

## Review of a Music Teachers' Concert for Disciples

### 教員定期演奏会が弟子に与える印象

David McMurray マクマレイ デビッド

Gao Qian Qian 高 倩倩

Nguyen Binh Anh Thu グエン ビン アン トウ

Nishihara Kaoru 西原 薫

Wang Yi-Fan 王 一帆

Zhao Danyang 趙 丹陽

Zhao Lijun 趙 麗君

#### はじめに

2019年5月10日、鹿児島国際大学第19回教員定期演奏会が鹿児島県民交流センター（県民ホール）で行われた。教員が学生の前で日頃の然るべき演奏手法を披露し、約300名の聴衆が日々の研鑽の成果に聴き入った。孔子にとって、学ぶことは先生と学生の強力な共同成果であり、彼はそこにいたがっている学生だけが欲しかった。どこで私の師の影響が終わり、どこから私が始めたのかははっきりしない。しかしながら、論語を通して恩師のやり方を学び、海図としてきたのは確かである。この行為が適切なかどうかは、孔子の言葉を参照することによってのみわかるであろう。自分のものとするためのわずかな校訂を手に孔子は言った「自分自身を確立させたい人たちは他人を確立し、自分が成功したい人たちは他人の成功を助ける。身近にあるなんらかの相関関係を取り入れるということは自覚するための方法であると言える（論語6篇30項）」と（Lau, 2002）。

#### 1. Confucius Teaching Methodology

In this review of the 19<sup>th</sup> International University of Kagoshima Music Faculty Concert, we share impressions on how professors demonstrated lofty performances of the piano, horn, *koto*, and vocals. The event provided a splendid example of a music teachers' concert meant to inspire disciples to pursue perfection. Our research team, comprised of foreign language education majors in Vietnam, China, and Japan, compared this goal to that of aspiring to native-level speaking fluency. That's an imposing goal for a language learner, as there are many steps which need to be taken to sound more like a native speaker. The concert audience of close to 300 including freshman students and seasoned musicians however, all seemed eager to learn from their masters. Our observations focused on the format of the musical presentations and discussed the significance of a teaching method based on a professional-level demonstration.

Chinese members on our research team reasoned that there must be similarities between what the music learners in the audience were thinking, and what disciples who follow Confucius teaching methodology often

---

**Keywords:** Confucius, Demonstrative Teaching Methodology, Music Recital

wonder. Surely everyone must have been thinking: When will the masters' influence end and when will the students' begin?

For Confucius, learning was a powerful joint effort between teacher and student, and he only wanted students in his school who wanted to be there. We felt sure that the freshmen in the audience could learn from their teachers. When a follower charts the way forward by referring to the *Analects*, an ancient Chinese book composed of collection of sayings by Confucius (Ames and Rosemont, 1998), the steps along the way to perfection must be assessed by referring back to the Master teacher himself. Lau (2002) translated the *Analects* 6.30 as “. . . in wanting to establish themselves they establish others; in wanting to succeed themselves they help others to succeed. Being able to take as one's correlations those near at hand can be said to be the method of realizing *ren*.”

## 2. Setting and Participants of the Music Faculty Concert

This review is based on observations of music instructors who demonstrated appropriate ways to perform music on May 10th, 2019 when the International University of Kagoshima held a concert at the Kagoshima Prefectural Exchange Center. Approximately 300 attendees appreciated the results of the professors' efforts to demonstrate their research.

The stage setting was simple but the performances were elaborate. Six spotlights focused on center stage (Figure 1), two lights beamed on either side and myriad little lights shone in the audience section. So as not to distort the sound waves, there were no curtains in the 500-seat hall. When the performance started and the first musician walked on stage the audience gave a big round of applause. Then the little lights were dimmed and finally went out. The spotlights remained on the performers. This enabled the audience to clearly take note of gestures and hand movements. The stage lighting effect was integrated with the musical performance. Lighting enhanced the atmosphere and coordinated the performers, music, and audience. This stage lighting effect attracted the audience's attention. A study on the effect of stage setting on audience comprehension by McMurray, Uchiyama, Iwazume, and Kawamura (2017) claimed spotlights were paramount for staged events.

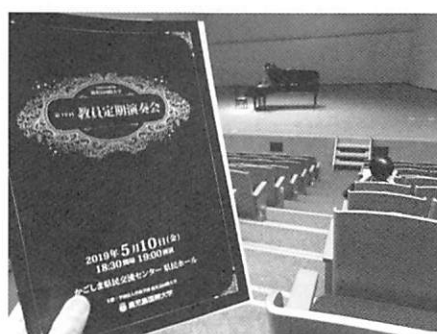


Figure 1. Spotlight on the professor's piano chair

Unlike some other shows, at this concert, the master of ceremonies (emcee) did not appear anywhere on stage. The audience heard the emcee's voice through audio speakers. This was unfortunate as we were hoping to learn through observation of the emcee's posture and fashion. An emcee is an important position at a musical concert, one worth learning.

The concert was separated into four sections with an intermission scheduled midway. The first performance, a piano solo that lasted for half an hour, was precisely delivered by Nakajima Kazumitsu. The devoted performer quickly pleased the audience. The second work was a horn solo offered by Yamashita Mikako accompanied by pianist Takeshita Tomoko. Both performers were attired in gorgeous gowns. The third was *koto* master Kajigono Ai who wore a kimono. Accompanied by pianist Tanaka Yuta, the final performance was a soprano solo by Nakamura Kazumi whose vibrant voice filled the hall.

### **3. Observations Made During the Four Parts of the Concert**

This year's regular concert consisted of four works by teachers who allowed the audience to observe and learn.

#### **3.1 The Piano Recital**

At the outset of the concert, Nakajima Kazumitsu played the piano solo piece "Piano Sonata No. 12" composed by Mozart. He began with a light tone and a bright rhythm. The climax in the middle was strong and provided the audience with a feeling of momentum. Overall Nakajima played the piano skillfully, and the music ran like running clouds and flowing water.

Concert pianists such as Nakajima continually strive to master higher level techniques. To do this, and to succeed as artists, musicians adopt new teachers to reach upper level skills. To advance in the profession, having several teachers and studying at various locations seems to be essential. Nakajima studied under several masters including: Nakashima Hideya, Kudoh Taka, Tada Koki, Sugita Tanimichi a Steinway Artist, Norman Shetler also a Steinway Artist, Oleg Maisenberg, Josef Broch, and Joerg Demus. Having learned from such an impressive line of masters, we can understand why his instructive performance reached perfection.

#### **3.2 Impressions on the Solo Horn Performance**

Accompanied on piano by Takeshita Tomoko, Yamashita Mikako played "Horn Concerto" which was composed to be a lively Russian number by Reinhold Gliere (1875–1956). The master drew out the characteristics of the piece in a rich expression. For our research team, it was the first time to listen to a center-stage solo performance of the horn. In general, the horn is one part of the orchestra, nestled almost unseen among the winds section behind the violins and other stringed instruments. Usually unable to see and hear a solo instrument, it was a very good opportunity for attendees interested in pursuing a concert career.



Figure 2. Horn solo performance

At first the sound of horn was subtle, very soft in comparison to other brass instruments because it emanated from a long tube. Quite possibly the hornist used the mid-sized B-flat-tube that measures 2.7 meters in length. The longest F-tube at 3.6 meters in length contrasts with the High-F-tubes of 1.8 meters. Yamashita placed her right hand into the bell to control the forthcoming sound. During pauses, she drained away saliva from the mid-section of the tube. Under the spotlight in center stage, it gave the audience the opportunity to watch the smooth disassembly of the instrument. The frequent need for cleaning seemed rather tiresome, but was skillfully handled.

Notably, the bell of the horn was faced to the rear of the stage, not towards the front and the audience. When the bell faces backwards, the wall reflects the sound of the horn allowing the sound to become softer. If the bell of the instrument was open-faced toward the audience, the sound waves would flow directly and powerfully. Students surely must have learned from watching this professional demonstration of a horn performance.

### 3.3 Impressions of the Koto

During the concert, the Vietnamese and Chinese members of our observation team who had previously studied either the Vietnamese *dan tranh* or Chinese *guzheng* stringed instruments were particularly impressed by Kajigono Ai's renditions on the Japanese *koto*. Twelve-stringed Chinese *guzheng* technology, craftsmanship, and playing techniques were passed to Japanese musicians as early as the Nara period (AD 710 to 794). Since then, during some 1200 years of refinement, the instrument has developed into the Japanese *koto*. Today this culturally representative instrument, has a music system that has become independent of the original *guzheng*.

Variations of "Sakura" were plucked by Kajigono on a 13-stringed *koto*. The full of charm of Japan was shared by the master. A member of the audience remarked that they were even able to visualize beautiful cherry blossoms and nurture a deep and satisfying respect for Japanese culture. During the second of three musical demonstration by Kajigono, a 17-stringed *koto* revealed an endearing story of a beautiful, intellectual, and elegant lady who was concomitantly distressed, lonely, and remorseful. The performance of "On Purple" composed by Kubo Tadashi introduced more modern aspects of traditional Japanese music.

A spotlight was strategically trained on Kajigono Ai and her two instruments made from paulownia wood. Listening to her play while demurely costumed in a traditional purple wisteria-colored Japanese kimono, the Chinese members of our observation team assuredly felt the differences between *guzheng* and *koto*, and appreciated the special charms of the Japanese strings.

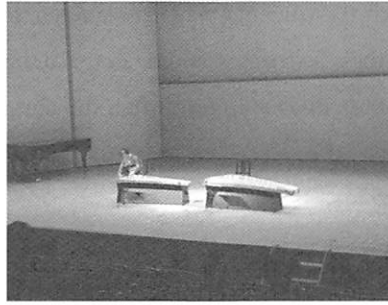


Figure 3. Kajigono Ai playing koto

### 3.4 Soprano Solo

In a soprano solo by Nakamura Kazumi, accompanied on piano by Tanaka Yuta, six works including the composition “The Lotus Flower” were delicately performed. This poem composed by Heinrich Heine was set to music by Robert Schumann in 1840 as a Lied. When sung with deep expression, it conjured scenes and emotions of the prodigal moment when the flower unmasks her beauty to the moon. Amid this marvelous music, students in the audience must surely have been swayed by the sonorous radiance of the soprano from which the beauty of music was revealed unveiled.

## 4. Discussion

This concert allowed music teachers to demonstrate examples of what they hoped students might strive to emulate. Teachers did not have to indulge in a lengthy lecture. The demonstration method complemented the regular classroom training. Employing this teaching method at a professional venue supplemented the learning experience received in the classroom. Demonstration involves showing by reason or proof, explaining or making clear by use of examples. Put more simply, demonstration means to clearly show. The demonstrative solo performances enabled students to focus on one or two instruments, vocalists, or a particular section of an entire orchestra or opera. Students could visualize themselves playing various musical instruments and ways to perform. A live audience generated interest in the art of playing music. Demonstration helped in developing the spirit of inquiry. The demonstrative teaching method allowed the music teachers to establish a good rapport with the students. Students looked motivated and those we interviewed said they had been inspired. During interviews following the recitals, visitors commented, “I was impressed by the expressive power of the professional teachers,” “the charm of each instrument and singing was transmitted,” and “I felt the greatness of the music again” (International University of Kagoshima, 2019).

Demonstration as a teaching method seems to work best when teachers follow three steps: The stages of introduction, development, and integration. In the introduction stage, teachers make the learning outputs clear by actively demonstrating what students need to do to achieve the objective. In the development stage, students attempt the demonstrated action, receive feedback, and then continue to work on the activity until the skill is mastered. The integration stage requires that the teacher plan for students to practice together using the mastered skills, offering continued feedback, and final evaluation.

The demonstration method incorporates performance models for future classes, lectures, workshops

including experiential lessons in which the students play instruments, with an eye towards graduation when they in turn would take the stage and their teachers would be in the audience. Learning in this way, they could follow the path set by Confucius scholars understanding when the masters' influence ends and the students' begin.

## Conclusion

This review represented our impressions of the first time our research team went to a chamber music session given by professors on May 10, 2019 at the Kagoshima Prefectural Citizens Exchange Center. The musicians, audience, and venue offered an excellent opportunity to enjoy a complimentary music performance as well as to hone our observation skills.



Figure 4. The authors

Our observation team is composed of language majors, yet we study in the same intercultural studies faculty as our colleagues of music and musical instruments. We were able to share the common understanding that music can create a colorful, fulfilling life, so we feel respect for those who make and teach music. We came to the conclusion that in order to put on a successful show, to bring joy to an appreciative audience, even masters need to practice, to work hard, and to perhaps continually judge themselves against their own masters who likewise had aspired to perfection. In wanting to establish themselves they established others; in wanting to succeed themselves they help others to succeed. So we want to thank them for demonstrating that concept to us.

## References

- Ames, R. T., & Rosemont, H. (1998). *The Analects of Confucius: A Philosophical Translation*. New York: Ballentine Books.
- International University of Kagoshima. (2019, May 10). Dai 19-kai kyōin teiki ensō-kai o kaisai [19th Faculty Regular Concert]. IUK News. Retrieved from: <http://www.iuk.ac.jp/topics/topics.php?eid=01139>
- Lau, D.C. (2002). In *The Analects*. Trans. D.C. Lau. Hong Kong: The Chinese University Press.
- McMurray, D., Uchiyama, Y., Iwazume, N., & Kawamura, Y. (2017). Effect of Stage Setting on Audience Comprehension. *The IUK Journal of Intercultural Studies* 18(3) p. 295-305.