没有什么改进的地方？就是那个音乐不要再打断一点，对吧？啊对，因为他就是音乐比太片段

了。嗯太过于片段。然后最后一个问题，呃啊啊最后一个问题就是如果改进了之后，愿不愿意再参加这样的音乐会讲座？不愿意。谢谢。我必须得客观的说，我跟你说啊你这个这个。呃除非你看我，除非你让我掉妹子，或者说我有目的，那我会愿意让我自己自主的去。不愿意。不好意思。所以所以你参加的音乐会讲座的目的就是为了吊妹子。不是，就是我一定得有一目的，我要么会带着一帮朋友，完全是没有听完全不懂的，我带着他们去来你你我我让你知道知道我们这学科是干嘛的。嗯，我会愿意，但你让我自己去挣主发的去弄这个东西，我肯定不愿意。为啥呢？东方我们都是干这行儿的。嗯我直接买去听音乐会了。呀对不对？你你采访我，我作为一个你的大对象，我肯定是这种直观的感受。嗯你采访一个这个这个学过音乐的可能会对，他会给你一个你就是你这个学过音乐里的这个音乐的音乐人的代表。所以我就会把你的观点要罗列一下。





## 组织者：

### 张绛(7)

我：之前有组织过这种音乐会讲座吗？

张：没有。没有。完全没有。

我：然后你觉得就是举办这样的音乐会讲座，有什么目的？

张：一方面，是想开拓一个新的市场，商业的目的，做好一点的话可以赚钱嘛。第二个目的的话，想做点跟其他人不太一样的东西，为社会，做点音乐教育推广的事情。我们也做得挺挺晚的了。这个事儿包括从郑晓瑛一开始应该是，她讲这个应该是第一人，在国内开始借助乐队然后给观众讲解音乐，讲解乐器，讲乐队基本就是这三个方向。她主要是开头讲讲，中间重点的地方讲讲，然后演奏的时候基本就不讲了。他主要还是演，还是以营造音乐气氛为主，因为他毕竟是指挥家，但是你们这个音乐会讲座跟他们有一个区别，我觉得特别好，就是你讲音乐什么的，可以讲的更加详细，更加学术一点，但是又让我们就很新鲜的。现在主流乐团的主要演出还是以传统的演奏音乐会为主。这个方向我们以前没有想到过，拓展音乐教育方向，这个可以调动大家的一个新鲜感和学习的动力吧。

我：你觉得就是咱们能遇到一些什么困难和问题，比如想推开这个东西，遇到有最大的困难和问题是什么？

张：就是市场打不开这些问题。要想市场打开，他必须得有这几个条件。

我：你觉得就是他教育角度上面讲呢，就是他能不能真的就是能帮助是否能完了吧。就是教育角度，你觉得他是不是真的能帮助？就是观众在音乐欣赏啊或者音乐学习方面有一些启发呢？

张：我觉得只要能来听我的肯定可以用，那肯定有多少多少有一些收获带回去。嗯这种收获呢，其实你可以讲那个心灵鸡汤一点。嗯喝鸡汤一点，这样的话可能会对大家更爱听，更有收获，那就是更打动。就想象一些那些对像不是那种。对对对，比如说他们你看今天提了很多关于孩子关于自我的一些问题。嗯实际上对于孩子来说，你不管是学琴也好，学武术是格斗也好，学的根本就不是东西。嗯学的是认真和耐心，培养的是性格，对吧？你从这个角度给他灌注心灵的那个鸡汤的那种东西，这种东西就有调调。高度更提升的高度更高。之前做小提琴密码的时候，我自己就设计了我这个开场白，就举手啊，在座的观众谁觉得自己五音不全啊，可能就一批人举手了。哦，这么多五音不全的太好了，说明你们有音乐的基础。为什么呢？因为你们知道自己不全，你知道什么不全就说明他有音高的，这个对他能有知道啊，自己对比那些不知道自己五音不全的人比较好。嗯，这是一个什么这个包袱啊。那么第二个就是说，你可以，你可以再等一个包袱，是不是大家心里边都会有自己喜欢的音乐和歌曲你知道吧？是不是你心里唱的歌跟你一旦唱出来的时候有差别？嗯，他是一个就是内心听觉和快感表述的一个问题，差别肯定有很多人大家去说那就对了，说明你们还是有一定的艺术的天分，他就夸一下大家对不对，为什么有差别呢？唉，这就需要后天的一个训练，嗯，引申一下，这大概就去感受音乐这些细节的表达，美感的表达。很多小孩家长到后来找到张团长说，你看我们这个小孩几年能学啊，学什么合适，其实我们可以告诉他，你学什么都是老样子，都无所谓学什么，主要学的是认真和耐心才能去做到。那么这两三个包袱罗列在一块儿啊，你的这个开场就立马就高级了，这样到后边儿讲什么都无所谓了。但是我想把我想的一些东西呢跟你做交流，能把我们这些这个项目的跟别人不一样的地方，不要太侧重于这个学术，音乐嘛，还是要多带给大家一些感性的东西，爱，美的东西。比如特别心灵鸡汤，观众听完感觉自己的世界观升华一点了，不要不要局限于音乐以及音乐知识，对讲人性多一些，讲美讲爱多一点，大家会更爱听，感受更好。当然这个比较考验这个讲解人的思想和讲解，当然对这事得有真的领悟。

张：返回来讲这种商业模式的市场问题。中国的音乐产品市场实际上我觉得一直挺悲观的。我做演出这么多年，在全国范围内巡演，我认为中国的艺术文化消费市场还处于一个初级阶段，在北京上海这样的大城市稍微好一点，在相对较不发达的二三线城市就更落后了。要想要一个好的市场环境，我估计还得若干年以后。现在中国文艺演出市场买票的人，买什么？一个是买地摊货，一个是买奢侈品。中间价格没有，他一定不会掏钱买。当然买奢侈品的人群是少之又少的一小部分人。大部分人还是要么买最便宜的，要么就是别人送的礼品。说明中国人在音乐这个精神产品里边他是不愿意花钱。在中国有一个比较普遍的有趣的现象，就是政府鼓励发展文化艺术，然后社会上也有很多个人团体在积极组办音乐会，但票卖不出去怎么办，会有各种公司和单位买来送给自己的员工。这样大家都愿意去了，剧院也能保证基本的上座率。这几年，自己买票来听音乐会的人，是越来越多，但相比总数呢，还是很少的。我经营艺术演出这么多年，我们的票有多少是公司买走了，有多少政府买走了，有多少个人买走，这个情况还是十分了解的。

我：那觉得这种如果把这种讲解音乐会，你觉得价位应该定在什么程度，会比较好卖？

张：我觉得如果是做这个项目，到目前的话，在头两年之内，我不主张卖高价票，先主打公益性质的，成本价几十块，然后把名号打响，先在这个圈子里出了名，做成一个系列了，然后再调整价格。但是这种讲座音乐会，票价也不会定的太高，毕竟它的初衷就是社会教育性质的，普及大众，普惠大众，所以商业的目的不是票价多高，而是这个音乐教育产业背后的价值。比如在音乐会讲座中，我们今天讲了柴可夫斯基，那之后我们办柴可夫斯基的舞剧，或者交响乐作品的音乐会，就会吸引观众来观赏，越来越多的人通过懂音乐，就会来关注它然后对它产生兴趣，这样在经营模式上也是一个良性循环和连带销售关系。

张：想一个更加迎合市场的名字。类似什么“一分钟听懂古典音乐”现在我们在一个快速消费品充斥的时代，太多快餐式文化效应，要想迎合市场，就得用一些助长大众这种浮躁的心情的这些语言，特别能打动他们，带来消费。虽然我们知道，这样宣传不好，但这是我们没办法的事情，市场是这样，只有这样，才能赚钱。他们这外行啊对我们这个行业真是不太了解，你想他们普通的这种文化课的人学学生，实际上他们接触专业顶多四年，大学开始选择专业嘛。所以他们在他们脑子里面学这个专业四年就够了。但我们不是的，我们从六岁开始学音乐，至少是十年，你才能弹一首完整的像样的曲子，这是需要积累的。但外行跟我们的思维和经验都是完全不同的。

我：你觉得这个东西它的优点和缺点是什么？

张：优点就是，对于大多数观众来说，有适当的讲解肯定比单纯听音乐强的对吧？尤其是针对亲子观众，有小孩有家长对这种人群，会更受欢迎。当然我们如果针对孩子们开办这个音乐会讲座，我们还可以设计更多的亲子游戏或者亲子互动的环节。还有一个，我觉得最大亮点就是提问环节，就是观众和音乐家的互动。你要知道一个音乐爱好者，能与音乐家进行面对面的互动，无论是在欣赏和学习音乐方面绝对是对其非常大的鼓励。还有一个从商业角度来说，音乐会讲座可以大大降低演出的成本。因为我们不再局限于大编制管弦乐队音乐会的举办，我们可以用独奏，可以用室内乐，可以用小型交响乐等等来讲音乐，这样在演出季就可以和大型管弦乐队穿插进行，不用占用太多乐队和乐手的资源，节约人数资源就是节约成本，对吧？

我：你觉得它就是弊端的这个东西它要做，你觉得它是它需要改进的吗？

张：拿点好的作品，作品很重要。比如说，可以选一点跨界的作品，现在年轻观众非常喜欢古典与流行的跨界，或者古典与爵士跨界这种。顺便就可以讲讲不通音乐风格，为什么跨界可以这么夸，有哪些关键要素要关注等等。会受欢迎的我觉得。再一个就

是说我们现在这种音乐会里边儿，缺那个炫技的东西，观众还是喜欢热闹的，炫技的。比如我们中间加一个炫技的，然后点缀几个柔美的就很棒，这个就是特别火爆，这个气氛就对了，再加上演讲那得非常完美，就成功了。所以我们把这东西做出来的其实就是为有一些审美的观众做的，所以就往高了估也不能太低了。对，那你说也是啊，反正也不能低估观众的这个欣赏水平是吧？对啊，你也不用太低它其他什么，但你要说弄点比较深度比较比较深的，但是又不炫技的，估计他们也听进去就听不进去，所以我觉得你这个点特别好，就是炫技，浅一点儿一点儿事情，但是呢，让人就觉得一般人都弄不了，还有很高级在技巧上很高调，因为毕竟我们是专业演奏家，听这样的音乐会他们会觉得听得直了啊，我们现场听了这么牛的技术，就相当于看了一场杂技啊，那多过瘾呢，观众就容易有满足感。杂技确实比音乐会要卖得好，你知道吗？还有一个就是建议设计一个系列性的音乐会讲座，比如从西方讲到东方，音乐的世界地图等等，每个月一场，一年一整套有各种主题。这样第一观众可以接收到更多的音乐教育，连续性也好，第二我们也容易把它做成一个品牌，我们乐团的特色，在全国打响，以后一说听音乐会讲座就来买我们的票，这个收益就能稳定上升了。你来了一场就想来第二场，这样也是一个良性循环。

其实你看其实这个音乐还是很重要的，虽然它是讲的音乐会啊，那他他毕竟还是音乐会，你还得就是在音乐上，你必须得把这关还是小不成相互衬托的，要不然就会去。你要觉得这个讲的是假的，那你说的东西我没感受到，这不是骗人吗？这就说明一个问题，就是你要是演得不好，还不如人传统音乐会那种纯演的就好。你要是讲的对，你得还是得配合默契，相当于这个讲解人也是乐队人一部分，他也得配合乐队互相要非常有默契。

**我：**从宏观的角度来讲，音乐会讲座对社区音乐教育，有什么意义吗？

**张：**我认为一定是有积极的作用的。只要能够来听我们音乐会讲座的观众，哪怕是一个人，影响一个人是一个人对吧？事儿都从小做起，你不要看这次可能打动了一个人，如果是这个人以后有大作为的话，那他就能带动一片人。

**我：**咱们组织这种音乐会讲座啊或者这种通过组织这种咱们有什么经验或者是吸取的收获没有？

**张：**这哪谈得上经验呢？音乐会讲座，讲演都非常重要。首先要保证音乐演奏的质量，包括作品的选择，乐队排练的水平，因为你讲得再好也要让现场观众感受到你说的好。其次就是要注意讲解的设计，比如讲解 framework 还有语言的运用。音乐会讲座如果走向市场，那除了形式吸引人以外，要么比如说讲解人非常有名，是个大家都知晓的名家，要么就是音乐会上所选择的乐曲和主题很吸引人。总要有个亮点来营造声势。第三就是要注重，跟观众的这个互动很重要，一定要多和观众互动，这是很重要的。最后就是讲一些可以启发创造力的小知识，比如说 145 级和声的连接，曲子的结尾要落在主和弦上啊等等这些简单的一些作曲的小技巧，比较实际可以用到的。这种启发，尤其是年轻人，会很喜欢，他能用到他自己的学习音乐的经历中，去表达自己的思想，抒发自己的感情啊等等。这样的观众就会特别喜欢听。

还有一个就是不要局限于仅仅讲西方古典文化，可以讲讲中国音乐作品，现在观众很喜欢中国风的东西，尤其是年轻一代人。有很多好的中国音乐作品，拿出来给大家演奏和讲解，会更容易让观众产生共鸣，原来自己熟悉的音乐背后还有这么多的知识。现在社会上也非常鼓励大家多弘扬自己民族的文化艺术。

## 讲解人：

### 张烁(8)

我：你经常作为讲解者参与音乐会讲座吗？

烁：原来在疫情之前，我经常会和几位音乐家朋友，一起弄音乐沙龙，但我们规模比较小，有时候是独奏，有时候是室内乐这样子。差不多一个月，有时候两个月一次。也不会太频繁，因为没有时间准备。这个音乐会讲座还是需要一些时间来准备的。我自己需要准备，还要乐队排练啊，跟指挥配合啊等等，都需要时间来准备充分。

我：来参加你们音乐沙龙的观众大多数是哪类人群？学生还是成年人？

烁：基本都是成年人，偏年轻的成年人，可能刚刚工作的白领人群。反而学生中小学生少。大部分人都是音乐爱好者，就是首先他得喜欢这东西，他才过来消费，因为这也不是免费的。但是票价不贵，在100到150块钱之间吧，比去音乐厅听音乐会便宜。

我：你通过讲这个音乐会讲座呢，想达到一些什么目的呢？

烁：最大的目的就是普及音乐了，希望能帮助这些音乐爱好者能让大家多多了解音乐吧。其实从某种角度也是一种分享，当把自己喜欢东西分享给同样喜欢音乐的人，这样的分享就会很快乐，就自己也挺觉得挺有意思的。

我：如何考虑每次音乐会讲座的选曲和内容设计的？

烁：一般我是以主题作为选择音乐作品和讲解内容的参考。比如我之前讲过一个交响音乐当中的中国节，就是所有和中国节日相关的一些的交响乐作品，我给他们总结在一起。比如说下一讲，我准备讲“鬼屋”就是所有和鬼怪相关的音乐作品。什么圣桑的骷髅之舞，穆索尔斯基的荒山之夜，Grieg's "In the Hall of the Mountain King" 等等，所以我一般是先设计一个主题，然后根据主题再选择音乐作品。第二呢就是系列节目的。比如说交响音乐聆听指南，这是一个系列，每一讲都会讲一个有关交响音乐的知识，然后合起来就是一个完整的系列。还有就是内容和选材要迎合主办方就是组织者，他们给出主题然后我来讲。也会在沙龙观众里边发一些问卷，看看大家想听什么，我们就呈现什么。毕竟你要面向听众，要卖票，观众的建议是很重要的参考。但目前来说，最主要的还是讲我自己擅长的东西。

我：在开办音乐会讲座过程中，有没有遇到过什么问题，或者是一些困难和瓶颈？

烁：我觉得两个困难。第一个就是钢琴演奏的局限。之前我们组织的很多音乐沙龙，都是我用来钢琴给大家弹奏作品。但有时候你想表达这个音乐，谱例比较复杂，有时候钢琴弹出来或者声部比较多的时候，你肯定表现不出来。再有一个就是，就是怎么把这种专业的语言转换成大众能听得懂的语言。因为音乐会讲座还是面向大多数普通观众，不是讲给专业的音乐人来听。所以你必须拓展一种让他们能够听得懂的能够接受得了的语言，然后你去给他们讲，让他们能够知道你要表达的是什么意思。这个是见功夫的。第三呢就是，和乐队合作的问题。讲解人与乐队的配合需要花很多时间才能有默契，比如咱们上次合作的乐队，大家对乐曲的演奏也不是特别好，我跟乐队也不是很熟悉，效果就差点意思。现在在国内还没有听说有哪个乐团长期在做音乐会讲座活动。如果要用乐队，那就要与一个乐队进行长期的合作，这样能保证乐队和讲解人有稳定的默契。还要有一定的经济实力，因为用大编制交响乐队，效果是好，但成本也会比较高。

我：你觉得就是这种就是一边演或者一边讲的这种就是讲座型的这种音乐会，对观众理解音乐或者听懂音乐欣赏音乐真的有实际的帮助吗？

烁：我觉得一定是有的，不然我们还讲什么呀？哈哈。这种真实的演奏，加上穿插的讲解，跟那种就是学校里面放录音的那种讲解效果完全不一样的。就算乐队再差，它也是现场音乐的感觉，是完全不一样的一种体验。

我：那你说它和那种纯音乐音乐会相比？有什么优点或者缺点呢？

烁：纯音乐演奏的音乐会，观众欣赏的音乐是比较完整的。但是他没有人给你讲，要凭观众自己的理解和自己的感受。但是观众的音乐素质是参差不齐的，有的人，平时就喜欢听古典音乐，对古典音乐也有一定了解的，他可能就感觉挺好。但是有的人觉得听不懂，不会欣赏，他感觉就不怎么好。但你给他一讲，他不一定直接能够感觉到好，但是他可能多多少少能明白一点，这样再听音乐的时候，他就会多少有点感觉吧。就是能帮助他听懂，或者是欣赏得更好一点。另外就是还有就是动力。我们就这个音乐会讲座，其实是辅助人们学音乐，它的意义就是把你的兴趣勾起来。学音乐不仅仅是这一条途径，当你看完音乐会讲座后，不管你是继续回家听录音也好，还是再听音乐会也好，你有这个欲望去接触音乐，我觉得这其实就是它的意义，在音乐“入门”这个阶段为人们提供帮助。

我：针对人群？

烁：其实对于音乐的态度，有三类人群。第一类人群，就是专业音乐人或者音乐发烧友，那不用我们给他们讲，应该他给咱们讲。第二种人群，就是人家对根本对这个古典音乐不care，你再讲也没什么用。他本身对音乐就没兴趣。以上两种都是我们要服务的对象。我们真正的观众人群，就是那种介乎与这两者之间的，又对音乐感兴趣，但又不太了解，有想去了解和学习的欲望的，这些人，是最适合来我们音乐会讲座的。

我：这算是它的一个优点。那你觉得他有什么缺点呢？

烁：就这个就是音乐会讲座相比人传统音乐会就是他对音乐作品的呈现不太完整，让人听着不过瘾。我觉得这是一个唯一的缺点。也是一个比较大的问题。因为你不管是怎么着，你展示的是片段，片段就等于于是把原本完整的音乐作品给肢解了。其实想弥补这个问题，就是延长时间，作品讲解完之后再完整演一遍。这也是一个办法，但可能就是有点儿时间长了，对于大多数观众，尤其是年轻人，可能会感到疲倦。所以在选择作品上，要长短相间，要有时间的考量和设计。

我：与学校音乐课堂相比，在音乐教育方面的特别之处？

烁：传统的学校音乐课堂，也是有音乐欣赏的。我们的音乐会讲座，最突出的特别之处，一个是现场的这种感觉，在音乐厅里的现场感觉这个是你教室放录音也好，老师演奏所比不了的。还有一个就是学校只是老师一个人讲。而音乐会讲座，有指挥有乐队还有讲解人，它是一个集体性的呈现。而且你教师的专业质量，知识储备啊，视野啊跟专业的团体还是不一样的。我觉得就是比学校单一的音乐课堂，呈现更丰富多彩吧。学习音乐，沉浸式体验和氛围很重要。

我：对学校音乐教育来说，有什么特殊的优势和意义吗？

烁：我觉得没有什么特殊的优势。这个只是对学校音乐教育的补充，不可能替代。真正音乐教育肯定还是以学校音乐教育为主。音乐会讲座，只是一个社区音乐教育的辅助性的作用，补充性的作用。但是这个社区音乐教育辅助性的角色，又是不可替代的。因为这些东西在你学校音乐教育是没有的，这块只能是社会学教育的来给他补充上，给人们提供更多学习音乐的机会，满足人们对学习音乐多样化的需求。

我：你觉得就是这个音乐会讲座在社区音乐教育的角色？



**烁：**音乐会讲座，本身就是社区音乐教育的一部分，做好这个项目，一定会帮助推动这个社会音乐教育的发展。能搞这个讲座的。要不就是乐团，要么就是剧院，还有就是像我们这种有意识去和乐团剧院合作的音乐专业人士，这都是我们身边社区音乐教育里面重要的角色和力量。业余人士是不可能搞出这些东西。只要在一个行业里边儿去打破一些个陈规，或者打破一些东旧的西，一定是行业内部人打破。不可能是行业外部，行业外部人打破只能是他这个行业打破了你。

**我：**就通过这这次音乐会讲座，获得什么什么经验？需要调整哪些方面以做的更好？

**烁：**第一个经验，缺钱，有了钱就能保障一个更稳定的合作关系。这包括跟乐队跟指挥跟剧院。比方说乐队什么时候演哪一段，什么地方停下来，再重复等等，这些指挥和乐队还有讲解人都是需要时间排练的，在多次排练中获得默契。前期准备非常重要，直接关系到你呈现出来的效果和流畅度。不能让观众一听，这是现攒的。这个成本就需要经济的支撑。第二就是前期的策划特别重要。你选什么曲子，用什么主题来吸引观众，十分重要。因为音乐会讲座这种，还是一个比较边缘化的东西，在弄的人很少，弄得好的更少。越不好弄越没人弄，就是一个恶性循环。在学校学习音乐，你有考试压力课程计划，但参加音乐会讲座，就要靠音乐会本身的魅力。你能否吸引观众的兴趣，决定了它是否能顺利开展。也可以发挥名人效应，请名人来推荐，或者邀请名人来讲，比如朗朗，这样也会是一个吸引观众的亮点。他们是音乐领域的一个符号，会有代表性和号召力。比如或者还有一个经验，我觉得就是相对完整性吧，在讲的过程当中，尽管你是片段展示，每个片段都应该相对完整。这样的话就能给观众带来一个相对好一点的欣赏体验。不要太碎片化，毕竟还是一个音乐会，边讲边欣赏，欣赏也很重要。

其实现在是一个大师泛滥的年代，嗯就谁都觉得自己挺牛的，自己挺牛的，然后谁谁人一死都都说我操，这真是大事啊。但是你说真正大师有多少？嗯就是我我我有一个人的见解，就是说比方说咱就从音乐上来说，哈这钢琴的也好，提琴的也好，就这些就是能到 master 的这个程度了。我觉得他至少得满足四个条件。嗯第一个条件就是说你至少要获得两就是说两个不同以上的国际大奖。嗯你比如说当前你不能光谈小宝，对不对吧？你至少得再有老老财呀什么的，对吧？啊就是说要两个以上的这种这种这种获奖的经历吧？嗯啊这样的话就在就体现你技术上的能力。嗯呢第二个就是说你的曲目的积累。嗯你不能光谈古典浪漫。嗯对吧？所以这这一块儿我就觉得朗朗要比李云迪做得好。对，你甭管朗朗弹得怎么样，对他有这么多的曲目积累，至少说明人家也很努力。对。对吧？很勤奋。对，朗朗。哇塞啊这个这个李云迪你看这一一反掌。不是财经专业就尚邦夜曲是不是也收费？我还谈不下来。啊看那宫颈折成那样儿。你你这个这个这个这个问题。啊这。第二个就是曲目的曲目量的积累。第三，就是呢你作为这个行业里边的领军人物，你不能光自己弹得好就 OK，你是不是对这个行业有自己的理解？嗯你比如说你是不是出版了自己的教材？嗯你是不是有自己的这种钢琴的教学体系？嗯对吧？这是实际上是你作为一个呢钢琴家就是有没有人去继承你的衣钵，对，这是这是。这是第三个。嗯啊。然后第四个是什么来着？就是说你是不是培养出出色的写手？嗯对。这个很重要。对，这个很重要。你看。嗯像那个米凯兰杰维利。嗯人家。对吧？阿布里奇。嗯对吧？波利尼。嗯是吧？这都是响当当的人物。大概是吧？所以这个我觉得至少得得这四点。嗯都满足。或者智商满足三点。嗯他才能叫 master。对，要不然你也就是个皮安尼斯。对，真的是吗？你知道我说的有道理吧？特别有道理，我觉得真的是对你得必须有你的影响力，作为大师的影响力是怎么的？那你就得从一些衡量这些标准来看。对对对对。那个你作为大师呢？那你就不能说你我我觉得我光弹得好。对，所以在这里边。其实你要说朗朗是不是 master，我觉得它至少是像马斯特努力。嗯一个人的曲目积累。不说了。嗯对吧？然后获奖就甭说了，然后人家有自己的教材。嗯对不对？你有自己的教材，他只不过他现在还年轻，他可能这个培养后代方面，但但那以后路还长呢？对啊，只要他自个儿别做，我觉得应该应该还会行。不错，我这中央院这个这些孩子出来吧，就是根基都还行，就比那林迪是什么？四川的星海，他哪是四川的吧？西川音乐学院还是哪儿？反正是有点儿那个张艺的学是吧？哦，但是王阳也是单招音，白雪家不是之前是跟那个谁学嘛，那个人。呃赵什么？那个老太太叫张丽萍。啊不是，不是叫叫什么？那个老太太叫他和郎朗都是跟老太太学的，他俩是师兄妹，后来那个王宇佳有克里斯。啊对，他们都去那个。嗯嗯挺不如听老老前阵子呢，他还在那个卡耐基开了音乐会，就是第一天你一情后营业，李朗朗就在那开一场音乐会，还挺也挺好的谈了，最后还谈了茉莉花什么的。嗯这次这一下这这次那老板那个又被一对比，一时又上去了

## Appendix F: Approval Letter from Ethical Review by HERC



16 September 2020

Ms HUO Dongfang  
Doctor of Education Programme  
Graduate School

Dear Ms Huo,

**Application for Ethical Review <Ref. no. 2019-2020-0434>**

I am pleased to inform you that approval has been given by the Human Research Ethics Committee (HREC) for your research project:

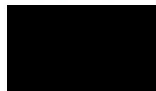
Project title: Concert Lecture as an Approach of Community Music Education: A Multi-Case Study of an Orchestra Educational Program

Ethical approval is granted for the project period from 16 September 2020 to 20 July 2021. If a project extension is applied for lasting more than 3 months, HREC should be contacted with information regarding the nature of and the reason for the extension. If any substantial changes have been made to the project, a new HREC application will be required.

Please note that you are responsible for informing the HREC in advance of any proposed substantive changes to the research proposal or procedures which may affect the validity of this ethical approval. You will receive separate notification should a fresh approval be required.

Thank you for your kind attention and we wish you well with your research.

Yours sincerely,



Patsy Chung (Ms)  
Secretary  
Human Research Ethics Committee

c.c. Professor CHOU Kee Lee, Chairperson, Human Research Ethics Committee

香港新界大埔露屏路十號  
10 Lo Ping Road, Tai Po, New Territories, Hong Kong  
T (852) 2948 8888 F (852) 2948 6000 www.eduhk.hk



## Appendix G:

### Consent Form and Information Sheet for PARTICIPANTS

#### THE EDUCATION UNIVERSITY OF HONG KONG Department of Cultural and Creative Arts

#### CONSENT TO PARTICIPATE IN RESEARCH

#### Concert Lecture as an Approach of Community Music Education: A Multi-Case Study of an Orchestra Educational Program

I \_\_\_\_\_ hereby consent to participate in the captioned research supervised by Prof. LEUNG Bo Wah and conducted by HUO Dongfang, who are staff / students of Department of Cultural and Creative Arts in The Education University of Hong Kong.

I understand that information obtained from this research may be used in future research and may be published. However, my right to privacy will be retained, i.e., my personal details will not be revealed.

The procedure as set out in the **attached** information sheet has been fully explained. I understand the benefits and risks involved. My participation in the project is voluntary.

I acknowledge that I have the right to question any part of the procedure and can withdraw at any time without negative consequences.

Name of participant

Signature of participant

Date

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## INFORMATION SHEET

### Concert Lecture as an Approach of Community Music Education: A Case Study of an Orchestra Educational Program

You are invited to participate in a project supervised by Prof. LEUNG Bo Wah and conducted by HUO Dongfang, who are staff / students of the Department of Curriculum and Instruction in The Education University of Hong Kong.

#### **The introduction of the research**

The modern methods of music education are becoming increasingly diversified. As traditional music education programs available in school straggle to meet the society's heightened aesthetic expectation, there has been calling for innovative, attractive and high quality music education activities.

Concert lecture is an emerging community music education activity combining professional performances with academic lectures. A concert lecture is often held in a concert hall, a theatre or other public places, and includes live performances by professional musicians accompanied with explanation of related music knowledge such as composer background, work style, musical characteristics and performance techniques.

During the past few decades, a number of renowned professional orchestras across the globe have participated in similar cooperative and innovative educational programs. However, there has been few systematic studies and professional assessments for concert lectures with regards to the audience's reception, especially in China. It is vague whether these concert lectures have either achieved the educational goals or met the requirements from attendants, and there is an urgent need for more systematic and accurate assessment in concert lectures. Hence, as an attempt to study this newly emerged form of music education, this study aims to characterize some renowned concert lectures and evaluate the extent to which concert lectures contribute to the promotion of music education in the community.

This proposed study will contain two phases: Phase I is a documentary analysis and a total of 53 video clips of Young People's Concert from New York Philharmonic Orchestra conducted by Leonard Bernstein will become the document for content analysis which will focus on the educational characteristics of concert lectures. Phase II will be a case study which contains a quantitative questionnaire survey and qualitative interviews for two concert lectures held in Hong Kong to answer the research questions presented above.

The significance of this proposed study lies on the characterization of effects and influence of concert lectures in music education. Through investigating this emerging form of music education program, a more engaging and accurate assessment can be provided, and such assessment may lead to improved educational efficiency and audience reception of similar programs. Via comparison and contrast, this study can also help researchers to reflect on the role change and inadequacy of standardized school music education in modern practice. Lastly, this study will promote the development of music activities in community as concert lectures and some other orchestra educational programs, and improving its social music culture popularisation services.

## **The methodology of the research**

This proposed study will contain two phases: Phase I is a documentary analysis which will focus on the educational characteristics of concert lectures, while Phase II will be a case study with mixed-method. A total of 53 video clips of Young People's Concert from New York Philharmonic Orchestra conducted by Leonard Bernstein will become the document for content analysis in Phase I. In Phase II, I will design a questionnaire survey and interviews for two concert lectures in Hong Kong to explore an in-depth understanding of the motivations for attending orchestra educational programs.

The field investigation is the core part of this study. The Phase II will contain questionnaire survey and face-to-face interviews that collecting quantitative and qualitative data respectively. The questions in questionnaire based on the Expectancy-Value theory in terms of expectancy, intrinsic value, attainment value, utility value and perceived cost and will presented in a 7-point scale. In the quantitative analysis, the statistical software, the Statistical Program for the Social Science (SPSS), will be used to conduct the data analysis. The proposed statistical test will be the MANOVA which is for the interval or ratio data and for two or more independent variables (Cohen, Manion & Morrison, 2013). I will explore that if there are any significant differences among the three independent variables: 1) age (in groups), 2) educational background, and 3) instrumental learning (yes or no) on the dependent variables, namely, the five constructs of Expectancy-Value theory, intrinsic value, attainment value, utility value, perceived cost and expectancy. In the qualitative study, the interview will be developed in audience, director of the concert lecture and organizer group and I will interview two people in every category. The interviews will be audiotaped. After transcribing the text from interview recording into word processing files, I will adopt the Grounded Theory to analyse the qualitative information. Proposed questionnaire and interview questions will be found in the attachment.

I will study two concert lectures conducted by Hong Kong Chinese Orchestra and Hong Kong Sinfonietta in concert hall or theater. I plan to invite approximately 200 participants to join the questionnaire survey and 6 people to do the interview in the concert hall or theater. It will take 8 to 10 minutes for participants to do the questionnaire. Moreover, each interviewee will be interviewed for 40 minutes to 1 hour. But due to the coronavirus situation, all planned concert lectures have been cancelled or delayed, so the data collection have also been influenced. The proposed data collection will be conducted in October to December.

For everyone who participated in the questionnaire survey and interview research, we will provide a exquisite stationery gift. In addition, the data collected in the survey will provide valuable information for studying the community music education activities based on the concert lectures in Hong Kong.

## **The potential risks of the research**

There are no risks in this study to participants.

Your participation in the project is voluntary. You have every right to withdraw from the study at any time without negative consequences. The data will be collected only for the research purposes. All information related to you will remain confidential, and will be identifiable by codes known only to the researcher.



**How results will be potentially disseminated**

The results will be disseminated in a doctoral dissertation, and will be potentially published in one journal in the future.

If you would like to obtain more information about this study, please contact HUO Dongfang at telephone [REDACTED] or her supervisor Prof. LEUNG Bo Wah at telephone number (852) 29487063.

If you have any concerns about the conduct of this research study, please do not hesitate to contact the Human Research Ethics Committee by email at [hrec@eduhk.hk](mailto:hrec@eduhk.hk) or by mail to Research and Development Office, The Education University of Hong Kong.

Thank you for your interest in participating in this study.

HUO Dongfang  
Principal Investigator



香港教育大學  
文化與創意藝術學系

參與研究同意書

音樂會講座作為社區音樂教育的一種途徑：管弦樂隊教育項目的多案  
例研究

本人\_\_\_\_\_同意參加由梁寶華教授負責監督,霍東方執行的研究項目。他/她們是香港教育大學文化與創意藝術學系的教員/學生。

本人理解此研究所獲得的資料可用於未來的研究和學術發表。然而本人有權保護自己的隱私,本人的個人資料將不能洩漏。

研究者已將所附資料的有關步驟向本人作了充分的解釋。本人理解可能會出現的風險。本人是自願參與這項研究。

本人理解我有權在研究過程中提出問題,並在任何時候決定退出研究,更不會因此而對研究工作產生的影響負有任何責任。

參加者姓名:

\_\_\_\_\_

參加者簽名:

\_\_\_\_\_

日期:

\_\_\_\_\_

## 有關資料

### 音樂會講座作為社區音樂教育的一種途徑：管弦樂隊教育項目的多案例研究

誠邀閣下參加梁寶華教授負責監督，霍東方負責執行的研究計劃。她/他們是香港教育大學課程與教學系的學生/教員。

#### 研究計劃簡介

現代音樂教育的途徑正變得越來越多樣化。隨著學校提供的傳統音樂教育不再能滿足社會大眾對音樂美學的更高期望，越來越多的人們開始呼籲開展創新的，有吸引力的和高質量的音樂教育活動。

音樂會講座是一種新興的社區音樂教育活動。音樂會講座將專業音樂表演和學術講座兩種形式相結合，它通常在音樂廳，劇院或其他公共場所舉行。專業的音樂家們進行現場表演，與此同時，伴隨著對相關音樂知識的講解。在講解中，不僅有一般的樂理知識，例如作曲家的背景，創作風格，音樂特性和演奏技巧，更有音樂審美哲學思想的滲透。

在過去的幾十年中，全球許多著名的專業交響樂團都舉辦了類似音樂教育項目。但是，關於聽眾的接受情況，尤其是在中國，很少有針對音樂會講座的系統研究和專業評估。這些音樂會講座是否達到了教育目標或滿足了參與者的期望，這些都不得而知。因此，作為研究這種新興的音樂教育形式的嘗試，本研究旨在分析一些著名的音樂會講座，並評估我們當下身邊的音樂會講座在多大程度上促進了社區的音樂教育。

這項研究的意義在於為呈現音樂會演講在音樂教育中的作用和影響。通過調查研究音樂會講座，學者們可以看到一種更加有效且準確的管弦樂隊音樂教育活動的評估，並且這樣的評估可以優化該項目的教育效率，並提高類似音樂教育項目的大眾接受度。此外，通過對音樂會講座教育活動和學校傳統音樂教育的對比，本研究還可以幫助研究人員反思標準化的學校音樂教育在現代實踐中的角色變化和不足。最後，本研究也或將促進社區音樂活動的發展，例如音樂會講座和其他樂團教育計劃，並改善其社會音樂文化的普及服務。

#### 研究方法

本研究將包括兩個階段：第一階段是文獻分析，重點分析由倫納德·伯恩斯坦（Leonard Bernstein）主持，紐約愛樂樂團演奏的共計 53 場“青年音樂會”音樂會講座的音樂教育特徵。第二階段將是一個多案例研究，其中包括在香港舉行的兩場音樂會講座的定量問卷調查和定性訪談，以回答本研究提出的研究問題。

現場調查是本研究的核心部分。第二階段將包括問卷調查和面對面訪談，分別收集定量和定性數據。調

查問卷是以 7 點李克特量表的形式呈現，其中的問題設計基於動機理論中的期待價值理論，來量化觀眾參加音樂會講座和欣賞音樂的動機。音樂會講座的有效性將通過不同維度的動機係數得到證明。在定量分析中，將使用統計軟件 MANOVA 進行分析檢驗。本人將探討三個自變量：1) 年齡（分組），2) 受教育程度，3) 學習樂器經歷（有或沒有）在因變量的，即：內在價值，成就價值，效用價值，可感知的成本和期望中的差異性。

在定性研究中，訪談將在聽眾，音樂會講座的演講者和組織者中進行。我將在每個類別中採訪兩個人。採訪活動將會被錄音。採訪問題將以三個關鍵主題為框架：一般信息，主觀感受和教育效果。本人將採訪記錄中的音頻文件轉錄成文字文件後，將採用扎根理論來分析定性信息。

我將對由香港華樂團和香港小交響樂團舉辦的兩場音樂會講座進行調查研究。我計劃邀請大約 200 名參與者參加問卷調查，並邀請 6 人進行採訪。問卷調查和採訪活動都將在劇院進行。每位參與者需要花費 8 到 10 分鐘的時間做完一份完整的問卷。此外，我還會對每個受訪者進行 40 分鐘至 1 個小時的採訪。但是由於香港冠狀病毒的情況，所有計劃中的音樂會講座都被取消或延遲，因此數據收集也受到了影響。擬議的數據收集將於 10 月至 12 月進行。

對於每一位參加問卷調查和訪談研究的參與者，我們將贈與一份精美文具禮品作為感謝。在調查中所收集的數據將會為研究香港地區以音樂會講座為主的社區音樂教育活動提供寶貴的資料。

### **任何風險**

此次研究對參與者沒有任何風險。

閣下的參與純屬自願性質。閣下享有充分的權利在任何時候決定退出這項研究，更不會因此引致任何不良後果。凡有關閣下的資料將會保密，一切資料的編碼只有研究人員得悉。

### **如何發佈研究結果**

此次研究結果將以博士論文的形式發佈，日後可能會在期刊上發表。

如閣下想獲得更多有關這項研究的資料，請與霍東方聯絡，電話 [REDACTED] 或聯絡她的導師梁寶華教授，電話(852) 29487063。

如閣下對這項研究的操守有任何意見，可隨時與香港教育大學人類實驗對象操守委員會聯絡(電郵:

hrec@eduhk.hk；地址:香港教育大學研究與發展事務處)。

謝謝閣下有興趣參與這項研究。

霍東方

首席研究員

## Appendix H:

### Consent Form and Information Sheet for PARENTS

#### THE EDUCATION UNIVERSITY OF HONG KONG Department of Cultural and Creative Arts

#### CONSENT TO PARTICIPATE IN RESEARCH

#### Concert Lecture as an Approach of Community Music Education: A Multi-Case Study of an Orchestra Educational Program

I \_\_\_\_\_ hereby consent to my child participating in the captioned research supervised by Prof. LEUNG Bo Wah and conducted by HUO Dongfang, who are staff / students of Department of Cultural and Creative Arts in The Education University of Hong Kong.

I understand that information obtained from this research may be used in future research and may be published. However, our right to privacy will be retained, i.e., the personal details of my child will not be revealed.

The procedure as set out in the **attached** information sheet has been fully explained. I understand the benefits and risks involved. My child's participation in the project is voluntary.

I acknowledge that we have the right to question any part of the procedure and can withdraw at any time without negative consequences.

Name of participant \_\_\_\_\_

Signature of participant \_\_\_\_\_

Name of Parent or Guardian \_\_\_\_\_

Signature of Parent or Guardian \_\_\_\_\_

Date \_\_\_\_\_

## INFORMATION SHEET

### Concert Lecture as an Approach of Community Music Education: A Case Study of an Orchestra Educational Program

You are invited to participate in a project supervised by Prof. LEUNG Bo Wah and conducted by HUO Dongfang, who are staff / students of the Department of Curriculum and Instruction in The Education University of Hong Kong.

#### **The introduction of the research**

The modern methods of music education are becoming increasingly diversified. As traditional music education programs available in school straggle to meet the society's heightened aesthetic expectation, there has been calling for innovative, attractive and high-quality music education activities.

Concert lecture is an emerging community music education activity combining professional performances with academic lectures. A concert lecture is often held in a concert hall, a theatre or other public places, and includes live performances by professional musicians accompanied with explanation of related music knowledge such as composer background, work style, musical characteristics and performance techniques.

During the past few decades, a number of renowned professional orchestras across the globe have participated in similar cooperative and innovative educational programs. However, there has been few systematic studies and professional assessments for concert lectures with regards to the audience's reception, especially in China. It is vague whether these concert lectures have either achieved the educational goals or met the requirements from attendants, and there is an urgent need for more systematic and accurate assessment in concert lectures. Hence, as an attempt to study this newly emerged form of music education, this study aims to characterize some renowned concert lectures and evaluate the extent to which concert lectures contribute to the promotion of music education in the community.

This proposed study will contain two phases: Phase I is a documentary analysis and a total of 53 video clips of Young People's Concert from New York Philharmonic Orchestra conducted by Leonard Bernstein will become the document for content analysis which will focus on the educational characteristics of concert lectures. Phase II will be a case study which contains a quantitative questionnaire survey and qualitative interviews for two concert lectures held in Hong Kong to answer the research questions presented above.

The significance of this proposed study lies on the characterization of effects and influence of concert lectures in music education. Through investigating this emerging form of music education program, a more engaging and accurate assessment can be provided, and such assessment may lead to improved educational efficiency and audience reception of similar programs. Via comparison and contrast, this study can also help researchers to reflect on the role change and inadequacy of standardized school music education in modern practice. Lastly, this study will promote the development of music activities in community as concert lectures and some other orchestra educational programs, and improving its social music culture popularisation services.

## **The methodology of the research**

This proposed study will contain two phases: Phase I is a documentary analysis which will focus on the educational characteristics of concert lectures, while Phase II will be a case study with mixed-method. A total of 53 video clips of Young People's Concert from New York Philharmonic Orchestra conducted by Leonard Bernstein will become the document for content analysis in Phase I. In Phase II, I will design a questionnaire survey and interviews for two concert lectures in Hong Kong to explore an in-depth understanding of the motivations for attending orchestra educational programs.

The field investigation is the core part of this study. The Phase II will contain questionnaire survey and face-to-face interviews that collecting quantitative and qualitative data respectively. The questions in questionnaire based on the Expectancy-Value theory in terms of expectancy, intrinsic value, attainment value, utility value and perceived cost and will presented in a 7-point scale. In the quantitative analysis, the statistical software, the Statistical Program for the Social Science (SPSS), will be used to conduct the data analysis. The proposed statistical test will be the MANOVA which is for the interval or ratio data and for two or more independent variables (Cohen, Manion & Morrison, 2013). I will explore that if there are any significant differences among the three independent variables: 1) age (in groups), 2) educational background, and 3) instrumental learning (yes or no) on the dependent variables, namely, the five constructs of Expectancy-Value theory, intrinsic value, attainment value, utility value, perceived cost and expectancy. In the qualitative study, the interview will be developed in audience, director of the concert lecture and organizer group and I will interview two people in every category. The interviews will be audiotaped. After transcribing the text from interview recording into word processing files, I will adopt the Grounded Theory to analyse the qualitative information. Proposed questionnaire and interview questions will be found in the attachment.

I will study two concert lectures conducted by Hong Kong Chinese Orchestra and Hong Kong Sinfonietta in concert hall or theater. I plan to invite approximately 200 participants to join the questionnaire survey and 6 people to do the interview in the concert hall or theater. It will take 8 to 10 minutes for participants to do the questionnaire. Moreover, each interviewee will be interviewed for 40 minutes to 1 hour. But due to the coronavirus situation, all planned concert lectures have been cancelled or delayed, so the data collection have also been influenced. The proposed data collection will be conducted in October to December.

For everyone who participated in the questionnaire survey and interview research, we will provide a exquisite stationery gift. In addition, the data collected in the survey will provide valuable information for studying the community music education activities based on the concert lectures in Hong Kong.

## **The potential risks of the research**

There are no risks in this study to participants.

Your participation in the project is voluntary. You have every right to withdraw from the study at any time without negative consequences. The data will be collected only for the research purposes. All information related to you will remain confidential, and will be identifiable by codes known only to the researcher.

**How results will be potentially disseminated**

The results will be disseminated in a doctoral dissertation, and will be potentially published in one journal in the future.

If you would like to obtain more information about this study, please contact HUO Dongfang at telephone [REDACTED] or her supervisor Prof. LEUNG Bo Wah at telephone number (852) 29487063.

If you have any concerns about the conduct of this research study, please do not hesitate to contact the Human Research Ethics Committee by email at [hrec@eduhk.hk](mailto:hrec@eduhk.hk) or by mail to Research and Development Office, The Education University of Hong Kong.

Thank you for your interest in participating in this study.

HUO Dongfang  
Principal Investigator





香港教育大學  
文化與創意藝術學系  
參與研究同意書

音樂會講座作為社區音樂教育的一種途徑：管弦樂隊教育項目的多案  
例研究

茲同意敝子女\_\_\_\_\_參加由梁寶華教授負責監督,霍東方執行的研究項目。他/她們是香港教育大學文化與創意藝術學系的教員/學生。

本人理解此研究所獲得的資料可用於未來的研究和學術發表。然而本人有權保護敝子女的隱私，其個人資料將不能洩漏。

研究者已將所附資料的有關步驟向本人作了充分的解釋。本人理解可能會出現的風險。本人是自願讓敝子女參與這項研究。

本人理解本人及敝子女有權在研究過程中提出問題,並在任何時候決定退出研究,更不會因此而對研究工作產生的影響負有任何責任。

參加者姓名:

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參加者簽名:

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父母姓名或監護人姓名:

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父母或監護人簽名:

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日期:

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## 有關資料

### 音樂會講座作為社區音樂教育的一種途徑：管弦樂隊教育項目的多案例研究

誠邀閣下參加梁寶華教授負責監督，霍東方負責執行的研究計劃。她/他們是香港教育大學課程與教學系的學生/教員。

#### 研究計劃簡介

現代音樂教育的途徑正變得越來越多樣化。隨著學校提供的傳統音樂教育不再能滿足社會大眾對音樂美學的更高期望，越來越多的人們開始呼籲開展創新的，有吸引力的和高質量的音樂教育活動。

音樂會講座是一種新興的社區音樂教育活動。音樂會講座將專業音樂表演和學術講座兩種形式相結合，它通常在音樂廳，劇院或其他公共場所舉行。專業的音樂家們進行現場表演，與此同時，伴隨著對相關音樂知識的講解。在講解中，不僅有一般的樂理知識，例如作曲家的背景，創作風格，音樂特性和演奏技巧，更有音樂審美哲學思想的滲透。

在過去的幾十年中，全球許多著名的專業交響樂團都舉辦了類似音樂教育項目。但是，關於聽眾的接受情況，尤其是在中國，很少有針對音樂會講座的系統研究和專業評估。這些音樂會講座是否達到了教育目標或滿足了參與者的期望，這些都不得而知。因此，作為研究這種新興的音樂教育形式的嘗試，本研究旨在分析一些著名的音樂會講座，並評估我們當下身邊的音樂會講座在多大程度上促進了社區的音樂教育。

這項研究的意義在於為呈現音樂會演講在音樂教育中的作用和影響。通過調查研究音樂會講座，學者們可以看到一種更加有效且準確的管弦樂隊音樂教育活動的評估，並且這樣的評估可以優化該項目的教育效率，並提高類似音樂教育項目的大眾接受度。此外，通過對音樂會講座教育活動和學校傳統音樂教育的對比，本研究還可以幫助研究人員反思標準化的學校音樂教育在現代實踐中的角色變化和不足。最後，本研究也或將促進社區音樂活動的發展，例如音樂會講座和其他樂團教育計劃，並改善其社會音樂文化的普及服務。

#### 研究方法

本研究將包括兩個階段：第一階段是文獻分析，重點分析由倫納德·伯恩斯坦（Leonard Bernstein）主持，紐約愛樂樂團演奏的共計 53 場“青年音樂會”音樂會講座的音樂教育特徵。第二階段將是一個多案例研究，其中包括在香港舉行的兩場音樂會講座的定量問卷調查和定性訪談，以回答本研究提出的研究問題。

現場調查是本研究的核心部分。第二階段將包括問卷調查和面對面訪談，分別收集定量和定性數據。調

查問卷是以 7 點李克特量表的形式呈現，其中的問題設計基於動機理論中的期待價值理論，來量化觀眾參加音樂會講座和欣賞音樂的動機。音樂會講座的有效性將通過不同維度的動機係數得到證明。在定量分析中，將使用統計軟件 MANOVA 進行分析檢驗。本人將探討三個自變量：1) 年齡（分組），2) 受教育程度，3) 學習樂器經歷（有或沒有）在因變量的，即：內在價值，成就價值，效用價值，可感知的成本和期望中的差異性。

在定性研究中，訪談將在聽眾，音樂會講座的演講者和組織者中進行。我將在每個類別中採訪兩個人。採訪活動將會被錄音。採訪問題將以三個關鍵主題為框架：一般信息，主觀感受和教育效果。本人將採訪記錄中的音頻文件轉錄成文字文件後，將採用扎根理論來分析定性信息。

我將對由香港華樂團和香港小交響樂團舉辦的兩場音樂會講座進行調查研究。我計劃邀請大約 200 名參與者參加問卷調查，並邀請 6 人進行採訪。問卷調查和採訪活動都將在劇院進行。每位參與者需要花費 8 到 10 分鐘的時間做完一份完整的問卷。此外，我還會對每個受訪者進行 40 分鐘至 1 個小時的採訪。但是由於香港冠狀病毒的情況，所有計劃中的音樂會講座都被取消或延遲，因此數據收集也受到了影響。擬議的數據收集將於 10 月至 12 月進行。

對於每一位參加問卷調查和訪談研究的參與者，我們將贈與一份精美文具禮品作為感謝。在調查中所收集的數據將會為研究香港地區以音樂會講座為主的社區音樂教育活動提供寶貴的資料。

### **任何風險**

此次研究對參與者沒有任何風險。

閣下的參與純屬自願性質。閣下享有充分的權利在任何時候決定退出這項研究，更不會因此引致任何不良後果。凡有關閣下的資料將會保密，一切資料的編碼只有研究人員得悉。

### **如何發佈研究結果**

此次研究結果將以博士論文的形式發佈，日後可能會在期刊上發表。

如閣下想獲得更多有關這項研究的資料，請與霍東方聯絡，電話 [REDACTED] 或聯絡她的導師梁寶華教授，電話(852) 29487063。

如閣下對這項研究的操守有任何意見，可隨時與香港教育大學人類實驗對象操守委員會聯絡(電郵: hrec@eduhk.hk；地址:香港教育大學研究與發展事務處)。  
謝謝閣下有興趣參與這項研究。

霍東方

首席研究員